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Moving Picture WORLD

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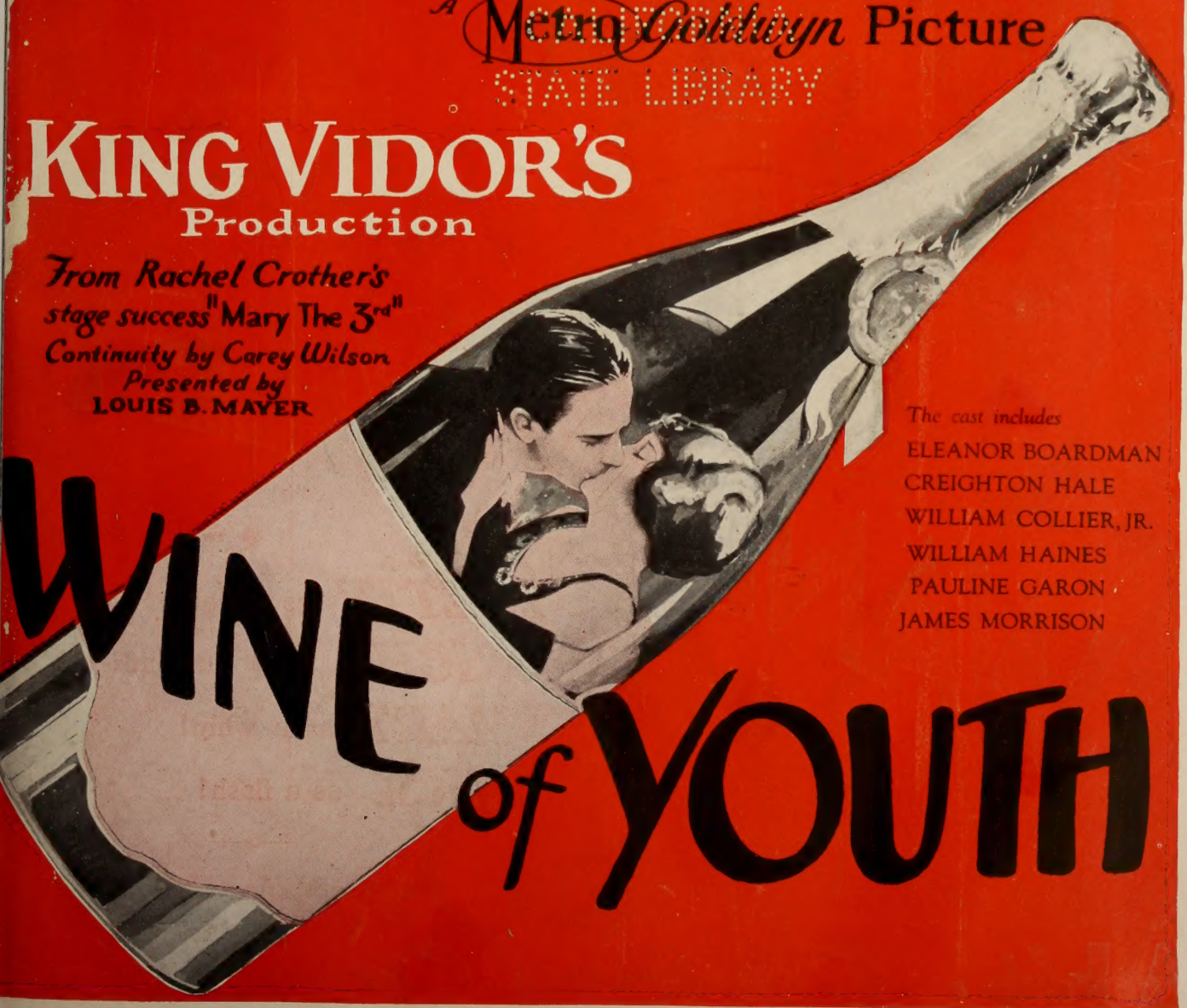
A Metro Goldwyn Picture

KING VIDOR'S Production

From Rachel Crother's stage success "Mary The 3rd"

Continuity by Carey Wilson

Presented by LOUIS B. MAYER



The cast includes

ELEANOR BOARDMAN

CREIGHTON HALE

WILLIAM COLLIER, JR.

WILLIAM HAINES

PAULINE GARON

JAMES MORRISON

WINE of YOUTH

Published by CHALMERS PUBLISHING COMPANY 516 FIFTH AVE. NEW YORK CITY

Entered as second class matter June 17, 1906, at the Post Office at New York, N. Y., under the act of March 3, 1879. Printed weekly. $3.00 a year.

A new Girl in pictures!



WANDA WILEY

PRETTY as a peach!
BRIGHT as a diamond!
SMART as a whip!
QUICK as a flash!

Released thru Universal

A hit in Century Comedies

73573

Money talks —and what a ROAR!

NEW YORK
Strand
$40,000
3rd Week

LOS ANGELES
Million Dollar
$28,000
2nd Week

CHICAGO
Roosevelt
$25,000
4th Week

RUDOLPH VALENTINO
in "Monsieur Beaucaire"

A Sidney Olcott Production

With BEBE DANIELS, LOIS WILSON,
Doris Kenyon and Lowell Sherman

From Booth Tarkington's novel and the play by Booth Tarkington and Evelyn Greenleaf Sutherland. Screen play by Forrest Halsey.

A Paramount Picture

Another FAMOUS 40 Wonder!

—and still the hits come

One after the other, as consistently as day follows night, the big Famous Forty hits are coming. In New York, follow the crowds into the Rivoli this week and see how perfectly "Lily of the Dust" pleases them. "A vastly interesting picture, beautiful to the eye and splendidly directed," says the New York Herald Tribune. And the Times: "Pola Negri will win many admirers by her sincere performance in this cleverly directed photoplay."

And in other cities and towns the story of this great picture's success is the same. "Every one who likes art in the silent drama will enjoy 'Lily of the Dust.'" (Kansas City Star.) "Pola gives a tremendously effective performance." (Chicago American.) "That is what I call acting!" (Chicago Post.) Here is what we call a PICTURE! And so will all you lucky Famous Forty exhibitors when "Lily of the Dust" comes to your house.

Adolph Zukor *and* Jesse L. Lasky *present*

A

Dimitri Buchowetzki

PRODUCTION



POLA

NEGRI *in*

"The

"LILY OF THE DUST"

A Paramount Picture

From a novel by Hermann Sudermann and play by Edward Sheldon. Screen play by Paul Bern.

This is the 4-Column newspaper ad available at your exchange

Announcing

"American Manners"

The First of a New Series of Four

Richard Talmadge

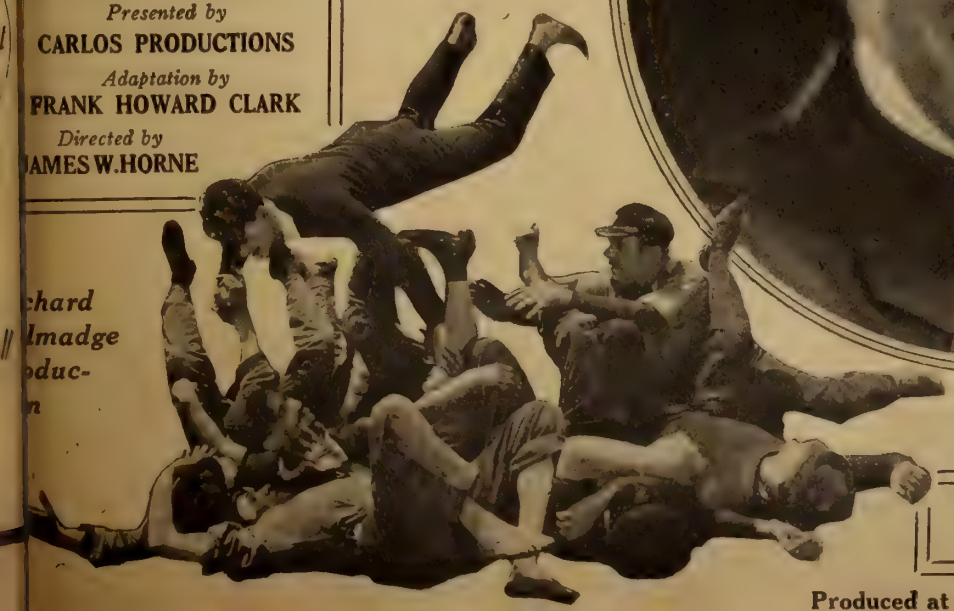
action plus

PRODUCTIONS

HERE is a picture that will boost itself into big business from the first performance! s jam-packed with the kind of action that ll make your patrons talk about it—and send eir friends to see it! You know what a orite Dick Talmadge is! In this picture he'll k your house to the doors!

Presented by
CARLOS PRODUCTIONS
Adaptation by
FRANK HOWARD CLARK
Directed by
AMES W. HORNE





chard
lmadge
oduc-
n

Distributed by
FILM BOOKING OFFICES
723 Seventh Avenue NEW YORK, N. Y.

This picture distributed in the following territories: Albany, Buffalo, Chicago and New York—by Renown Pictures, Inc.

Produced at the F. B. O. Studios, Hollywood, Cal.

6 Two-Reel Features

Starring

Benny Leonard

(WORLD'S LIGHTWEIGHT CHAMPION)

LOVED BY EVERY RED BLOODED AMERICAN





n "FLYING FISTS"

STORIES BY SAM HELLMAN OF SATURDAY EVENING POST FAME

THE first three of Benny Leonard's "FLYING FISTS" series, now completed, will say more than the most capable and enthusiastic publicity man could ever write.

Newspaper and magazine writers will herald Leonard's entrance into motion pictures with a million dollars worth of free space.

Leonard, as an individual attraction, whether in the arena or on the stage, is a guarantee for huge profits. Leonard in pictures—pictures that are truly exceptional—mean a double guarantee to you.

Distribution now being arranged through individually owned and managed exchanges.

The best independent exchange in your territory will serve you.

FOREIGN RIGHTS
JACOB WILK
1476 BROADWAY

TERRITORIAL RIGHTS
HENRY GINSBERG
1540 BROADWAY

Hunt Miller master books this great

for his magnificent New Schenley Theatre, Pittsburgh. - - - - - -
Read what he says: "Mr. Morris, our Secretary and Treasurer; Mr. Lane, our House Manager, and myself had the pleasure of screening your 'WELCOME STRANGER,' which is to open the New Schenley Theatre on August 30th. We are unanimous in our opinion that this production will prove one of the outstanding big successes of the season. It contains good, clean, wholesome comedy; has plenty of heart appeal, and is portrayed by a wonderful representative cast of well-known artists. Dore Davidson is most natural and easy in his part, and I do not see how he could be excelled. The female roles portrayed by Miss Vidor and Miss Faire are fine—in fact, we must say that the picture is perfectly cast in every way. This is the first one of your seventeen that we play, having booked them all, and, if this is a sample, we are more than satisfied."

HUNT B. MILLER, President,
"New Schenley Theatre Corp."



"WELCOME STRANGER"
Selected as the opening picture

Sign the contract for these

showman line-up

the greatest line-up of independent product on the market

The immortal drama of "BARBARA FRIETCHIE"
FLORENCE VIDOR and EDMUND LOWE

CHARLES R. ROGERS presents PERCY MARMONT in "The LEGEND of HOLLYWOOD" A RENAUD HOFFMAN Picturization

Priscilla Dean in "The Siren of Seville" A HUNT STROMBERG Production

JACQUELINE LOGAN in "The House of Youth"

An ELMER HARRIS Production "The WISE VIRGIN" starring PATSY RUTH MILLER and MATT MOORE

"WELCOME STRANGER" From AARON HOFFMAN'S great Broadway play

HELENE CHADWICK in "Trouping with Ellen" An EASTERN Production

"Another Man's Wife" with JAMES KIRKWOOD · LILA LEE · MATT MOORE · WALLACE BEERY · CHESTER CONKLIN and ZENA KEEFE

"RECKLESS ROMANCE" AN AL CHRISTIE feature

"A Cafe in Cairo" A HUNT STROMBERG Production STARRING PRISCILLA DEAN

FLORENCE VIDOR in "The MIRAGE" From the great stage success

BETTY COMPSON in "Ramshackle House" A WALTER TILFORD Production

"The GIRL on the STAIRS" an Elmer Harris Production STARRING PATSY RUTH MILLER

"ON THE SHELF" A FRANK E. WOODS Production with an exceptional cast

"The Follies Girl" STARRING Margaret LIVINGSTON

Chalk Marks A FRANK E. WOODS Production The most striking and original story in motion picture history DIRECTED BY JOHN G. ADOLFI

JACQUELINE LOGAN in "OFF THE HIGHWAY"

Released by
Producers Distributing Corporation
FOREIGN DISTRIBUTOR W. W. VOGEL DISTRIBUTING CORP

Season 1924 - 1925
30 first-run pictures

17 smashing productions



That's what B·S·MOSS

One of America's Leading Showmen Thinks of UNIVERSAL PICTURES

When the B. S. Moss chain of theatres threw heavy advertising behind the fact that "The Family Secret" with Baby Peggy was a UNIVERSAL JEWEL the management was wisely cashing in on the immense good will of the public towards ALL Universal Jewels, and the continuous national advertising ALL Universal Jewels receive in The Saturday Evening Post.

THE SIGNAL TOWER
Starring VIRGINIA VALLI
From the story by Wadsworth Camp
A Clarence Brown Production

THE RECKLESS AGE
Starring REGINALD DENNY
From the novel, "Love Insurance," by Earl Derr Biggers
Directed by Harry Pollard

THE GAIETY GIRL
Starring MARY PHILBIN
From the serial novel in "Good Housekeeping," "The Inheritors," by I. A. R. Wylie
A King Baggot Production

THE TURMOIL
A Great Cast Headed by GEORGE HACKATHORNE
From Booth Tarkington's novel, "The Turmoil"
A Hobart Henley Production

THE FAMILY SECRET
Starring BABY PEGGY
From the stage play, "The Burglar," by Augustus Thomas, and the novel, "Editha's Burglar," by Frances Hodgson Burnett
Directed by William Sieter

BUTTERFLY
From the novel by Kathleen Norris
Featuring Laura La Plante, Norman Kerry, Ruth Clifford, Kenneth Harlan
A Clarence Brown Production

CAPTAIN FEARLESS
Starring REGINALD DENNY
Directed by James W. Horne

THE ROSE OF PARIS
Starring MARY PHILBIN
From the novel, "Mitzi," by Delly
An Irving Cummings Production

K—THE UNKNOWN
Founded on Mary Roberts Rhinehart's novel "K"
Starring VIRGINIA VALLI
Directed by Harry Pollard

LOVE AND GLORY
Featuring Charles De Roche, Madge Bellamy and Wallace MacDonald
A Rupert Julian Production

WINE
From William McHarg's story in Hearst's International Magazine
Starring CLARA BOW
Directed by Louis Gasnier

HOUSE PETERS
In The Tornado
From Lincoln J. Carter's sensational melodrama
Directed by Edward Laemmle

UNIVERSAL THE BEST BUY IN SIGHT



UNIVERSAL has the PICTURES

here's the stuff for a sick box office — Never Say Die! —

VARIETY AUG. 13TH.

Last Week—McLean's Good Business at California, $15,200 with "Never Say Die"

FIRST WEEK!

Los Angeles, Aug. 12.

Douglas McLean in "Never Say Die," at the California for two weeks, seems to be following in the footsteps of Harold Lloyd as far as the theatregoers here are concerned. The business at this house, due to an unusually large advertising and exploitation campaign, got off to a big start at the beginning, and held up throughout the initial week.

Estimates for last week:
California—"Never Say Die" (F. B. O.) (2,000; 25-85). Douglas McLean. Scored ten strike and business first week most satisfactory at $15,200.

VARIETY AUG. 20TH.

SECOND WEEK!

GREAT RACE IN L. A. LAST WEEK

Los Angeles, Aug. 19.

Estimates for Last Week
California—"Never Say Die" (F. B. O.) (2,000; 25-85.) Doing best business for second week of any attraction in this house during present season. $10,000.

THE FILM DAILY AUG. 17TH.

Go to it brother!

Never Say Die"

"Never Say Die"—Asso. Exhibitors

California, Los Angeles
(Week Ending Aug. 9)

DAILY NEWS—* * * contains all the thrills of Harold Lloyd's comedy, "Safety Last," and a breezy romance that has tremendous heart appeal. * * * is photographically done to the queen's taste.

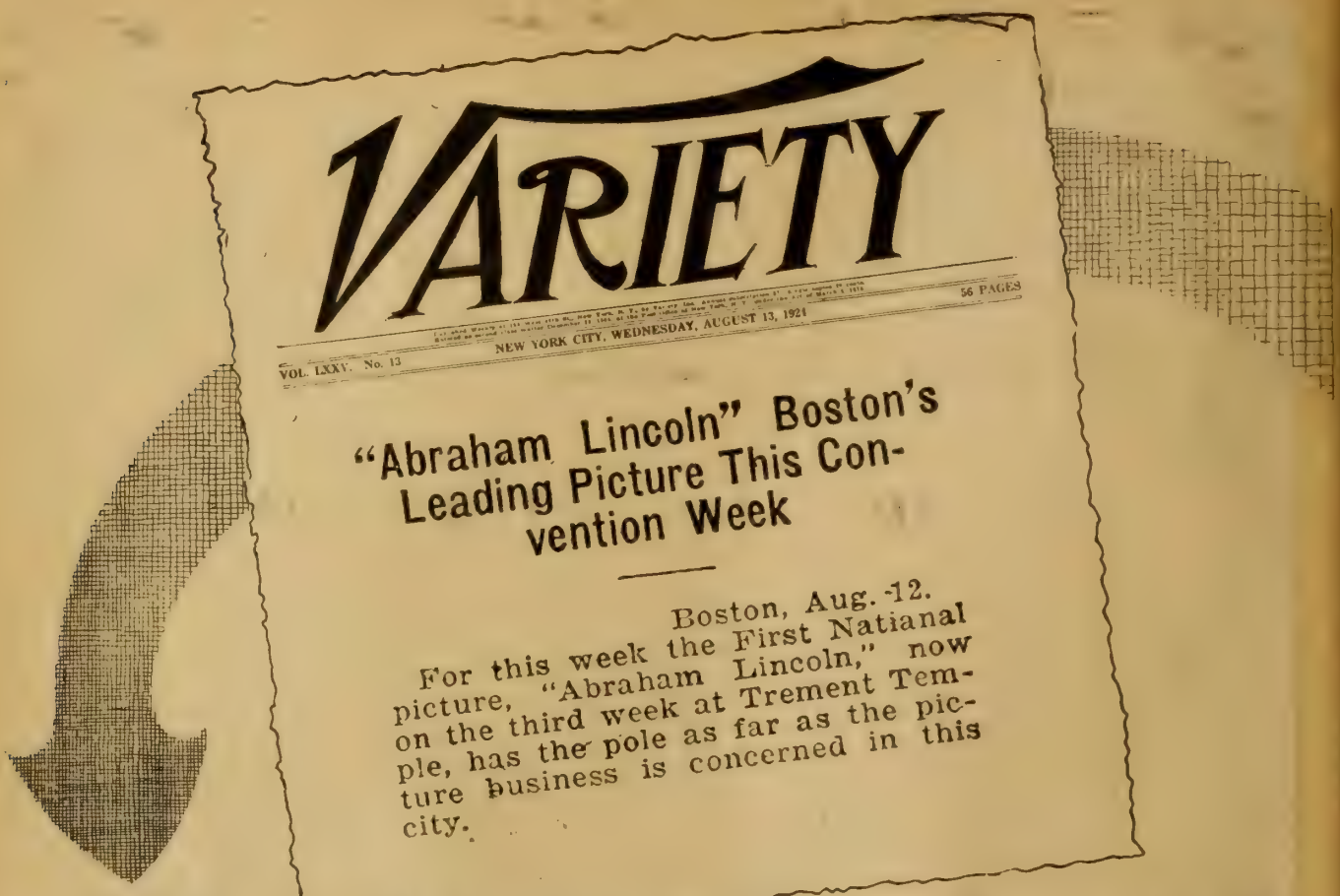
HERALD—Yards and yards of laughs, if such a metaphor is permissable, permeate "Never Say Die," Willie Collier's well known stage play * * *

RECORD—Here is a consistently good farce, produced by a consistently good farceur and his gang of consistently merry men.

TIMES—To the person who is searching for a racy, spicy comedy, packed full of human interest and humorous situations, * * * "Never Say Die," starring Douglas McLean, will be more than satisfactory.

ASSOCIATED EXHIBITORS
ARTHUR S. KANE, PRES.
PHYSICAL DISTRIBUTOR
PATHE EXCHANGE, INC.

FOREIGN REPRESENTATIVE
SIDNEY GARRETT



~to lead is natural with

AL and RAY ROCKETT'S
presentation of

"Abraham Lincoln"

Scenario by FRANCES MARION *Directed by* PHILIP ROSEN

The greatest box-office builder ever flashed in marquee lights

FIRST NATIONAL PICTURES

A FIRST NATIONAL knockout!



The
MOVING PICTURE
WORLD
Founded in 1907 by J. P. Chalmers



The Editor's Views

IT is often said in defense of the motion picture for its occasional lapses into the sensational that film men are only following the dictates laid down by stage and literary trends.

If this be true, and it has been in the past, then the reverse is also a fact:

By discouraging the adaptation of the pandering play and the lurid novel to the screen it is within the power of picture interests to wreak beneficent effects on the older forms of expression and entertainment.

That is a privilege that few industries can boast. And it is a privilege of the motion picture industry.

Book publishers, with few exceptions, are bewailing the disappearance of the novel-reading public. The story that creates "sensational" sales records in its two-dollar covers has probably not been purchased by enough individuals to mean a good week's business at the Capitol.

The hope of the author and publisher of the average "fairly successful" book has become the juicy prices paid for screen rights. And if the sex-flaunting writer claims the top price—the screen is encouraging him to dip his pen further into mud, and a host of others to imitate him.

If picture men consistently turn the cold shoulder to the off-color play and novel they are sending the creators back to the typewriter with fervent desires to imitate Sabatini.

And that is well.

* * *

THE story will never be told of the quietly energetic work that Will Hays has put forth in this regard—nor of the co-operation picture leaders have given him. We have said this before, but it cannot be said too often if picture men the country over would feed their pride on the truth.

Those outside the industry who find it so easy to criticize can never fully realize the peculiar situations in which it is possible for a picture producer to find himself.

A play, for example, has become the reigning success of the New York season. Critics and students of the drama declare its success due to craftsmanship and plot strength; Tom, Dick and Harry, however, are free in declaring that it panders to the lover of the sensational. But there is no official action, no loud denounciation from pulpits; the play rolls merrily along with the S. R. O. sign more often in evidence than not.

Theoretically, here is a "good buy" for any purveyor of entertainment, picture producers included. Success is assured, for the public has already said so at one box office. But your picture producer knows that adaptation to the screen works a world of difference. Immediately the story encounters official censorships, a hypercritical public opinion, and an active body of unofficial watchers.

Our producer seeks advice—and finds that no two men can agree. So his dilemma is complete. If he purchases the screen rights to the play, he is almost certain of condemnation; if he doesn't, it is barely possible that another picture man will produce the story, encounter no criticism, and reap rich rewards.

Let it be said to the credit of the industry, and the inspiration of Will Hays, that the inclination is more and more to the rule: "In case of doubt—don't."

* * *

THERE is nothing so efficacious in the cause of improvement as the experience of the average picture producer who stages a screen adaptation of a play owing its success to morbid appeal.

There have been a few exceptions to the rule, but in general the experience is a sad one. Mr. Producer finds himself with an expensively-purchased piece of merchandise on his hands. With his first step he discovers that he has adopted a Tartar. If the continuity writer turns out a work that retains all the fire and strength of the original—the red meat—Mr. Producer sees the shadow of official censorship and the certainty of unofficial public censure. If the adaptor dilutes the mixture—the director arises to ask if he is going to be held responsible for the flabby, flaccid concoction that will result.

The battle continues unabated through every stage of production and reaches a climax in the cutting room. And with almost unfailing regularity the box office verdict is that to the producer belongs the title of vanquished.

There have been some recent productions that had this sad history behind them—and a few that the coming season will bring forth.

Each one a more powerful argument for a screen free of the refuse of the stage and printshop than all the legal censorship ever devised. And when fifty thousand dollar stage titles become a drug on the film market, the screen will, in turn, have begun its unwritten censorship of the present forms of expression.

Robert E. Welsh

M. P. T. O. A. Directors Devise Program of Practical Service

THAT the affairs of theatre owners may be mutualized and international co-operation effected on both sides of the Atlantic, the board of directors of the Motion Picture Theatre Owners of America in their midsummer meeting at the Sagal-Lou Farms in Branford, Conn., on August 25 and 26, decided to invite fraternal delegates from the Cinematograph Association of Great Britain and Ireland, the exhibitors' national bodies of France and other sections of Continental Europe to their national convention in Milwaukee next May. Delegates will be named at the Milwaukee convention to attend the sessions of the European exhibitor bodies. This matter was brought before the meeting by Sydney S. Cohen and unanimously agreed to.

Chairman R. F. Woodhull of Dover, N. J., presided and the following national officers and additional directors were present: President M. J. O'Toole, Secretary George P. Aarons of Philadelphia, Treasurer Louis M. Sagal of New Haven, Conn., A. A. Elliott of Hudson, N. Y., Sydney S. Cohen of New York City, M. E. Comerford of Scranton, Pa., J. W. Whitehurst of Baltimore, Joseph W. Walsh of Hartford, Martin G. Smith of Toledo, W. W. Watts of Springfield, Ill., E. M. Fay of Providence, R. I., and Ernest Horstmann of Boston.

The visitors were the guests of Mr. Sagal and the members of his household and were the recipients of countless courtesies. These included a premier vaudeville entertainment on Monday night in the assembly hall of Mr. Sagal's country seat.

O'Toole Makes Report

National President O'Toole reported the activities of the national office for the first quarter of his term. He told of the extension of the service activities of the theatre owners into different divisions of governmental work, notably those of the War Department.

Mr. O'Toole told of special work he is performing in attending Rotary, Kiwanis and other meetings to discuss theatre owner propositions with respect to screen service for the different communities. Arrangements were later effected to extend this line of action into different sections of the country where theatre owners, supplementing the work of the national president, will carry the theatre service message into all civic bodies.

National Treasurer L. M. Sagal presented a complete financial report, certified to by the auditors. This report received much favorable comment.

Chairman R. F. Woodhull reported on the activities of the national directors and his report was supplemented by statements from Mr. Cohen, Mr. Horstmann, Mr. Elliot and other members of the board.

Arrangements were made to have National Motion Picture Day observed in a very definite way in November, the exact date to be set within a few weeks.

Much time was devoted to a discussion of the music tax and finally a line of action was formulated. Several prominent theatre owners were named as a committee on this matter, including members of the board of directors.

The directors laid out a comprehensive program for practical business service to the theatre owners of this country and Canada, and an administrative committee, consisting of Sydney S. Cohen, chairman; A. A. Elliot of Hudson, N. Y., M. E. Comerford of Scranton, Pa., Ernest Horstmann of Boston and Louis M. Sagal of New Haven, Conn., was elected to carry it into effect.

Resolutions Adopted

A resolution expressive of the appreciation of the board of directors for the cordial reception tendered them by the national treasurer was adopted by a rising vote.

The following resolutions also were adopted:

"That the extension of non-theatrical centers through the efforts and assistance of producer and distributor agencies is prejudicial to the business rights of theatre owners, who are the purchasing factors sustaining the producing division of our industry.

"That we are opposed to the practice of forcing upon exhibitors a more extended run of pictures than the business requirements of the territory make necessary."

Issued Sept. 7

"Chronicles" Production Features Pathe Program For Week

Pathe for the week of September 7 will present an unusual array of productions on its releasing program. Leading the list for the week is "Alexander Hamilton" of the "Chronicles of America" series, in three reels.

The sixth chapter of the Pathe serial "Into the Net" also is one of the important releases for the week. The title of this chapter is "The House of the Missing."

The Mack Sennett comedy, "Lizzies of the Field," is scheduled. The cast consists of Billy Bevan, Sid Smith, Jack Lloyd, Barbara Pierce, John J. Richardson and Andy Clyde.

The "Spat" family is again with us. This time it is "South of the North Pole." Frank Butler, Sydney D'Albrook and Laura Roessing find many laughable situations in the open spaces of the North.

"Barnyard Olympics" is the title of Aesop's Film Fables for the week. The Grantland Rice Sportlight, "The Happy Years," brings back all the activities of boyhood days. Pathe Review No. 36 shows "Seed Battalions," "How Footballs Are Made," a family reunion in Madagascar, a Pathecolor of "The Quarry Country" along the banks of the River Cher, France.

Remarkable Exploitation Is Aiding "Captain Blood"

THE exploitation of "Captain Blood" by Vitagraph has far exceeded in material help to the exhibitor that given to any Vitagraph picture in the last year. Vitagraph placed this remarkable novel by Rafael Sabatini in more than 300 newspapers for serial publication, whose total circulation reaches 20,000,000 readers. Many of these newspapers are publishing the novel in full. The abridged edition which most newspapers are using is furnished in thirty-two installments of two columns each, and the total space given to this novel which Vitagraph has picturized, will reach the marvelous total of 20,000 columns of newspaper space.

Among the newspapers which have accepted "Captain Blood" for publication are the Chicago Daily News, Philadelphia Ledger, New Orleans Times Picayune, Detroit Times, Cleveland Plain Dealer, Norfolk Virginia Ledger Dispatch, Des Moines Capital, Omaha Bee, Pittsburgh Press, Trenton Evening Times, Harrisburg Telegraph, Atlantic City Press, Brooklyn Times, Bridgeport Star, Evansville Courier, Hutchinson News, Louisville Courier-Journal, Springfield State, Grand Rapids Herald, Wheeling Register and Salt Lake City Telegram.

Among the Canadian papers are the Hamilton Herald, Edmonton Journal and Saskatoon Star.

The majority of these papers are twenty-four sheeting their cities. These tweny-four sheets were furnished by Vitagraph with a four-sheet date to be stripped in, carrying the name of the paper and the date when the story begins publication. More than 1,500 twenty-four sheets already have been posted through this plan and additional orders are daily reaching the Vitagraph offices.

The general publicity sent out by Vitagraph since the day that Albert E. Smith, president, cabled from London that he had purchased the world rights to this novel for pictures, exceeds 1,000,000 pieces of copy, and the popularity of Sabatini as a novelist insured the use of almost every paragraph in newspapers throughout the world.

The pictures of the making of "Captain Blood" have enjoyed wide circulation through roto-gravure services everywhere. When the great naval fight between the buccaneer ships was filmed in Balboa Bay and one of the galleons was blown up, the Los Angeles Examiner published a picture of the explosion which occupied a full page. Other San Francisco and Los Angeles papers gave the event almost equal space.

A recent survey of the publicity clippings received in the advertising department, when compared with the newspaper directory, showed that the publicity had been carried in every newspaper published in any town with a population of more than 5,000.

A clever "attention caller" is being shipped now. It is an ash tray modeled with the familiar figure of Captain Peter Blood, leaning on the rail of his ship with his dueling pistol in hand.

Grosset & Dunlap, the publishers, are rushing to press with an edition of "Captain Blood," illustrated with stills from the picture. It will be on the book stands at the same time the picture is released.

Film Arrives

C. B. C. announces that the film for "The Price She Paid" has arrived in the East and is in the cutting room. Joe Brandt believes that this will be his firm's best production so far. The direction is by Henry A. MacRae.

A Hard Boiled Egg

The exhibitor is a hard boiled egg when it comes to buying—and you may take it on the word of those who know that there is no subject on which he is so cautious today as he is on the purchase of a trade paper.

In the golden days the exhibitor as a matter of habit subscribed to everything that paraded between two covers.

Today he shops.

There was never so little duplication as there is at this moment.

That's fact—anyone in first hand touch with conditions can verify it.

It explains a lot of things about the present trade paper situation.

And gives unusual significance to the fact that Moving Picture World in these shopping days has recorded the largest gain in exhibitor circulation, and now stands—

First in the Field.

Remember—we don't *say* "First in the Field"—the A. B. C. Audit *proves* it.

Of course—
The trade paper situation has changed

First in the Field!

Moving Picture WORLD

ROBERT E. WELSH - - - - - - - EDITOR

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One of a Series

The Hamilton National Bank

130 West 42nd Street

Not the least cheerful phase of modern banking is the opportunity to do service.

And of the opportunities for service none brings so warm a glow of satisfaction as to watch the smaller business man thrive and flourish—finally to attain important proportions.

There is no depositor of Hamilton National too small to receive the utmost in service, the most wholehearted cooperation.

And we pride ourselves on the fact that this attitude plays a real part in the development and expansion of capable and ambitious men.

We like to feel that the day you enter Hamilton National's door is the day that you become a friend—whether your interests be great or small.

Hamilton National Bank
130 West 42nd Street
(Bush Terminal Bldg.)
New York City

Open 9 A. M. till 10.30 P. M. Our Deposit Vaults—open at the same hours—are admitted to be the best equipped in the city.

Cranfield & Clarke to Handle Hepworth Pictures in America

IT is of interest to the trade at large to note that a drastic reorganization has occurred in the American distribution of the English Hepworth Pictures for United States and Canada. Heretofore, the American end of the business for Hepworth Pictures Corporation has been supervised by the Hepworth people themselves directly through their own American branch office.

The firm of Cranfield & Clarke, Inc., have just closed a deal to take over the American and Canadian interests of all of the Hepworth product and will distribute them through the State Right market.

W. F. Clarke, of Cranfield & Clarke, Inc., has just returned form a special trip to England where he had gone to close this deal and to confer with Cecil M. Hepworth in reference to a new policy for distribution and of future production plans.

W. F. Clarke served with distinction as a colonel in the World War having received many honors and mentions in dispatches.

The intention of Cranfield & Clarke, Inc., is not only to distribute the entire Hepworth product, but to arrange, also, for the acquisition of several American productions.

It is with the utmost confidence that Cranfield & Clarke look forward to the ensuing season for progressive conditions in the State Right field and believe that the announcement of their releasing program for the season of 1924-25 will meet with the hearty response from all State Righters all over the country. A new policy of co-operation created by Cranfield & Clarke is to get behind all of their pictures to their utmost in advertising and publicity, thereby giving their exchangemen a solid support in putting their pictures over with exhibitors and the public in general.

Therefore, the company pledges itself to offer to exchanges and exhibitors the best productions possible, based on popular stories by eminent authors and famous stage plays, produced by established directors and enacted by tried and proven dramatic casts.

Cranfield & Clarke, with sheer optimism, announce their distribution program for the season of 1924-25, which includes twelve special productions to be released in the following order: "Lily of the Alley," "Strangling Threads", "A Soul's Awakening", "The Pipes of Pan", "Mist in the Valley", "John Forrest Finds Himself", "Mr. Justice Raffles", "The Amazing Quest", "The Crimson Circle", "A Lunatic at Large", "Speak No Evil", "Comin' Thor' the Rye."

In addition to these twelve special feature productions, Cranfield & Clarke, will release twenty-one (21) novelty one reel subjects of extraordinary merit for their unusual presentation and unique subjects.

Ed. M. Hopcroft, general sales manager for Cranfield & Clarke, has just left on an extensive trip to the Middle West, making Chicago his headquarters, from where he intends to swing around to the surrounding key cities and close several deals that are pending for the balance of the territories for the Cranfield & Clarke Big Twelve.

Up to the present time the following territories have been closed: Greater New York and Northern New Jersey; New England States; Michigan and Minnesota; Northern Illinois, Indiana and South Minnesota; West Pennsylvania and West Virginia; Eastern Pennsylvania and the District of Columbia.

Hale Joins Cast

Hobart Henley Selects Him for "So This Is Marriage"

Alan Hale has been added to the cast of "So This Is Marriage," which Hobart Henley is producing for Metro-Goldwyn-Mayer from Carey Wilson's original story.

Eleanor Boardman and Conrad Nagel have the leading roles. Others in the cast are Clyde Cook, Shannon Day and John Patrick. John Lynch and Alice D. G. Miller wrote the continuity.



W. F. CLARKE



R. T. CRANFIELD

Turrill Joins Arrow

Becomes Assistant to W. E. Shallenberger; Has Wide Experience

The extensive program for 1924-25 laid out by W. E. Shallenberger, president of Arrow Film Corporation, has necessarily brought such an immense amount of detail to his desk, that he has found it necessary to appoint an assistant—Howard Turrill.

Mr. Turrill brings to the Arrow Film Corporation a varied and valuable experience that Dr. Shallenberger feels should prove of great value to his organization.

After some years as an important executive with the Vacuum Oil Company, Mr. Turrill joined the Mutual Film Corporation in 1912 as the head of the accessory department. Five years of this gave him a thorough insight into the needs of the exhibitor from this angle.

Then Famous Players-Lasky took him over as assistant to Whitman Bennett, their production manager. After two valuable years in this capacity, Mr. Turrill organized his own company for making art titles and the highest grade of photographic work.

Additions to Casts

Many Players Added to Metro-Goldwyn Pictures in Production

With production going ahead rapidly on a number of big specials at the Metro-Goldwyn-Mayer studios at Culver City, announcement is received of many additions to the casts of several pictures just started or which have been shortly underway.

Reginald Barker's "The Great Divide" holds a more than ordinary large number of "name" players. Besides Alice Terry, Conway Tearle and Wallace Beery, recent additions completing the cast include Huntley Gordon, ZaSu Pitts, Allan Forrest, Ford Sterling and George Cooper.

Additions to "The Snob" are Roy Laidlaw, Nellie Bly Baker, Hazel Kennedy, Gordon Sackville and Mabel Coleman, completing a large cast. Players already in this Harry Rapf production directed by Monta Bell are John Gilbert, Norma Shearer, Conrad Nagel, Hedda Hopper and Phyllis Haver.

To Hobart Henley's production of "So This Is Marriage," which has Eleanor Boardman, Conrad Nagel and Alan Hale in leading roles, have been added Estelle Clark, Clyde Cook, Claire de Lorez, Shannon Day, Jack Edwards and Thelma Morgan.

Scoring Heavily

"Never Say Die" Draws Record-Making Attendances

Following its remarkable premiere at the California Theatre, Los Angeles, Douglas MacLean in "Never Say Die," the first of the Associated Exhibitors fall releases, continues to attract record-making attendance at all first-run theatres. Milton H. Feld, manager-director of Newman's Theatres, wired J. S. Woody, general manager of Associated Exhibitors, high praise of the picture.

Regarding the showing at the Empress Theatre, Oklahoma City, the management wrote to Frank C. Payne, Douglas MacLean's eastern representative, that despite the terrific heat the business was the best that the theatre had enjoyed for many months.



Scenes from "Barbara Frietchie," a Regal production released by Producers Distributing Corporation.

Three Big Productions from Fox Announced for August 31 Week

"IT IS THE LAW," the third of the William Fox specials for the 1924-25 season, "The Pinhead," an Imperial Comedy and "Dancing Girls of India," an Educational Entertainment, are announced for release the week of August 31st by Fox Film Corporation.

The screen version of "It Is The Law," the stage play dramatized by Elmer Rice from the novel by Hayden Talbot, was directed by J. Gordon Edwards at the William Fox New York studios.

Has Dual Role

The dual role of Albert Woodruff and "Sniffer" was acted by Arthur Hohl, who created this characterization when the play was first produced on Broadway. During the filming of "It Is The Law," Mr. Hohl also was playing the featured part in "White Cargo," one of this season's Broadway hits.

The plot contains a novel twist which will provide unusually thrilling entertainment for movie fans. The criminal court room in the Tombs Building, New York, was reproduced at the Fox Studios for the dramatic climax.

Mimi Palmeri has the leading feminine role in the cast which includes the following players, Herbert Hayes, George Lessey, Robert Young, Florence Dixon, Byron Douglas, Olaf Hytton, Desacia Mooers, Byron Russell, Guido Trento, Bijou Fernandez, Dorothy Kingdon, Patricia O'Connor, Helena D'Algy and Nacy Newman.

Release Date Moved Back

Owing to the mass of unusual details involved in the production of "Barbara Frietchie" and the elaborations made on the Clyde Fitch play as originally written for the stage, the work of transferring this big American classic to the screen has far exceeded its time schedule, and the date of its release has been moved back from August 24 to September 14 by Producers Distributing Corporation.

Reductions in Duty

A commercial agreement providing for reciprocal unconditional most-favored-nation treatment has been concluded between the United States and Guatemala, whereby the products from either country will be given the lowest import duties upon importation into the other. The only exceptions provided in the agreement are that the United States may provide specific treatment for imports from its dependencies, Panama Canal Zone and Cuba, while Guatemala may do the same for imports from Costa Rica, Honduras, Nicaragua and Salvador. Among the principal products affected by the new agreement, reports to Washington state, are moving picture films.

Better Films Committee Lauds 5 Metro-Goldwyns

FIVE Metro-Goldwyn releases receive unqualified indorsement in the current midsummer issue of "Film Progress," published by the National Committee for Better Films. Rex Ingram's "The Arab," Marshall Neilans "Tess of the D'Urbervilles," Fred Niblo's "The Red Lily," "Bread" and "Revelation" are the five productions approved of by the National Committee.

"It is a delightful surprise to find a film dealing with that romantic land 'east of Suez' that has the interest of naturalism, said 'Fair Progress' of 'The Arab.' "Authentic locations do not always make for interest, but in this film Rex Ingram has made the scenes of the story dramatically effective and a noteworthy contribution to the use of actual settings in the art of making motion pictures."

"Exceptionally well produced and directed," was the verdict on "The Red Lily," which also was called "dramatically effective."

Of "Bread" "Film Progress" said: "Those who know the novel will not be disappointed in the casting, acting, atmosphere or the creation from the material of the novel of dramatic situations."

"'Revelation' is marked by interesting contrasts in action and scenery," the Better Films reviewer declared. Of "Tess of the D'Urberville," particular approval was found with the performance of Blanche Sweet and Conrad Nagel.

Titling "His Hour"

Maud Fulton, recently signed to write originals and adaptations for Metro-Goldwyn-Mayer, now is co-operating with King Vidor in titling "His Hour."

FOX NEWS
The Best on Earth —Covers the World

Binderup Settles His Suit Out of Court for $25,000

OMAHA, Nebraska.—The seventeen moving picture distributors of the east, who have been joint defendants for four years in an action brought by Charles G. Binderup of Minden, Neb., head of a chain of moving picture houses in that section, who alleged they had combined in restraint of trade to put him out of business, have settled the case with him at last out of court. They are said to have paid him $25,000 in exchange for his promise that he would drop all further appeal action. He lost the case in Federal District court here and was preparing the necessary briefs to go before the Circuit court of appeals. In accepting the $25,000, "in cash and other valuable considerations" as it is stated, Binderup also waives all rights to any further action in the case.

The case first came up in federal district court in Omaha in 1920, when Binderup alleged that the defendants, acting in concert and in violation of the Sherman anti-trust act, and through the Omaha Film Board of Trade, had conspired to refuse to sell him films and thereby to put his chain of theatres out of business.

The defendant distributors based their justification for their action on the charge that Binderup had violated his contracts in many ways, chief among them being that he had been guilty of "bicycling" films to theatres other than those for which the film had been sold.

When the case first came before Federal Judge Woodrough at Omaha, that magistrate dismissed it after reading the opening statements, because he said he had no jurisdiction. He held that the transactions referred to were of an "intrastate" character instead of an "interstate" which would be necessary to give the case a place in federal court.

This was carried to appellate court and there Judge Woodroughs decision was upheld. It went from there to the United State Supreme Court and this highest court of the land ruled that the transactions have distinct interstate aspects, that the distribution of films by the large corporations is distinctly an interstate commerce, and that the case rightly should begin in the federal district court.

This threw the case back for hearing to the federal district court at Omaha, where it really sought to begin; and here it was tried this spring. It consumed more time than any other case ever heard in the Federal district court in Omaha. Twenty-four solid days were consumed in the hearing, and while this was going on the docket of the court became congested and cluttered up with hundreds of liquor cases and other federal actions that needed attention until another federal judge had to be sent here to hear liquor cases and other criminal cases while Judge Woodrough continued with the Binderup case.

At the end of twenty-four days of the hearing, Judge Woodrough took the case out of the hands of the jury and ruled against Binderup. He held that instead of combining in restraint of trade, the distributing corporations had by their action actually succeeded in breaking up what really constituted a kind of monopoly on the part of Binderup, and had opened up that section of the state to free competition whereas it was not so before.

This decision was the occasion for a great deal of criticism. Attorneys for Binderup attacked the judge's position bitterly, and said it was unheard of and untenable. They filed notice of appeal, and have since been busily engaged preparing the necessary papers to file with the circuit court of appeals.

This settlement apparently ends it all.

Territory Closing

Buffalo Bill, Jr., and Buddy Roosevelt Series Rapidly Selling

The following sales on the independent market of the Buddy Roosevelt series of eight western thrillers and the Buffalo Bill, Jr., series have been made during the past week by Louis Weiss, Weiss Brothers' Artclass executive, who is making a coast-to-coast selling trip with stop-overs at the principal key cities:

Progress Pictures Co., 3405 Olive street, St. Louis, purchased the Eastern Missouri and Southern Illinois territorial rights. Skirbell Gold Seal Productions, Broadway Film Building, Cleveland, purchased the Ohio & Kentucky rights. R. G. Hill Enterprises, Inc., 1010 Forbes street, Pittsburgh, who control for Western Pennsylvania and Virginia, have added to their territorial bloc by securing the rights for Michigan.

Standard Films of 111 West 18th street, Kansas City, bought the rights for Kansas and Western Missouri. Shooker Film Exchange, Denver, bought the rights for Colorado, Utah, Idaho and New Mexico.

Weiss in Hollywood

Arranging for Two New Series Comprising 40 Two-Reelers

Louis Weiss, vice-president of Weiss Brothers' Artclass Pictures, is due to arrive in Los Angeles on August 30, en route from Salt Lake City. Mr. Weiss will then have completed one-half of his transcontinental trip started ten days ago, which he is making in the interest of the Artclass product.

He will spend about two weeks in Hollywood, conferring with Lester F. Scott, Jr., who heads the producing concerns making the Buddy Roosevelt and Buffalo Bill, Jr., series. He will arrange for two new series of 20 two-reelers, the character of which will be announced shortly.

Time Extended

Theatre owners throughout the country will benefit by a decision of the Treasury Department at Washington to the effect that until October 1 the old form of admission-ticket to the theatres may continue in use. The ruling was obtained by the Hays office. September 1 was the date on which this form of ticket was to have been discontinued.

The change in the form of admission tickets to the picture theatres was made necessary because of the abolition of the 10 per cent. admission tax on seats costing 50 cents or less. While the old form of ticket may continue in use temporarily, the theatres, of course, are not permitted to collect the 10 per cent. tax, even though the face of the ticket may call for it. There will be a considerable saving for the theatre men, however, in this decision, because millions of the old tickets are yet unused.

"The Mine with the Iron Door" Praised by Chicago Judge

SOL LESSER, President of Principal Pictures Corporation, is being besieged with telegrams and letters from all over the United States congratulating him on the manner in which Harold Bell Wright's "The Mine With the Iron Door," one of the world's best sellers, is being produced. One of these wires comes from Judge Frank Johnson, of the Court of Appeals, Chicago, who says: "Any motion picture producer who endeavors faithfully to follow a great written story is to be warmly congratulated. Such action on your part shows a sincere desire to get the very best for the screen."

Other letters and telegrams come from Mayors of cities, from prominent women and from hundreds of admirers of the writings of Harold Bell Wright.

"I am more than pleased by these communications," says Mr. Lesser, "because they show the tremendous interest in the making of a great motion picture from one of the greatest American stories ever written. Without boasting, I can say that in every way we have transferred the novel to the screen. The exteriors were taken in the famous Canon del Oro, in Arizona, where the action of the novel takes place. Mr. Wright himself was present during the filming of his novel.

"Sam Wood, the director, has done some marvelous work, and 'The Mine With the Iron Door' will be known as a Sam Wood production."

In the cast of "The Mine With the Iron Door" are such noted players as Dorothy Mackaill, Pat O'Malley, Robert W. Frazer, Mary Carr, Charles Murray, Creighton Hale, Mitchell Lewis, Raymond Hatton and Bert Woodruff.

Morris Fink Sailing

To obtain realistic and accurate backgrounds for "Sandra," the Barbara La Marr vehicle now being produced by Sawyer-Lubin for First National, Morris Fink will sail for Europe this week. He will be accompanied by a special cameraman and under Fink's direction, several scenes will be taken at Deauville, Paris and also in Nice and Rome.



Scenes from "Welcome Stranger," a Belasco Productions, Inc., picture released by Producers Distributing Corporation.

Aerial Advertising

Wm. Fox Tries Something New For "The Iron Horse"

When William Fox rented the Lyric Theatre, New York, for the premierse of "The Iron Horse," he decided to start something. He now has a contract with the Night Aero Corporation to conduct a novel advertising campaign. Carrying electric letters ten feet high, planes will sail over New York and surrounding territory blazing into the consciousness of the populace below a legend of the romantic drama of the East and the West in the days of the Transcontinental railroad, which opens an indefinite engagement at the Lyric on August 28. The first flight was made Saturday night.

In addition to a $30,000 contract with the night flyers, calling for thirty flights at $1,000 each, Fox has signed an agreement with the Skywriting Corporation of America for a similar series of day flights at the same price. The first of these flights was Sunday over Coney Island and Asbury Park, when the flier wrote "The Iron Horse" in the sky in letters of smoke a mile high.

The aerial advertising is supplementary to the newspaper advertising campaign, which will exceed in magnitude anything ever attempted, says Mr. Fox.

Films New Vance Novel

Another box office winner from Vitagraph is assured if title, cast and direction combined mean anything. This time the novel is "Joan Thursday" by Louis Joseph Vance. The screen title will be "Greater Than Marriage."

The production will be made by Victor Hugo Halperin. Marjorie Daw stars as Joan, with Lou Tellegen as John Masters, the playwright and author. Peggy Kelly as Maizie de Noovan, Tyrone Power as the father and Effie Shannon as the mother; Mary Thurman is Venetia, Dagmar Godowsky, Nella Cardrow; Raymond Bloomer is Marbridge; Charlotte Walker, Aunt Helena; and Blanche Craig, Mme. Dupre.

Branch Managers to Continue Visiting 1st National Heads

THE plan originated by E. A. Eschmann, general manager of distribution for First National Pictures, of having its branch managers come to New York City in pairs to spend a week at the home office, get acquainted with such officials as they may not have hitherto met, study the office routine and learn about new product and sales plans, has been in effect for six months now and has proven itself a great success.

"The scheme has accomplished all that we hoped for it and perhaps something more," said Mr. Eschmann. "It will be continued. Nearly all of our branch managers have visited the home office since the plan has been in effect and it is the intention to call them in again.

"We feel that not only do the branch managers derive benefit from these visits to New York, but that the home office executives also profit by it. The sales force and the production force are brought into closer contact, with the result that the men in the field are better informed about the productions which they have to sell and about the methods devised by the distribution department to aid them in selling the pictures and the ways in which the other departments are working to help them make quicker sales.

"The distribution of First National product has been speeded up to quite an appreciable extent, I feel, as a result of bringing our branch managers and, through them, our salesmen into closer touch with headquarters. We are better able to take into account the personal equation in planning sales policies and in putting them into execution. Teaming up on any new policy is much quicker when both sides know each other well; pulling in opposite ways to accomplish the same ends is lessened and friction mostly done away with.

"By calling our branch managers in by pairs instead of en masse for a sales convention, business in the field is not halted, or even lessened to any great extent. All of the other branches are operating at full speed, even should business slack up at the offices whose managers are in New York. But in nearly every case the momentum keeps even those offices going at an average speed, so that upon the return of the managers the pace is readily quickened and any lost speed easily made up."

To Reissue Specials

Adams Announces Four Features for State Right Market

An announcement of interest to independent exchanges was made this week by Ferdinand H. Adams when he stated that he will reissue and distribute on the state right market a series of four special feature productions.

Two pictures, "Twin Pawns" and "The A B C of Love" will star Mae Murray. These features were directed by Leonce Perret and were released by Pathe. Supporting Miss Murray in these pictures are Warner Oland, H. E. Herbert, Dorothy Green and Arthur Donaldson.

The Dolly Sisters—Yanci and Rozika—are featured in the third production, "The Million Dollar Dollies," which was released by Metro as a "Screen Classic." Huntly Gordon, Dolores Cassinelli and Bradley Barker are included in the cast. Leonce Perret also directed this subject.

Bayard Veiller's mystifying stage success, "The Thirteenth Chair," will be the fourth release. Creighton Hale, Yvonne Delva and Marc McDermott head the cast. This picture was released by Pathe.

The four pictures are scheduled for release between October and December of this year.

FOX NEWS
The Best on Earth —Covers the World

Columbia Production

8

Reasons

Why

COLUMBIA PRODUCTIONS possess those qualifications which are absolutely necessary to success and therefore to box office results.

1. A PLAN—Rigidly executed. Box office drawing power.
2. AUTHORS—4 famous novelists. 4 famous journalists.
3. BOOKS—Stories with enormous circulation, national tie-ups, ready made audiences of millions.
4. STARS—Well known names that satisfy the public demand.
5. DIRECTORS — Of proven ability insuring forceful and artistic productions.
6. PHOTOGRAPHERS — Of the greatest technical ability.
7. MONEY—Every dollar spent wisely. No lavish and unnecessary waste.
8. A PRODUCER'S INTEGRITY—Backed up by a hand-picked, experienced organization.

TITLES THAT MEAN MONEY

The Foolish Virgin
The Price She Paid
Fighting the Flames
A Fool and His Money
After Business Hours
One Glorious Night
Who Cares
The Midnight Express

BOOK THEM NOW.
Room 806—1600 Broadway

Columbia Production

Announces Titles of First Three Leonard Productions

ADDITIONAL information has been received from Henry Ginsberg and Jacob Wilk in connection with their Benny Leonard "Flying Fists" series of Sam Hellman stories. Although the main title of the entire group of two-reelers is "Flying Fists," each individual subject will have its own name and will be known as a Bout.

Bout number one is entitled "Breaking In." In this film, Lightweight Champion Leonard gives up pushing a pen and keeping books, temporarily, to swap blows in the squared arena. He does this for his brother's sake, hoping that no one will discover that he has been fighting.

Bout number two is known as "Hitting Hard." The boss, with whose daughter Benny is in love, discharges him—and he enters the ring in earnest. His hard hitting carries him from one ferocious fight to another until he is nearing the top of the fight-ladder.

In Bout number three, called "Soft Muscles," Benny slows up his training, thanks to a notorious Broadway character. She asks him to "throw" the fight, which he refuses to do. Although in no condition to fight his fiercest battle to date, a ruse on the part of Tammany Young, his trainer, saves the day.

Each Bout is packed with action, romance, the glamor of the ring and irresistible humor, as only Sam Hellman, Saturday Evening Post jester, can write them.

Mary Carr in "Hard Cash"

Mary Carr has been added to the cast of "Hard Cash," the first Coebel & Erb production, which Harmon Weight is directing for F. B. O. The cast to date includes Madge Bellamy, Kenneth Harlan and Mrs. Carr. "Hard Cash" is a Saturday Evening Post story.

"Sea Hawk" Ends Astor Run Sept. 7 and Goes to Strand

"THE SEA HAWK," First National's Frank Lloyd special, will end its fourteen weeks' run at the Astor Theatre, New York, at the $2 top scale, on Sunday, September 7, and the next week to be transferred to the Strand. On September 28 it will open at the Brooklyn Strand.

"The Sea Hawk" opened at the Astor to capacity business, a gait which it has maintained during the run. The picture is finishing its three-and-a-half months' run with the same capacity attendance which marked its advent on Broadway.

In the meantime, the picture is doing a great business at the Garden Pier Theatre in Atlantic City. On Monday it will open an indefinite run at Symphony Hall, Boston, and on the following Saturday at the Aldine Theatre, Philadelphia. It will be the Labor Day week attraction at the Modern Theatre in Providence, at the Adams in Detroit, at the Imperial in San Francisco, at the New Grand Central, the West End, the Lyric, the Skydrome and the Capitol in St. Louis, with a long run at the latter house.

First National is giving the picture the best possible exploitation. The New York showing was in charge of Jack Pegler. He now is in Boston arranging for the showing at Symphony Hall. Walter Lindlar, left last week for Denver and Colorado Springs where he will handle the showings of "The Sea Hawk" and also of two other First National specials, "Abraham Lincoln" and "Sundown."

A. P. Waxman will have charge of the engagement at Garden Pier Theatre, Atlantic City. Louis Brager has started for the Middle West to handle the "Sea Hawk" campaigns for the Strand Theatre, Omaha, and the Des Moines Theatre, Des Moines, Iowa.

Sawyer the Director

Herbert Lubin of Associated Pictures Corporation wishes to deny the unfounded rumor printed several times recently that Webster Campbell is directing "Sandra," the Sawyer-Lubin production starring Barbara La Marr and Bert Lytell for First National release. Arthur H. Sawyer is personally directing this picture and has had complete charge of the production since its inception several weeks ago at the Biograph studios, New York. Campbell is assisting on certain parts of the continuity.



BETTY BLYTHE
As she appears in a scene from "The Breath of Scandal," a Preferred Picture.

Rayart's New Productions

Gets "Star Reporter Series;" First Already Completed

W. Ray Johnston, president of Rayart Pictures, this week announced the consummation of negotiations with Bob Horner Productions of Los Angeles and Hollywood for the production of a series of six fast-action stunt pictures based on newspaper reporter stories. The first picture has already been completed and delivered to the Rayart offices under the new contract. It is called "Midnight Secrets" and stars George Larkin. Edward Small's offices represented the Horner Productions in the negotiations.

The same cast of characters will run through the entire series and it is understood that the "Star Reporter Series," as they will be known, will be extensively exploited through some newspaper tie-ups that are being worked out. George Blaisdell, Rayart's west coast representative, is now at work at the Horner Studios, going over with their scenario department stories and cast for the following five releases.

"Midnight Secrets" will be released October 1 and will be followed by one release monthly thereafter.

Complete "Dark Swan" Cast

Monte Blue and Marie Prevost Will Again Play Opposite Each Other

With the completion of a cast of exceptional players, Ernst Pascal's most popular novel, "The Dark Swan," is rapidly being prepared at the Warner Bros. West Coast studios.

Once again the well known Warner team Monte Blue and Marie Prevost will play opposite each other. Marie is playing the part of Eve Quinn, the beautiful sister, and Monte portrays Lewis Dike. John Roche, another Warner star, is also in the cast portraying the part of Wilfred Meadows.

Carl Miller plays the part of Tim Fontanelle, who carries on a flirtation with Eve. Helen Chadwick has been signed to portray Cornelia Quinn. Lilyan Tashman, the famous New York show girl, is playing Sybil Johnson, Eve's friend, and Vera Lewis, who recently gave a creditable performance in "Cornered," portrays Mrs. Quinn.

Second Completed

The second of the series of eight thrillers starring Buffalo Bill, Jr., has been completed and has arrived in New York from Hollywood. It carries the title of "Fast and Fearless," with considerable of the action filmed in Mexico.

Beginning with "Fast and Fearless" the Buffalo Bill, Jr., series will be represented by W. T. Lackey and listed as "A Lester F. Scott, Jr., Production."

Who's Who and What's What in Hollywood

Studio Terms Made Plain

By POTASH AND PERLMUTTER

From Cloaks and Suits in Stylish Mixtures to Filming "Beauts" in Moving Pictures

ARTISTE—Someone with temperament who is cold about her contract, luke warm about her part and hot over the publicity she is not getting.

STAR—Twice the temperature of an artiste, maybe three times.

SCENARIO—A pattern of a plot like a designer makes before you cut cloaks and suits.

SCRIPT—A lavish scenario but never used—

CAMERA—The one thing you must have. Costs heavy but absolutely necessary. The Camera man is not so necessary if you got relations.

SHOOT—What you'd like to do to the hero when he's two hours late; is arrested for speeding, when it costs two dollars a minute for the studio, also his fine must be paid; also the star is mad by this time.

IRIS IN, IRIS OUT—These are not twin sister stars. It's some kind of funny business the camera does which looks artistic on the screen.

STRIKE—A friendly director calling to the union stage hands—which if it happened in the cloaks and suits would give us heart failure. In Hollywood it means break up the furniture.

VAMPIRE—A part no decent film should be without.

JUVENILE—A leading man, but younger, also cheaper.

INGENUE—A Paris model from Paris, Illinois. Talks to all buyers, dances but never takes an automobile ride.

CLOSE-UPS—When you move the scenery and carry the star nearer to the camera.

FADE-OUT—A producer's specialty when the star gets temperature.

SPOTLIGHT—To save electricity.

DIRECTOR—The foreman of the factory.

DIRECTOR GENERAL—The janitor.

CUTTER—A scissor wizard who always cuts out the vampire and leaves in the scenery.

TITLE WRITER—Who makes big sets and bigger scenes with fancy language.

DOUBLE—When the hero or star is afraid on the top of a train or on the tip of a flag-pole—it costs us double.

Rosemary Davies' First

The first Rosemary Davies picture, tentatively titled "Souls Adrift," has been completed and is being cut by Frank P. Donovan, who directed the production. The film is based upon a modern version of Sir Bullyer Lytton's novel, "Alice." Rosemary Davies, sister of Marion Davies, is the featured player. Harrison Ford will play opposite the star. Others in the cast are Gaston Glass, Florence Turner, Maurice Costello and Richard Carle.

Harris Engaged Welch

Elmer Harris announced this week that Niles Welch has been engaged to fill the leading role opposite Patsy Ruth Miller in "The Girl on the Stairs," which will go into immediate production in the Peninsula Studios at San Mateo, California.

"The Girl on the Stairs" will be the second picture in the series being produced by Elmer Harris for distribution through Producers Distributing Corporation. It is scheduled for release on November 9.

Edit "Vanity's Price"

"Vanity's Price," the first Gothic Production to be released by F. B. O., is being cut and edited under the supervision of B. P. Fineman, general manager of the F. B. O. studios in Hollywood. Anna Q. Nilsson is starred in this story by Paul Bern, while others in the cast are Lucille Ricksen, Wyndham Standing, Stuart Holmes, Arthur Rankin, Dot Farley, Cissie Fitzgerald and others. Roy Neill directed and Joe Von Sternberg assisted.

Re-assigns Directors

Because of a sudden shift in the production schedule, Paul Bern, who came east recently to make Joseph Hergesheimer's novel, "Three Black Pennies," into a Paramount picture, has returned to the West Coast and will make "Worldly Goods" with Agnes Ayres. Alan Crosland has been assigned to produce "Three Black Pennies" at the Paramount Long Island studio as soon as he finishes editing and cutting his latest picture, "Sinners in Heaven."



CLASS OF SERVICE	SYMBOL
Day Message	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a day message. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. A

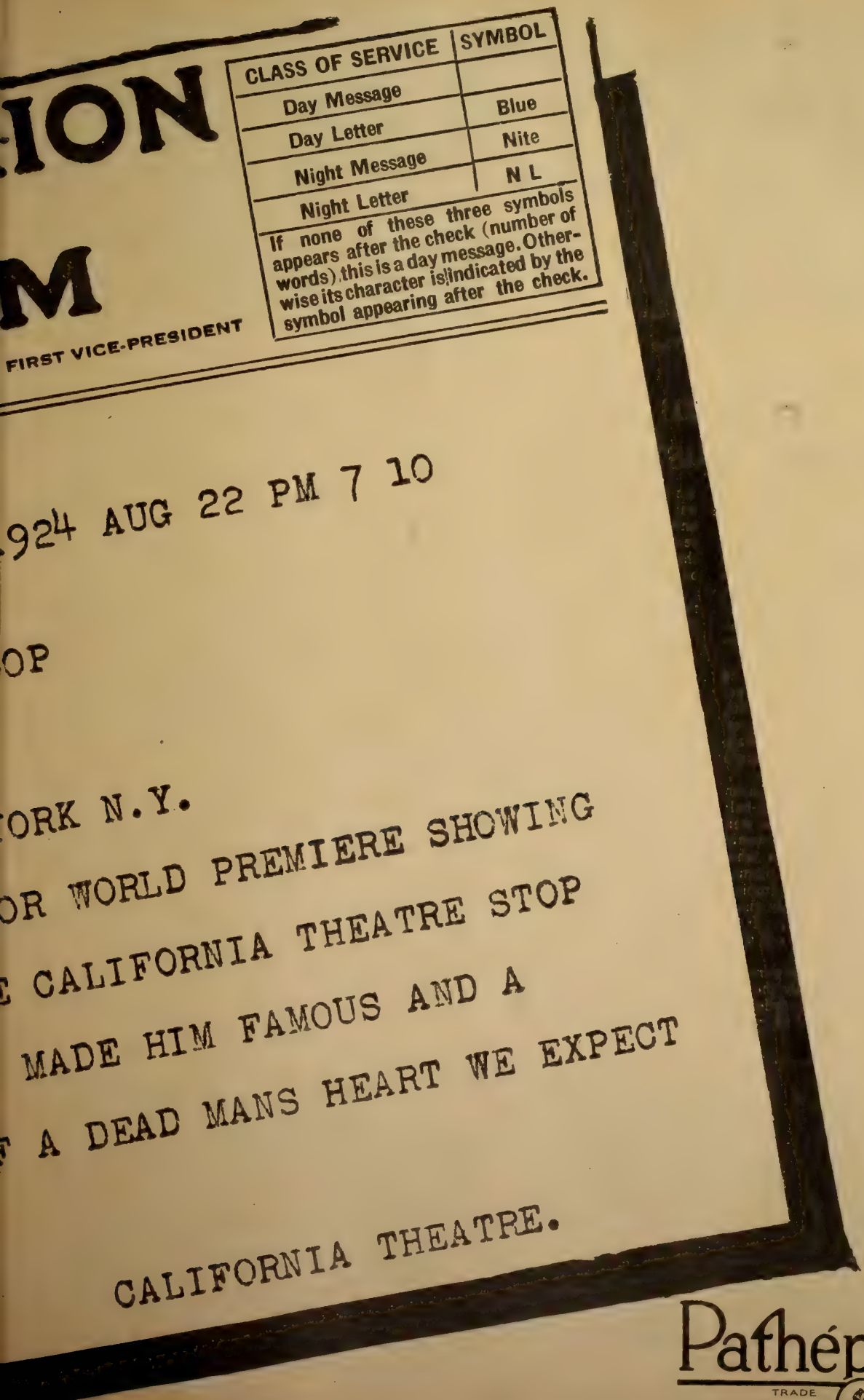
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CHARLES H WUER



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M

FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
Day Message	
Day Letter	Blue
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OR WORLD PREMIERE SHOWING

E CALIFORNIA THEATRE STOP

MADE HIM FAMOUS AND A

F A DEAD MANS HEART WE EXPECT

CALIFORNIA THEATRE.

Pathépicture
TRADE MARK



Scenes from "Her Marriage Vow," a Warner Brothers' production.

Exhibitor Problem Solved by Thematic Music Cue Sheets

MUSIC is one-half of the picture." We absolutely agree with M. J. Mintz on this point which inspired him to invent the Thematic Music Cue Sheet. That his invention is a worthy one is proven by records which show he has sold his proposition to all of the industry's worth-while producers. They in turn send to their exchanges with each production music cued to properly accompany that production.

As Mintz says, from there on it is up to the exhibitor. For the asking he can get one of these Thematic Music Cue Sheets, free of charge in the majority of instances, and thereby insure perfect and appropriate synchronization of the action of the feature with music.

Thematic Music Cue Sheets have been on the market for the last two and one-half years, so the industry as a whole is well conversant with their merits. But, it would seem, there are yet some exhibitors who, although they may realize that the picture and music go hand in hand, are still groping in the dark to solve a problem already made cut and dry by the Mintz process. It is such showmen whose attention Mintz is particularly desirous of attracting.

In the old days when a picture went to a theatre it had to be previewed by the orchestra or organist or pianist in order to determine by the theme the kind of music which might prove appropriate. As every one knows, a man might be a great musician and yet have absolutely no judgment in this respect. So it was that the effect of more than one picture was spoiled in a theatre by such lack of knowledge.

Then a musical synopsis was ushered into the industry. As practically every one in the show business any length of time recalls, this innovation meant little or nothing to the musician.

For instance it would specify a certain section of a romantic waltz to be played at a certain title or a certain part of the action in the feature. It mentioned only one waltz, and if the musician or orchestra leader could not recall the music to this particular theme or did not have it in his library he was simply "outta luck," since there are numerous romantic waltzes of various moods which would not be at all apropos for the part as specified in the synopsis.

The Thematic Music Cue Sheet eliminates any and all difficulty, for it possesses the all-necessary faculty for accurate substitution.

The artist who cues the picture for this sheet may specify a certain music number for a certain title or action, but the old-time handicap is obviated by the fact that a strain of the musical selection he specifies is printed on the sheet.

This gives the orchestra leader or pianist the exact mood and tempo of the number picked by the expert. If he has not that selection he may pick from his music library a piece which coincides in every respect. If the theatre music is composed of a single pianist or organist, that musician may play the specified strain and improvise in the same mood and tempo until the next title or action in the picture is reached. Accordingly he may accompany the picture in perfect time and with exact appropriateness by using the same method all the way through.—T. W.

Report Heavy Bookings

It is with much satisfaction that Joe Brandt reports that the bookings for this year's production are far in advance of the reports covering this time last year. Both the Columbia Series and the Perfection Series are doing unusually well. Reports from all exchanges are not yet complete, but a partial list from the Standard Film Service Company of Cleveland states that there are contracts for "The Battlin' Fool" at the Ritz in Pittsburgh and a first run for "A Race For Life" at Rowland and Clark's Ritz and the series of Columbias at the Schenley in Pittsburgh.

Picture Soon Ready

C. B. C. announce that the shooting of "Women First," one of the series of Eight Perfection Pictures, has been completed and will soon arrive in the East for cutting and editing. The picture features Eva Novak and William Fairbanks and is a Kentucky racing story.



Scenes from Paramount's "Merton of the Movies."



Sawyer-Lubin present Barbara La Marr in "Sandra," a First National release.

Writer Praises Series

Hellman Eulogizes Pictures Starring Benny Leonard, Lightweight Champion

In a long letter to Henry Ginsberg, who, with Jacob Wilk, is presenting the Benny Leonard pictures, Sam Hellman, the famous Saturday Evening Post author, eulogized the "Flying Fists" series, which he wrote at Benny Leonard's request.

Written on the same night of the first private preview of these films, Mr. Hellman says in part: "When I originally wrote the "Flying Fists" stories for Benny Leonard I had no idea that they would ever hold me as attentively as they did tonight. I wrote them with Leonard in mind, using intimate touches of his own family life whenever the opportunity presented itself, but I did not think the subtle touches of the pen would be served so delicately upon the screen. The characters, along with Leonard, the star, live the parts I created so vividly that I have every reason to believe "Flying Fists" will go far in the screen world. I consider my "pet series" as having been handled not only satisfactorily in every way, but far beyond my fondest expectations. I congratulate you and Mr. Wilk, the director and Benny Leonard."

U. S. Books "Babbitt"

The U. S. Shipping Board have just booked "Babbit," the Warner Bros. screen version of the Sinclar-Lewis popular novel, for immediate showing on their Trans-Atlantic liners. The list includes the Leviathan, Geo. Washington, Berengaria, and others.

pletion of "Roaring Rails," which is now receiving its finishing touches under Tom Forman's direction and the personal supervision of Hunt Stromberg.

Books "Plastigrams"

Capitol in Vancouver Plays to Big Business With Educational Special

Ralph Ruffner, one of the best known theatre managers and exploiteers in the business, and now managing the Capitol Theatre in Vancouver, B. C., again proved himself a great showman when he used such good judgment in making "Plastigrams," the Educational special, the big feature in all his advertising copy, with the result that the show broke all house records for the season of the year.

The show opened to capacity business after the preliminary newspaper advertising campaign, in which the "Plastigrams" material comprised about twenty-five per cent of the display, and the single de luxe performance at night proved wholly inadequate to handle the business, and it was necessary to stage an extra performance each evening of the week.

For the first time in the history of the house it was necessary to repeat the film number twice on one show. People stayed over from one show, and it was not until "Plastigrams" had been repeated that the house could be emptied to admit the crowds outside.

As a result of the novel manner in which the subject was advertised, the gross of the Capitol for the six days of the run was within two thousand dollars of the entire gross receipts of the Rivoli Theatre, New York, running the same feature length picture at the same time at higher prices than charged by the Capitol at Vancouver.

Sign Miss Starke

Pauline Starke has been signed for an important role in "Forbidden Paradise," Pola Negri's next picture for Paramount which is being produced at the Lasky studio by Ernst Lubitsch, who has been loaned to Paramount for this production by Warner Brothers.

Foreign Rights Closed

Contracts Signed on Banner Pictures for Foreign Lands

Banner Productions, Inc., announces that contracts were closed this week with the Simmonds-Kann Enterprises, Inc., 220 West 42nd street, New York, for the entire foreign distribution rights on Banner's second series of four feature attractions, to be produced by Ben Verschleiser on the Coast. A print of "Empty Hearts," directed by Al Santell, the first production of the new series, was received from the Coast last week.

The picture is based on a story by Evelyn Campbell, which will be published serially in the Metropolitan Magazine, beginning with the September issue.

Clara Bow is the featured player, with John Bowers, Lillian Rich, Charles Murray and Joan Standing as the other principals in the cast.

Has Big Preview

"Barbara Frietchie" Is Well Received at the Granada in Hollywood

"Barbara Frietchie," the big historic romance adapted from the Clyde Fitch play was fully completed during the past week and given a public preview at the Granada Theatre in Hollywood where a packed house gave it an enthusiastic reception.

It is reported that repeated applause greeted every patriotic and dramatic moment in the story, and, judged by the reaction of the audience at the conclusion of the showing, there is no doubt of the production's success.

"Barbara Frietchie" was produced by Regal Pictures at the Thos. H. Ince Studio under the direction of Lambert Hillyer. Florence Vidor and Edmund Lowe are starred. It is scheduled as a September release by Producers Distributing Corporation.

FOX NEWS
The Best on Earth
~Covers the World



Scenes from the Metro-Goldwyn production, "The Arab."

Fourteen Companies at Work On New Fox Productions

THE West Coast Studios of Fox Film Corporation are a whirl of activity these days. Fourteen producing companies are at work and the air is surcharged with stentorian outbursts of directors. In another month, the number of companies working on the Fox Hollywood lot will probably be increased one hundred per cent.

Emmett Flynn is making "Gerald Cranston's Lady," the novel by Gilbert Frankau, with an all star cast. James Kirkwood and Alma Rubens head the list of players. Denison Clift is directing Edmund Lowe in his first starring vehicle, "Honor Among Men." This is an adaptation of Richard Harding Davis' novel, "The King's Jackal." Tom Buckingham is well along with a special production to be called "Troubles of a Bride," dealing humorously with the tribulations of a dear, sweet little newlywed.

George O'Brien, who is featured with Dorothy Mackaill in "The Man Who Came Back" and "The Painted Lady," is working on his third picture under the direction of John Conway. It is "Thorns of Passion," an adaptation of "The Roughneck," a novel by Robert W. Service. Tom Mix is working on two pictures at once, finishing up "Teeth," which J. G. Blystone is directing and going into production on "The Deadwood Catch," under the direction of Lynn Reynolds.

Maurice Elvey, the noted English director, is making his first picture in this country with Shirley Mason as the star. It is "My Husband's Wives," a special story written by Barbara LaMarr, the screen star. Bryant Washburn plays opposite Miss Mason in this one. Buck Jones is putting the finishing touches on "Winner Take All," under the direction of W. S. VanDyke.

On the comedy sets the activity is just as high pressured as on the others. George Marshall is working on "The Hunt," the third of the VanBibber Stories by Richard Harding Davis. Earle Foxe is playing the featured role in these two reel comedies, of which there will be eight. Benny Stoloff is making another comedy featuring the three William Fox monkey comedians, Max, Moritz and Pep. George "Slim" Somerville, with his "Unreal News Reel" and other laugh provokers being made under the direction of Al Ray, Jack Herman and Roy Del Ruth complete the list.

Opposite Dempsey

Another Broadway stage favorite has deserted the stage for the screen in the person of Margaret Quimby, former featured player in the Follies, the Music Box Revue and the George White "Scandals." She has been signed up by Universal to appear in support of Jack Dempsey in "Kayo by Cupid," the tenth of the "Fight and Win" series of two-reel comedy dramas the "champ" is making at Universal City.

"Paul Jones, Jr." Started

With the completion of "The Race," the third of the series of Richard Harding Davis Van Bibber stories to be made into two-reel comedies by Fox Film Corporation, the company has gone to work on the fourth, "Paul Jones, Jr." George Marshall is directing these productions from scenarios by Robert Kerr. The title role is being played by Earle Foxe and the supporting cast includes Florence Gilbert, Frank Beal and Edward Hearn. Mr. Hearn supplants Hallam Cooley in the role of Travers.

Karten Advertising Head

Albert A. Karten has been placed in charge of the advertising and publicity for the new distributing company of Cranfield & Clarke, Inc. The firm of Cranfield & Clarke, Inc., has just taken over the American and Canadian interests of Hepworth Pictures and have their offices at 729 Seventh Avenue.

Albert A. Karten has until recently been in charge of the advertising and publicity for Chadwick Pictures Corporation.

Enthusiastic Audience at "Into Net" Showing

OFFICIAL New York led by Mayor Hylan's staff and Commissioner of Police Richard E. Enright and his aides, turned out Friday evening, August 22, for the showing of "Into the Net," at the Central Theatre. The Broadway house was packed to capacity with representatives of the Army, Navy, stage, screen and press, and they heartily applauded the production.

Commissioner Enright told the reasons that had inspired him to write the story that was about to be presented in screen form.

"For some time past we have been trying to build up a legend around the New York police," he declared, "a legend that would convey some of the spirit of courage, loyalty and sacrifice that has made our police force the greatest in the world. For years London and Paris have enjoyed a reputation of a unique order for efficiency and service. Around the police organizations of these great cities has been built a literary tradition through the efforts of such writers as Conan Doyle in England and Gaboriau in France. Nothing has been done so far to perpetuate the record of devotion to duty that has characterized the police officers of our own city. I have tried in some small way to place a measure of this record in durable and tangible form in this screen story."

The Central Theatre was especially decorated for the occasion, the entrance and lobby being equipped with great green lamps symbolical of the police atmosphere of the picture. A special cordon of police took their posts early in front of the theatre and handled the large crowd that stormed the house shortly before the opening. A special musical score was arranged for the show.

Lowe Starts on Second

Edmund Lowe, having completed "Honor Among Men," his first starring picture for Fox Film Corporation, has begun the second of seven that are scheduled to come from this star. "Honor Among Men" is an adaptation of Richard Harding Davis' story, "The King's Jackal," and was directed by Denison Clift.



Scene from "One-Third Off," a two-reel Pathe comedy.

Production Going Fast

Sax Says Work is Progressing on Gotham Releases

Samuel Sax, president and general manager of the Lumas Film Corporation, distributors of the Gotham Productions, announces that production activities are now going at high speed at the Hollywood Studios in Hollywood under the direction of James P. Hogan.

Of the series of six Gotham Productions that will be released on the independent market by the Lumas Corporation, two have been completed and actual production has already been started on the third.

"Unmarried Wives," the first of the series, a society drama of conditions today, has Mildred Harris as the star, supported by Gladys Brokwell, George Cooper, Lloyd Whitlock and Bernard Randall.

The second of the series, "Black Lightning," is a thrilling story of love and adventure, with the scenes laid in the hills of Kentucky. "Black Lightning" has as its star "Thunder"—The Marvel Dog, supported by Clara Bow, Harold Austin, James Mason, Eddie Phillips, Joe Butterworth, Mark Fenton and John Prince.

Both these productions were directed by James P. Hogan, who is now busy on the third of the series, "Women and Gold," a thrilling mystery story for which an all-star cast has been engaged.

The remaining three of the six Gotham specials will be "The Night Ship," a sea story with a new twist and an unusual finish; "You Can't Fool a Woman," a smashing comedy drama, and "Every Woman's Secret," a sensational modern drama.

The entire series will be directed by James P. Hogan.

Mr. Sax will shortly leave on a sales trip which will take him to the Coast where he will confer with Mr. Hogan regarding the cast for the future productions.

New Omaha Manager

H. F. Lefholtz has been appointed manager of the Omaha branch of Producers Distributing Corporation to fill the vacancy caused by the resignation of Herman Stern.

Two Reel Dempsey Series Has First Runs in Leading Houses

FRED C. QUIMBY, sales manager for Short Product for the Universal Pictures Corporation, reports exceptional success with the Jack Dempsey "Fight and Win" series of two-reelers. One of the surprising features of the sale of these unusual short subjects is the extent to which they are being booked by the largest theatre circuits in the country.

On top of the recent sale of the series of ten two-reelers to the entire chain of Famous Players houses in Canada, Universal reports bookings on the Dempsey pictures by the following big circuits: Stanley Mastbaum circuit of Philadelphia, the Sanger Amusements of New Orleans, the Pantages Vaudeville circuit of the West Coast, the Asher Brothers circuit of Chicago, the Lubliner & Trintz circuit of Chicago and the West Coast Theatres, Inc.

Not only have the Dempsey pictures taken hold with the big circuits, they also are being signed up right and left by the leading independent first run houses throughout the country.

Quimby announces the following list of big theatres which have booked the Dempsey series:

New Paris, Chicago, Ill.; Nemo, Johnstown, Pa.; Globe, McKeesport, Pa.; Amusa, Winston-Salem, N. C.; New, Little Rock, Ark.; Regent, Washington, Pa.; Fugazy, New York; Peoples, Chicago, Ill.; Rex, Indiana, Pa.; Elks, Du Bois, Pa.; Garden, Muskegon, Mich.; Auditorium, Hastings, Nebr.; Alhambra, East Liberty, Pa.; Strand, Stamford, Conn.; Princess, Fargo, N. D.; Bishop, Hoboken, N. J.; Lyric, Huntington, W. Va.; Majestic, Houston, Tex.; Suffolk, Holyoke, Mass.; Princess, San Antonio, Tex.; Ideal, Columbia, S. C.; Strand, Kokomo, Ind.; New Bucklin, Elkhart, Ind.; Opera House, Galt, Ont.; Elite, Waukegan, Ill.; Comedy, Baltimore, Md.; Parkway, Madison, Wisc.; Tower, St. Paul, Minn.; Princess, Toledo, O.; Liberty, Long Beach, Cal.; 12th Street, Kansas City, Mo.; Rialto, New York; Orpheum, Halifax, N. S.; Hippodrome, Cleveland, O.; Lyric, Lima, O.; Newark, Newark, N. J.; U. S., Paterson, N. J.; Strand, Erie, Pa.; Merrill, Milwaukee, Wisc.; Rialto, Ft. Worth, Tex.; Ogden, Ogden, Utah; New Montauk, Passaic, N. J.; Empire, Syracuse, N. Y.; Miller, Wichita, Kans.; Hippodrome, Pottsville, Pa.; New Filmore, San Francisco, Cal.; New Mission, San Francisco, Cal.; Tivoli, Jersey City, N. J.; Grand, Terre Haute, Ind.; Rex, Regina, Sask.; American, East Liverpool, O.

Show Leonard Pictures

Productions Starring Lightweight Champion Seen by Trade Paper Men

Henry Ginsberg, who in conjunction with Jacob Wilk has acquired the Benny Leonard two-reel productions, was host at a private showing of the lightweight champion's first three completed pictures last Thursday night. The Wurlitzer Hall was used for the presentation and practically every important journalist of screen and sport news was present or represented.

Besides the newspapers, trade papers and magazines, many independent exchange men were present. Ben Amsterdam came in from Philadelphia especially for this showing. New York, New Jersey and other nearby territories were represented.

Mr. Sam Hellman, Saturday Evening Post humorist and author of the "Flying Fists" series, as they are known, was present, having given up a trip to Utah to be on hand. The series will consist of six two-reelers, three of which have been completed and edited. Each subject is individual in its theme and has no bearing on any of the others—although the same characters appear throughout. An extensive advertising, publicity and exploitation campaign has been launched by Ginsberg and Wilk, which later will include personal appearances on the part of Benny Leonard.

Detailed information as to distribution, releasing, etc., has been promised at an early date by Henry Ginsberg.

For Release in August—Now Booking



Season 1924-1925—Thirty First-Run Pictures

Chicago Film Critics Praise Christie's "Hold Your Breath"

"HOLD YOUR BREATH," the Al Christie feature released through Producers Distributing Corporation entered its second week's showing at The Orpheum Theatre in Chicago with a splendid line-up of newspaper criticisms and a great army of personal boosters recruited during the first seven days' showings.

Excerpts from the lengthy reviews of Mae Tinee and Virginia Dale, the leading Chicago newspaper critics, indicate the general thread of Chicago's critical opinion.

Virginia Dale in the Chicago Journal says: "Dorothy Devore is a springly vision to hang onto nothing for the edification of everyone. Up a building's side, over ledges, catching fleetly at the cornices, landing neatly upside down on a flagpole are only a few things this charming lady did to earn her weekly pay. The wise ones may try to explain how it's done, but who cares? The stir is as great as if she plunged to death after the photographer went home to dinner. 'Hold Your Breath' is as perfect a film comedy as there's been done."

Mae Tinee in the Chicago Tribune reports: "If you've never seen a lady reporter at work, here's your chance.—(Your chance to see one at work as you probably never will again.) 'Hold Your Breath' is fast and—busy little Miss Devore certainly gives her male comedy-curdler, Mr. Harold Lloyd, a run for his reputation."

Emory Johnson's New F. B. O. Production Features Baseball

A BIG league baseball game of twenty-five years ago, with the quaint atmosphere of that period, will form a striking feature of Emory Johnson's new F. B. O. production which is slated for release the week of the world series.

It is pointed out by F. B. O. that the Johnson attraction, which has not yet been titled, will not be exclusively a baseball story. It will be a big human drama, with a strong love theme, and baseball will furnish only the scenic background for some of the most gripping scenes.

Already the F. B. O. exploitation forces, headed by Nat G. Rothstein, have started a national campaign by which the Johnson picture will be tied up with the entire organization of professional baseball, as well as thousands of community, mercantile and athletic clubs.

Tom Santschi will appear as the old-time pitching star. Johnnie Walker will be his son, who in turn becomes the star pitcher of his time. Others in the cast are Gertrude Olmstead, Dave Kirby, Jane Thomas and Dickie Brandon.

"Broken Laws" Cast

Percy Marmont has been substituted in the cast of "Broken Laws" in place of Ramsey Wallace. The cast to date includes Mrs. Wallace Reid, Percy Marmont, principals, with Jacqueline Saunders, Virginia Lee Corbin, Arthur Rankin and Joan Standing in support.

James Resigns

Edward M. James, attorney and secretary of the Grand-Asher Distributing Corporation, resigned his post with this organization it was announced at the Grand-Asher headquarters.

Following a much-needed rest Mr. James intends to resume his private law practice and for this purpose has opened up temporary headquarters at 1650 Broadway.

For Release in August—Now Booking



Season 1924-1925—Thirty First-Run Pictures



Scene from "Barbara Frietchie." Produced by Regal Pictures, Inc., and released by Producers Distributing Corporation.

June Mathis with Rudy

To Do Scenario of First Valentino-Ritz Picture

J. D. Williams has added another important member to the all-star technical staff now being organized for Rudolph Valentino's first production for Ritz Pictures by signing June Mathis to do the scenario for the story of Justus Layne.

Following Miss Mathis' completion of the "Ben Hur" script and return from Italy, she resigned as scenario chief of the Metro-Goldwyn organization to devote herself to a personal production enterprise she has been developing for some time. After refusing several flattering offers, the noted screen writer capitulated to Mr. Williams when he impressed her with the opportunity afforded by the script for Valentino's first personal production.

It will be recalled that Miss Mathis did the scenarios for "The Four Horsemen" and "Blood and Sand," two of Valentino's greatest successes. Because of her intimate knowledge of Rudy's work and because their personal relations as co-workers have always been so congenial, Mr. Williams feels that Miss Mathis is the one person to handle the highly important script.

The casting of the picture is almost complete. It is planned to have shooting commence about November 1.

F. B. O. Campaign

To Exploit Entertainment Qualities of "Vanity's Price"

F. B. O.'s advertising and exploitation forces, under the direction of Nat. G. Rothstein, have set in motion a widespread campaign to acquaint women all over the country with the entertainment qualities of "Vanity's Price," just completed at the F. B. O. studios under the supervision of B. P. Fineman, and slated for early autumn release.

Starring Anna Q. Nilsson as a noted actress who goes to Vienna for gland transfusion when she finds her vaunted youth slipping from her, "Vanity's Price" drives home powerful arguments against the age-old craving of woman to retain their youth and power to love and be admired regardless of the cost.

Many tie-ups have already been effected with nationally advertised articles.

EXHIBITORS' NEWS AND VIEWS

EDITED BY SUMNER SMITH

Nathan Gordon Takes Over Allston Theatre in Boston

Nathan Gordon took over the Allston Theatre in the Allston section of Boston on August 25 from the New England circuit of Famous Players Theatres after the latter had operated the house since May 18. Difficulty of bookings because of the proximity of Mr. Gordon's Capitol Theatre is understood to have led to the switch.

J. N. Snider, who has managed the Allston Theatre since May 18, has been appointed general manager of the three Famous-Players' theatres in Fitchburg and took up his work there on August 25. The theatres are Lyric, Cummings and Universal. The Lyric is closed for the summer. Mr. Snider formerly managed for Charles H. Miles. He had the Miles and Orpheum in Detroit for 16 months.

The Allston Theatre has an exclusive film policy and under the direction of the Gray circuit management has been maintained in a high-class manner. It is a 1,100-seat house and is in an excellent locality.

We recently dropped in the Marlboro Theatre in Marlboro some time after 10 p. m., but Manager McManus had left the theatre. The general policy is pictures, with vaudeville presented on Thursday nights. The Marlboro is a neat little theatre and reflects credit upon its operation under the direction of Mr. McManus.

Philip J., John H. and Owen Philbin are the builders of the $350,000 business block in Clinton which contains a theatre that has been named the Philbin. It will open September 1.

"The Sea Hawk" opened on August 25 at Symphony Hall in Boston after an extensive advance advertising campaign.

J. Y. Cone, manager of Poli's Grand Theatre in Worcester, which reopened on Aug. 18, was back at his desk for the first performance, fully recovered from an attack of ptomaine poisoning. Mr. Cone was taken ill while traveling from Providence to Boston and was attended by physicians at the latter city.

Harold G. Sacket is conducting picture shows at the Town Hall in Grafton.

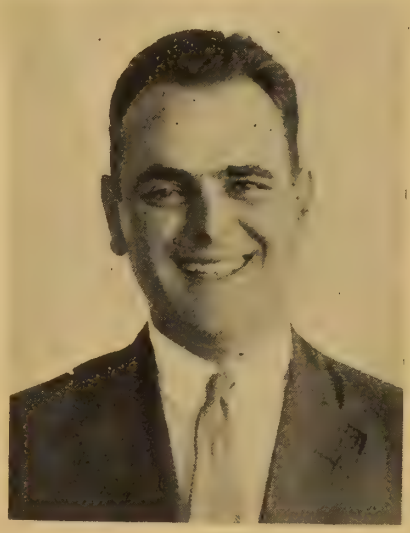
The Crystal Theatre in Worcester reopened on August 25.

Poli's Theatre in Worcester will resume its Sunday concerts on August 31.

Louis H. Mudgett, manager of the Boston Opera House in Boston, who has been critically ill of pneumonia for nearly a month, has passed the crisis and now is expected to recover. He is at his summer home at Centre Harbor, N. H.

The Central Square Theatre in Waltham, conducted by Doyle & Gordon of Boston, has Richard F. Rooney as manager. He has held that post for about a year and previous to that was in the hotel business for many years. He has lived in Waltham more than 40 years and he is right on the job in greeting his friends and making them feel at home in the cosy and neat Central Square. The policy is exclusive films with programs changed Monday and Thursday. We visited Manager Rooney early in the afternoon and the matinee attendance that warm afternoon really was surprising. The main floor was half-filled. The Waldorf Theatre in Waltham also is operated by Messrs. Doyle and Gordon. It was reopened August 25 with a policy of pictures and vaudeville after having been closed for two months. Isaac Gordon is manager and his assistant is William Munster. The Waldorf is open Sundays during the winter. Messrs. Doyle and Gordon also conduct the Broadway Theatre in South Boston.

George Roberts of New York City has been appointed manager of the Goldstein Brothers Amusement Company's State Theatre in Springfield. The house, formerly the Plaza, has been closed for some time since it was completely remodeled and renamed. Columbia burlesque shows are to be the attraction the last four days of each week, with the policy for the rest of the week consisting of films and other attractions.



HE'S TWO FISTED

Aggressiveness is the one characteristic of Earle D. Wilson, manager of Gordon's Olympia Theatre in New Bedford, Mass., that immediately impresses one upon meeting him. And it's this strong characteristic that not only makes the Olympia patrons his friends, but also works for him in putting over Olympia attractions. He is a strong exploitationist, both out-of-doors and in the newspapers, and he has a never-ending flow of ideas to bring the Olympia and its shows before the public. Mr. Wilson has been the manager of the Olympia since June 18, 1923, and previous to entering the theatre realm was a member of the editorial staff of the New Bedford Evening Standard for six years. Like many other good showmen, he is a product of the news rooms.

Rochester, N. Y.

The transformation of the Eastman Theatre orchestra pit, which has been in progress for ten weeks, has been accomplished and marks an engineering feat quite unique in the annals of stage construction. While the work has been completed to the extent that the orchestra is able to occupy its regular place in the pit, some finishing touches remain to be made upon the hoisting apparatus and the actual manipulation will not be put into effect until August 31. For the overtures at 3, 7 and 9 p. m. the members of the orchestra, in their positions at their stands, will be raised on the new elevator stage from the bottom of the pit to the level of the fixed floor—or concert position.

Harold P. Dygert, president of Associated Theatres, Inc., of East Rochester, is booking an opening program for the latest addition to the Associated chain, the new Babcock Theatre in Bath, N. Y., which, it is expected, will open on Thanksgiving Day.

Attractions on Rochester screens the past week included: "Little Robinson Crusoe," Eastman; "Borrowed Husbands," Strand; "Revelation," Piccadilly; "The White Moth," Regent; "Miami," Fay's; "Other Men's Daughters," Victoria.

H. P. Dygert has signed for Metro-Goldwyn productions 100 per cent for the various theatres in his chain, which takes in over a dozen Western New York towns.

For Release in August—Now Booking



Season 1924-1925—Thirty First-Run Pictures



Scenes from "The Man Without a Heart," a Banner Productions, Inc., picture with Bradley Barker, Faire Binney and Kenneth Harlan.

Manitoba Exhibitors Elect Helmer Jernberg President

Helmer Jernberg, manager of the big Province Theatre, Winnipeg, Manitoba, was elected president of the Manitoba Moving Picture Exhibitors Association at a general meeting on August 21. Mr. Jernberg succeeded Walter P. Wilson, former manager of the Lyceum Theatre, Winnipeg, who has been appointed manager of the Capitol Theatre, the largest film house in Edmonton, Alberta, by H. M. Thomas of Winnipeg, western division manager for Famous Players Canadian Corp. Mr. Wilson succeeds J. Buchanan at the Edmonton Capitol. This was the second recent appointment to be made from Winnipeg to Albert cities, Bert Crowe having previously been transferred from the Metropolitan, Winnipeg, to the Strand Theatre at Calgary.

D. J. Fendell of the Patricia Theatre, Thorold, Ontario, has discovered that there are more licenses than those which are required in the operation of a picture house. Mr. Fendell was fined $25 and costs by Magistrate Campbell at St. Catherines, Ontario, when he was found guilty of operating a radio broadcasting station at the theatre without the required government broadcasting license. Under the Canadian regulations, the radio equipment may be confiscated but it was decided to return the set to Mr. Fendell.

There will be no strike of projectionists in Ottawa, Ont., this year. An amicable settlement of contract conditions was reached at a conference on August 20 when the official representatives of Ottawa Local 257 agreed to accept a renewal of the main provisions in last year's agreement, the newly signed contract going into effect September 1. The Ottawa Theatre Managers Association was represented by J. M. Franklin while the projectionists were represented by President Wm. Hartnett of Local 257, Business Agent William H. Lane and Mr. Andrews. This means that the men will continue to work at the old scale.

Walter F. Davis, manager of the Metropolitan Theatre, Winnipeg, Manitoba, has been talking a great deal about "Service" since he became the directing head of the large house. This had an unexpected sequel a few days ago when he received a request by mail from an out-of-town man, who had once been a patron of the "Met." to go to the nearest haberdashery and select two shirts to be returned to him by next mail. Manager Davis lived up to his promises.

The late James W. Cowan of Toronto, manager of the Grand Theatre, Toronto, for years, left an estate of $28,189, according to an announcement on August 19 regarding the probate of the property by the Toronto General Trusts Corporation. No will was left and the property is divided equally between two daughters. Included in the estate were 80 shares of Trans-Canada Theatres, Ltd., which are described as having no value.

A legal order was made by Justice Wright at Osgoode Hall, Toronto, on Aug. 21 restraining labor men from picketing the Red Mill Theatre at Hamilton, Ontario, and from carrying placards or signs to the effect that union labor had been locked out of the theatre. This follows the recent decision of Justice Wright in granting an injunction restraining the members of the Hamilton local of the Projection Machine Operators Union from picketing or interfering with the operation of the Strand and Kenilworth theatres in Hamilton, both of which had declared for open shop principles though paying wages that were $2 higher than the union scale.

Buffalo, N. Y.

Following a conference between Michael Shea and George L. Rapp, architect, of Chicago, plans for the new Shea Theatre to be constructed at 646-662 Main street will be ready in three weeks and bids will be accepted immediately. The new house will seat 4,000 and cost $1,000,000. It will be elaborate in architectural beauty and will feature an orchestra of about 65 members. Nothing but real honest-to-goodness "big" pictures will be shown in the new house.

All is in readiness for the big organization meeting of the Buffalo Zone of the Motion Picture Theatre Owners of New York, Inc., which will be held on September 9 in the new Hotel Statler, Buffalo. There will be a luncheon at 12:30 P. M. and a business meeting at 2 o'clock. Officers, including two new directors, will be elected and many matters of importance to exhibitors will be discussed.

Niagara Falls theatres have settled their differences with the local Musicians' union by signing a new contract at the same rates as prevailed the past year.

The fifth anniversary of the Lovejoy Theatre was celebrated the past week by Manager Jake Pappaport, who offered special film numbers and music programs.

Robert C. Cornung opened Shea's Theatre in Jamestown this week. The house has been redecorated during the summer and a new curtain added to the stage effects. Big pictures and vaudeville will be the policy for the season.

Eddie Weinberg, manager of the Olympic Theatre, announces the appointment of J. Knox Strachan of New York City as assistant manager. Mr. Strachan has been in the banking business in Gotham.

Eugene A. Pfeil, manager of the Circle Theatre, is issuing a new and unusual announcement of his attractions which he titles "The Circle Theatricalendar." It is a cardboard, five by seven inches, on the face of which is printed the calendar for September in red letters and the attractions in black over the dates on which they will be played. The cards are mailed out the first of each month. Gene prints them himself on his own press in the basement of his home.

For Release in August—Now Booking



Season 1924-1925—Thirty First-Run Pictures

This New York State House Prefers the Torrid Weather

Odd as it may seem at first thought, there is one theatre in New York State that closes down to two nights a week just at the time when other houses throughout the state are reaping their harvest, with owners and managers probably wishing there were even more days to the week. The theatre is the Ideal, located in Shateaugay, a small village near the Canadian border, owned and operated by Tobin and Quinlan. In January, February and March the theatre runs only two nights a week for the reason that the deep snows of mid-winter virtually block the highways and shut off a good part of the patronage from miles around. The house is the only one in the village and seats 550.

As a sample of the type of pictures which are shown, the past week can be cited as a fair example, when "The Covered Wagon" ran for Saturday and Sunday with a 50-cent admission price. As a general thing, however, the theatre charges only 20 cents and, strange to say, the owners are frank in admitting that they are making money. At the Ideal May and June are the best months of the year.

Edgar Weil, former manager of the Strand in Syracuse, who was forced to resign a year or so ago after a nervous breakdown, and who was later named as manager of the Rialto in Glens Falls, tendered his resignation a week or so ago. Mr. Weil is still in Glens Falls but it is understood has accepted the management of a house in another city. At the present time the Rialto is being looked after by Charles Bowen, assistant manager of the Strand in Amsterdam. The Rialto is one of a group owned by the Amsterdam Theatre Corporation, of which J. A. Hutcheon is general manager. The house runs three changes a week, with a concert and pictures on Sundays.

Ben Apple, owner and manager of the American and King theatres in Troy, is something more than a first-class showman. He has been demonstrating this to the consternation of the bookies at the Saratoga race track during the month of August. No one knows just what method Mr. Apple employs in picking the good ones. That really doesn't matter, anyway, just so long as they win. And win they do. One day last week Mr. Apple picked five winners in the six races and incidentally laid a winning bet for his cashier. So it's no wonder that every time Ben visits the track he attracts fully as much attention as the Governor.

There is being installed at the Eckel in Syracuse a $20,000 organ by the owner of the house, Nate Robbins of Utica. At the same time Mr. Robbins is having the organ at the Colonial in Utica moved to the De Luxe and the one from there is being taken to his house in Watertown.

The fur will begin to fly in the near future in Oswego where Mike Bloom is preparing to open his house, redecorated and renovated. There is bound to be a stiff fight this winter between Bloom and the Schine boys, who have five houses in the city by the lake.

There is no disputing the fact that the veteran, Uly Hill, managing director of the Mark Strand in Albany and the Troy and Lincoln theatres in the adjoining city, is a good showman, but as a fisherman he doesn't measure up. This was well illustrated last week while Mr. Hill was spending a few days with his family at Lake Bombaseen. Mr. Hill accompanied his son Charles, aged 6, on a fishing expedition. While the boy landed fish after fish, his father could do no better than a four-inch sunfish, which the boy ordered thrown back.

The Rialto in Amsterdam, now being redecorated throughout, will reopen in October, according to the latest report. The Bafcli in Schenectady, operated by R. V. Irk of Ilion, which has been closed for several weeks, also is slated to reopen next month. There is some talk that the house may be acquired by Farash Theatres of that city. It is well known that the corporation has been seeking the house for several months.

It will be a happy day for Harry Gilbert of the Regent in Syracuse when the university opens up a few weeks hence. Mr. Gilbert's house is located on East Genesee street, close to the college, and as a result his receipts go skyward with the first influx of students.

Joe Raymond is once more back in Utica with the Park Theatre, an attractive house owned by the Goldstein Brothers of Springfield, Mass. Mr. Raymond severed his Utica connections some time ago and went with the Shine Brothers in Gloversville.

In the role of a baseball umpire, Charles Sesonski of the Grand in Johnstown will shine on October 4 when he will officiate at a game to be held in connection with the big outing being arranged by the film salesmen of Albany. The outing will be held on Saturday afternoon and every person in any way connected with the picture business is invited. The spot selected is on the Schenectady turnpike. In addition to the baseball game, which will be between teams composed of exhibitors, branch managers and salesmen, there will be a clam bake, dancing and other amusements.

There was a brand new movie fan arrived in Utica last week, all of which is by way of explanation for the cigars that Nate Robbins has been handing out and the broad grin he is wearing.

C. B. Burnham, who recently acquired a theatre in Ogdensburg, will open on September 1 with "The Signal Tower."

Cliff Lewis, former exploitation man for the State and Strand theatres in Schenectady, is doing some fine work in Syracuse these days, working in conjunction with Walter McDowell, manager of the house.

From now on the Mark Strand in Albany will run only straight weeks, having entered its fall program during the past week with "The Side Show of Life."

For the first time in its history the Empire in Syracuse, a first-run house, is using serials. For the next nine weeks it will show one episode a week of "Into the Net."

Mike Kallett, a well known exhibitor with houses in Rome, Oneida and Canastota, made a flying trip to New York during the past week.

Dr. J. Victor Wilson of Watertown, probably one of the best known exhibitors in the northern part of the state, certainly had a most pleasant task last week and one that made him the envy of about every other man in town. For upon the shoulders of Dr. Wilson devolved the task of selecting the young lady who will represent Watertown at Atlantic City this coming month. From an entry of no less than fifty, the lists were narrowed to ten. These ten were sent to the Y. W. C. A. pool and there disported themselves. It is being whispered that since making the final selection Dr. Wilson has lost all interest in the pictures being shown at his theatre.

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Connecticut

W. C. McNaughton, who has managed the Life Theatre in Meriden for the past few months, has accepted a position as manager of the Strand Theatre in Waterbury. He took charge of the Strand during the week of August 24.

L. B. Murphy, manager of the Auditorium in Terryville, and his family have returned from an automobile trip to New Hampshire where Mr. Murphy visited his mother.

Manager John Contaras of the Capitol Theatre in New Britain, is a wise exhibitor. When the policemen had a banquet John furnished two vaudeville acts for the entertainment.

For Release in September—Now Booking



Season 1924-1925—Thirty First-Run Pictures

Theatre Manager in Chicago Robbed at Point of Pistol

Three negroes shortly after 1 o'clock one morning last week held up and robbed the manager of the Casino Theatre, 58 West Madison street, and escaped with the day's receipts of $300 and $50 belonging to Manager H. F. Beers. Beers was counting his cash when the robbers appeared with pistols and ordered him to throw up his hands. One of them bound his arms and legs, compelled him to disclose the combination of the safe, took the money and fled, according to his story to the police. He was released by a passerby who heard his cries.

Lubliner & Trinz now have three picture theatres under construction, one house at Lincoln and Belmont avenues, one at Milwaukee and Mayfield avenues and the latest at Madison and Mayfield avenues on the west side. When completed this will give them twenty-one houses in this city, twenty in the residence and outlying business sections and one in the Loop.

Jimmy Coston, Eddie Silverman and C. Nierman have organized the West Side Theatre Company with a capital of $10,000 to operate picture theatres on the west side of the city. They also have incorporated the Buckingham Theatre Company on the north side with a capital of $15,750 and will operate the Buckingham.

William Rosenblum, manager of the Rialto Theatre, has returned from New York. Chester Amberg of the Woods Theatre was in charge during his absence.

Ground has been broken for the new Ambassador Theatre in Forest Park, Ill., and a large crowd from the west side suburbs was on hand for the open-air concert and vaudeville show.

The many friends of Lou Weil, managing director of the Bryn Mawr Theatre, are congratulating him on the success of his race horse, Runt, in winning six firsts at the present meeting at the Hawthorne track. The boys along Film Row are strong for the Weil prize winner.

Andrew Karzas, well known south side exhibitor, is having plans drawn by W. W. Ahlschlager for a three-story theatre building to cost about $1,500,000. As yet the project is in a preliminary stage.

Harry Loepper of the Lyric at Springfield, Ill., is spending his vacation in the wilds of Michigan.

A. G. Stolte, managing director of the Des Moines Theatre at Des Moines, Iowa, is motoring through the state with Mrs. Stolte and will return to Des Moines this week.

Mr. and Mrs. Frank Paul of the Marvel Theatre at Carlinville, Ill., are spending their vacation days motoring.

M. N. Park is taking bids for the construction of a one-story theatre in Evanston, Ill., at 819 Chicago avenue. The work will cost at least $75,000 and Elmer F. Behrens will have charge of it.

Another picture house is projected for Lake Forest, Ill., and Vincent Quarta is looking after the project.

There is continued talk of a strike of the musicians on the first of the month. The president of the union has put in a demand for a 10 per cent increase and the managers have offered a 5 per cent increase.

J. Snyder has taken over the Martinsville Theatre at Martinsville, Ill.

S. H. Elias has bought the Lyric at Mounds, Ill., from S. E. Pirtle, chain theatre owner at Jerseyville, Ill.

The Temple at Mount Pleasant now is under the management of E. S. Perkins, who was formerly with the Lyric at Casey, Ill.

Barney Balaban has been placed on the show committee of the Uptown Chicago Merchants' Exposition to be held at the Broadway Armory in October.

E. G. Wappler has been named manager of the Blackstone Theatre for this season, succeeding Guy Hardy, who has gone into other lines of business.

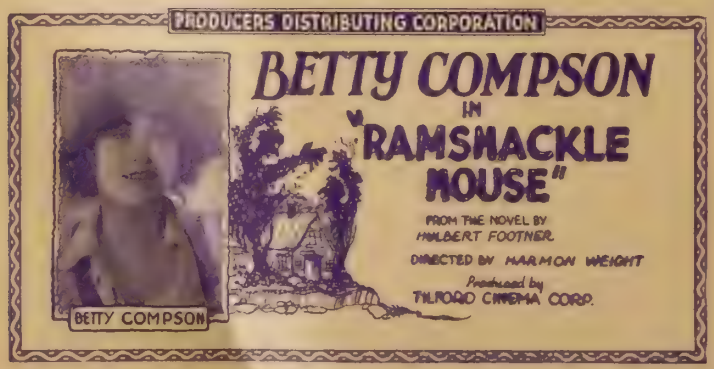
Harry Goldberg, manager of the American Theatre, was seriously stabbed one night last week. He was taken to the St. Mary's Hospital. The police arrested Albert Specht, an employe.

W. H. Rulon has taken over the management of the Strand at Edgewood.

The dean of the house managers of the Ascher Circuit is Fred W. Hartmann, manager of the Forest Park Theatre of that circuit. Fred admits that he has been in the show business for forty-two years, entering the profession as a performer away back in 1882. He has been at the Forest Park house for two years.

The Decatur Amusement Company of Decatur, Ill., has retired from business and surrendered its charter.

For Release in September—Now Booking



Season 1924-1925—Thirty First-Run Pictures



Scene from "High Society," a two-reel comedy featuring the "Our Gang" Kid Comedians.

Michigan

Two costume pictures, "Beau Brummel" with John Barrymore and "Monsieur Beaucaire" with Rudolph Valentino, played against each other in Detroit downtown theatres last week and in spite of the second heat wave of the summer did exceptionally big business, thus proving that costume pictures are still the rage in this section if they are well done and have a story to back them. Practically every other costume picture that has played in Detroit during the past eight months has dropped off fearfully at the box office, yet these two pictures managed to draw the crowds in the face of discouraging weather conditions. John H. Kunsky has booked two more costume pictures to follow the run of "Beaucaire" at the Adams and expects to transact big business on them.

The Madison Theatre, one of the John H. Kunsky downtown first-runs, is doing a thriving early matinee business as a result of a change in admission prices. Mr. Kunsky now advertises all seats in the Madison at 25 cents between the hours of 11 a. m. and 1:30 p. m. From 1:30 to 6 p. m. all seats are 35 cents. After that the regular evening scale of 40 and 60 cents goes into effect.

Prominent exhibitors from all sections of Michigan are being given a taste of the job of running an exhibitor association. H. M. Richey, general manager of the M. P. T. O., is on a two weeks' vacation and in that interim twelve different exhibitors, one for each day of his absence, are being brought into the office to take charge of the routine business.

The Broadway Strand, now under Universal management, has changed its opening day from Sunday to Saturday. A slight change in prices has been inaugurated.

The Motion Picture Theatre Owners of Michigan will convene for their annual meeting at Saginaw this year. The dates are October 14 and 15. Charles Carlisle, prominent Saginaw exhibitor, is in charge of local arrangements.

Miss R. Hemingway, owner of the Wolverine Theatre, Saginaw, has sold to W. S. Butterfield and will leave some time next month to spend the winter in California.

W. S. Butterfield has leased the Colonial Theatre, Lansing, from Claud Cady and will use it to show pictures. This gives Mr. Butterfield two houses in Lansing, the Regent and Colonial.

California Man Hides Jewels in Shoe, Wife Gives It Away

Isador F. Morris, well known exhibitor of Sacramento, Cal., has a fine safe in his theatre, but apparently there is not room in it for diamonds. When his wife recently went away on a vacation he secreted her jewels, valued at $2,500, in an old shoe at home. He made the mistake of not telling her of the hiding place and upon her return home she proceeded to clean house and threw the old footwear into the garbage can. Employes at the city incinerator are raking over the ashes in search of the gems, urged on by a splendid reward.

Jules Smith, long owner of the Butler Theatre, Tonopah, Nev., and well known in San Francisco, is mourning the loss of his wife, who passed away in Nevada on August 5. It is understood that he has disposed of his theatre to the National Theatre Syndicate of San Francisco.

Commencing August 30, the California Theatre, San Francisco, will augment its orchestra to thirty pieces, making it the largest theatre orchestra in the city. This house has always featured music very strongly and Manager Nat Holt states that during the past few months thousands of communications have been received from music-loving patrons suggesting that the orchestra be enlarged to permit Director Max Dolin to display his talents to better advantage. The enlarged orchestra will accompany feature pictures, stage acts and special artists, as in the past, but its chief work will be centered on stage concerts four times daily. A special bowl on the stage has been built for this purpose. It is not the intention to curtail stage attractions, but in the future these will be even more carefully selected than in the past and music of the better kind will be featured.

The beautiful new Senator Theatre at Sacramento, which is rapidly nearing completion, has been acquired by West Coast Theatres, Inc.

Clem Pope, manager of the Oakland T. & D. Theatre, has returned from a vacation spent in Oregon, and A. M. Bowles, general manager of West Coast Theatres, Inc., which conducts this house, is back from a vacation trip to Lake Tahoe.

George Sharpe, manager of the Liberty Theatre, Fresno, was a recent visitor at San Francisco. T. V. Damon, of Yerrington, Nev., also dropped into town.

Los Angeles

A big new Hollywood theatre will soon be built by Warner Brothers on their studio property at Sunset boulevard and Van Ness avenue, according to an announcement by the Warner Brothers. When completed the new theatre will cost approximately $750,000 and will seat 2,000 persons. A big stage and property room measuring 130 by 230 feet will be included in the building.

Jeff Lazarus, director of publicity for the Paramount-Grauman Los Angeles theatres, has been placed in full charge of the big Motion Picture Ball which will be held at the Ambassador as the climax to the Greater Movie Season. All exhibitors, exchangemen and producers are putting forth their best efforts to make this affair the most brilliant of its kind that has been held in Los Angeles. All the stars in the city have been drafted by Lazarus to be present. The ball is being boosted by the Directors' Association, the Wampas, the Writers' Club and the Actors' Association.

A. D. Cloakey, new manager of the Cameo, formerly Clune's Broadway, announces that he will show Universal pictures exclusively. This means that Universal will now have a Broadway run for all its features and comedies.

Hyman Harris, who conducts the Novelty Theatre at Martinez, has purchased the Liberty Theatre at Healdsburg.

M. Blumenfeld, who conducts a chain of picture houses in northern and central California, has arranged to erect a 850-seat house at Mill Valley, a suburb of San Francisco.

Two pairs of twins, all with the same natal day, had a real joy fest recently at the Elks' Club, San Francisco. The twin-twins were Charles Newman, manager of the Curran Theatre of San Francisco; Frank Newman, manager of a picture house at Stockton, Cal.; Frank Noon, of the San Francisco Call-Post, and Harold Noon, city editor of the Oakland Post-Enquirer.

The New Progress Theatre will be opened shortly at Madera under the management of S. Viccarra.

J. C. Richards of the Majestic Theatre, Third street, San Francisco, is exhibiting pardonable pride these days, another boy having been added to the family.

The Sunset Theatre has been opened at Port San Luis Obispo by N. H. Hilton.

R. Tcherassy, owner of the Point Theatre, Point Richmond, has received an appointment as commissioner of parks and playgrounds.

Seattle

Plans are shaping up rapidly on John Danz's re-created Class A Theatre at Third avenue and Pike street, Seattle. Mr. Danz will call the completed house the Capitol. It will seat close to 1,000 and the enlargement plans, coupled with the new equipment and new furnishings, will cost $100,000. Work is being rushed to open the house on October 1. The old building is still operating as the Class A. Admission charges at the new Capitol will be 25 cents and only first-run feature programs will be used. Art Hile, well known as a manager of houses in Salem, Astoria and Butte, will be house manager.

Two local theatre openings followed each other by one day this week. D. Constanti's new Liberty Theatre, Puyallup, Wash., opened on Tuesday. Mr. Constanti formerly operated the Stewart here, which has been closed. The Liberty is a beautiful modern house, tastefully appointed, and comfort of patrons has been of paramount importance in its construction. S. R. Stalcup opened his new Community Theatre in suburban Tacoma on Wednesday evening. His location is at 56th and M streets.



Scene from Pathe's "East of the Water Plug," a two-reel comedy starring Ralph Graves. Produced by Mack Sennett.

Paving will be completed by the city in front of George Reisner's big Tokay Theatre, Raymond, Wash., by September 16. George will be glad to get the house open again. He has been taking care of his patrons in a much less desirable house during the closing of the Tokay.

W. W. Armstrong is contemplating a house on the southeast corner of 24th avenue and East Lynn street, Seattle. His plans call for a 580-seat house. Construction is expected to start shortly.

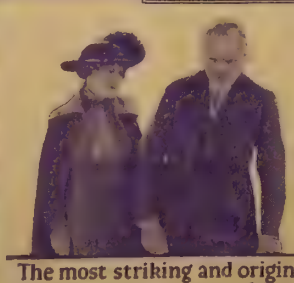
E. W. Grosbeck of Enumclaw and Buckley was in Seattle this week. He has just installed a new organ in his Enumclaw house. Mr. Grosbeck is a real old timer. His experiences date back to 1894 when he used to give fifteen-minute shows with an Animatiscope, about the fourth projection machine on the Pacific Coast.

The Everett Theatre, Everett's pride and heralded as the queen of picture houses in the entire Northwest, is scheduled to open August 29. Pilz & Swanson are owners. D. G. Inverarity will be house manager.

We had a pleasant visit last week from W. W. Wisner, manager of the new Temple Theatre, Butte, Mont., which is about to be opened. Mr. Wisner has eighteen years of theatrical experience behind him, but this is his first venture into pictures.

For Release in September—Now Booking

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Season 1924-1925—Thirty First-Run Pictures



Director Gordon Hines, company and a band of Cheyenne Indians used in the filming of Rayart's new picture, "Trail Dust," produced by Lee Williams on Miller Brothers' 101 Ranch in Oklahoma.

Pana, Ill., Mayor Repeals Ban on Sunday Film Shows

Claiming that the business interests of the town and the majority of the people wanted Sunday picture shows, Mayor E. G. Johnson of Pana, Ill., has exercised his veto power against the measure repealing the city ordinance permitting Sunday movies. Some weeks ago the City Council passed an ordinance legalizing Sunday shows and other amusements, but when a question was raised concerning the legality of the council's action Mayor Johnson vetoed that measure. The movie houses were opened on Sunday, August 24, thus ending a fifteen-year fight against the Blue Laws.

Strikes of union musicians, projectionists and stage hands employed in the St. Louis theatres have been averted by the employers agreeing to the wage demands of the organizations. Wage increases of $5 to $10 a week were granted to the stagehands, electricians and property men. The old wage scale ranged from $50 to $60 a week. Under the new plan a flat rate of $65 a week is to be paid. Musicians who were being paid from $35 to $45 a week, with an additional $12 for matinees, were given increases of $25 a week. In the large first-run houses musicians are being paid as high as $150 a week. Projectionists were given raises of $10 to $12.50 a week, men who were getting $55 being raised to $67.50 and those getting $70 to $80. Several houses raised their admissions to offset the wage increases.

Hector Pasmezoglu owner of the Congress, Criterion and Delmar theatres, has purchased the Yale Theatre, 3700 Minnesota avenue, seating 600. The purchase was made in the name of the Super Theatres Corporation, holding company for Pasmezoglu's interest. Pasmezoglu also has purchased the Plaza Theatre building on Etzel avenue.

Buddy Paul of Mexico, Mo., plans to reopen his Grand Theatre on Labor Day with feature picture and tab musical acts.

The Rialto Theatre, Moberly, Mo., is being dismantled.

The Gem Theatre, Bowling Green, Mo., will be reopened on Labor Day.

R. B. Maxwell of Lovingston, Ill., has taken over the Hamilton Theatre, Hamilton, Ill., and re-opened it on August 25.

William Goldman's Kings Theatre baseball team won their fourth consecutive victory over the speedy Missouri Theatre squad of ball tossers the past week, score 5 to 3. Ray Heist pitched another great game, having fifteen strikeouts to his credit. The Kings team is leading the Theatrical League by a safe margin.

Out-of-town exhibitors seen along Picture Row the past week included: Mr. and Mrs. Tom Reed of Duquoin, Ill.; J. W. Schuckert, Opera House, Chester, Ill.; C. E. Brady, Cape Girardeau, Mo., J. Holliday, Mattoon, Ill.; Noah Bloomer, of Freeburg and Belleville, Ill.; Maike Doyle, Cape Girardeau, Mo.; J. Alverson, Logan Theatre, Logan, Ill.; Oscar Hortzman, Chaffee, Mo.; W. O. McCutcheon, Sikeston, Mo.; S. E. Pertle, Jerseyville, Ill., and Charley Law, Pana, Ill.

The Southeast

Mrs. A. F. Carsell, who operates the Jefferson Theatre, Jefferson, Ga., and her daughter Miss Violet, who operates the Colonial Theatre, Commerce, Ga., were in Atlanta the past week. They are two of Georgia's many representative women exhibitors and always meet with a warm welcome from the Atlanta fraternity.

Stanley C. Warrick of the Stanley Theatre, Palm Beach, Fla., is spending the summer at Cayuga, N. Y. He writes his friends in Atlanta of the delightful times he is having.

Harry Calvin of the Alcazar Theatre, Dothan, Ga., is spending two weeks in Florida.

George L. Denton, of the Sunset Theatre, Fort Lauderdale, Fla., is touring to Lenoir City, Tenn., to visit friends.

Frank Adams of Waycross, Ga., plans to open his new theatre there on Labor Day.

Frank Riggins of the Royal Theatre, Blackshear, Ga., and Mrs. Riggins are spending the summer at Black Mountain, N. C.

E. C. Behrens, formerly operating the Empire Theatre, Quincy, Fla., will reopen on September 1.

Mrs. Charles Cinciolla has sold her Alamo Theatre, Gainesville, Ga., to L. A. Rogers, whose association in the industry dates back many years and who was associated with the Vaudette in Atlanta for a long time. Mrs. Cinciolla is leaving the industry and will go to Palm Beach to stay indefinitely.

James F. Jackson of the Tudor Theatre, Atlanta, is in the North Carolina mountains on a much needed rest.

Byron Cooper, who for years managed the Grand Theatre, Moultrie, Ga., now is operating the Palace Theatre, Dawson, Ga.

Harry Somerville, of the Orpheum, Greensboro, N. C., is spending a four weeks' vacation in New York and Maine motoring.

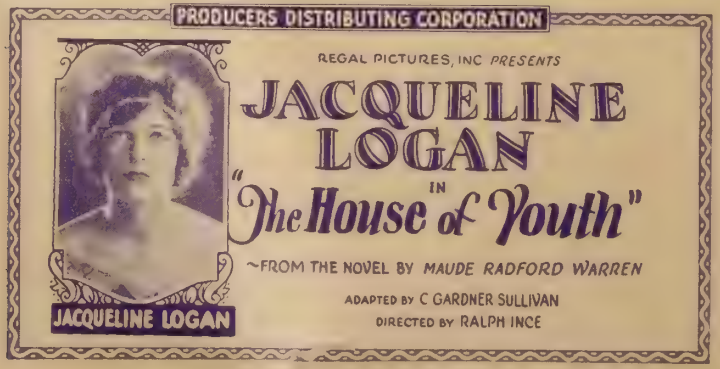
Hubson Johnson, who operates the Grand Theatre at Thomasville, Ga., is sojourning in New York. Mr. Johnson also owns the local ball club in Thomasville.

Manning and Wink were showered with congratulatory telegrams upon the opening of their new theatre, the Grand, at Cartersville, Ga.

Adolph Gortatowsky of the Liberty Theatre, Albany, Ga., won his city's gold championship recently.

U. K. Rice, general manager of the Piedmont Amusement Company of Winston, Salem, N. C., has resigned but has not announced his future plans. He is succeeded by Verne E. Johnson, formerly of the E. J. Sparks Florida enterprises.

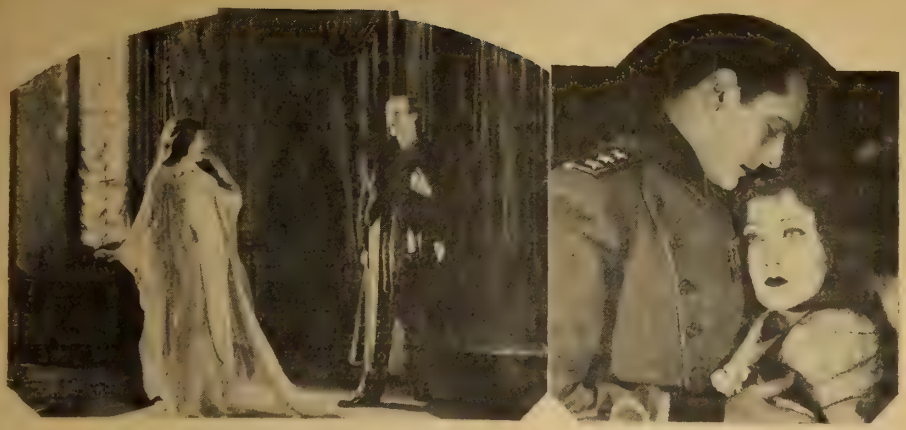
For Release in September—Now Booking



Season 1924-1925— Thirty First-Run Pictures

Idaho

I. H. Harris and associates, who own and operate the Strand Theatre at Evanston, Wyoming and the Isis Theatre at Green River, Yyoming, took over the Burley and Orpheum theatres at Burley, Idaho, on July 1. The two Burley theatres were owned by A. R. Bowen, who sold to the Harris interests on account of his health. At present he is living in Portland, Oregon. I. H. Harris, who managed the Strand at Evanston, has been transferred to Burley to manage both houses there. M. F. Harris has been assigned to the management of the Strand at Evanston, having recently been managing the Isis at Green River. Ernest R. Ashton is making his debut in the picture business by taking charge of the Isis at Green River.



Scenes from Paramount's "Her Love Story."

Pittsburgh

R. J. LaVoise, for three years manager of H. B. Kester's Cameraphone in East Liberty, resigned on August 23 and on August 25 took up his new duties as manager of the Lyric at Braddock, owned by the Columbus Amusement Company of New Kensington. Owner Kester, of the "Cam," says that he has as yet not appointed a new manager for his house. He has several well known theatre men under consideration.

Mark Browar has sold his Centre Square Theatre in Pittsburgh to the Handel Brothers, who recently owned the Hippodrome on the Northside and who are conducting the Strand at McKees Rocks. Browar owns the Kenyon on the Northside, now closed for repairs and enlarging.

Recent exhibitor visitors to Pittsburgh's Film Row included the Fairgraves of Erie, William, Frank and Robert; Claud Robinson of Clarksburg and his brother "Rube" of Wheeling. Mr. Dove, Masontown, also came to town in his classy Lincoln roadster.

L. R. Meyer, owner of the Star and Dreamland theatres, McKeesport, is spending his annual vacation accompanied by his wife at New York and Atlantic City.

Several days ago when it was good and hot we passed the Evaline Theatre and noticed a sign in the ticket office window which read: "20 Degrees Warmer Inside." When we met the two Sammies, owners of the house, we asked them how come such a sign on a warm day, and they told us that some roughneck boys had broken into the house during the night and put up the sign in the window, and that they did not have a chance to take it out before we happened to notice it.

M. Roth, well known Duquesne exhibitor, has returned from a vacation in Atlantic City. Roth says he had a great time, and all he brought back with him was a healthy coat of tan.

Rhode Island

Signs of the opening of the new season are well in evidence in Providence. The Victory Theatre, Al Jones, manager, reopened on August 25 with "Revelation." The house has been remodeled, reseated and refurnished. Announcement was made that "America," "Dorothy Vernon of Haddon Hall" and "The Gay White Way" will be shown in the near future at regular admission prices.

The Strand opened its season on August 25 with "The Enemy Sex" and Evelyn Herbert of "Roxy's" Radio Gang.

The Modern will begin a run of "The Sea Hawk" on August 30.

Nebraska

A temporary order has been granted by Judge Dilworth at Hastings, Neb., restraining the mayor and city council from issuing any warrants against the city treasury to pay any expenses incurred by the municipally owned picture house at that place. Certain appropriations were already made by the city for the expense of the theatre, and these are excepted in the restraining order. The Hostettler Amusement Company brought the application for the restraining order, claiming that the city is losing money in the operation of its theatre and that, besides, the picture business is for private enterprise alone. The council, however, decided that the city will continue business under the order because payments of picture costs are made by the manager from receipts under an appropriation ordinance. Hearing on the application for permanent injunction was set for September 2.

C. E. Williams, head of the Motion Picture Theatre Owners of Nebraska and Western Iowa, visited theatre owners of northeastern Nebraska recently after attending the district convention at Wayne. He says the exhibitors have a feeling that they are "coming back" now that the admission and seat tax has been removed, and now that Nebraska promises a big corn crop and the market gives promise of a good price for it. The exhibitors are optimistic, he says.

Harry L. Goldberg, general manager of the World Realty Company theatres, Omaha, and Miss Maud Owens, daughter of Mrs. B. F. Owens of Los Angeles, formerly of Omaha, were married at San Diego, Cal., July 12 by Justice of the Peace Charles L. Berry.

Washington, D. C.

The closing of the Joy Theatre, at Ninth and E Streets, marks the passing of one of the best known picture houses in this city. It was opened in January, 1914, by Harry M. Crandall, who had a ten-year lease on the premises. Early predictions were that the house was foredoomed to failure, yet for many years its popularity was unquestioned. It was in its offices that Harry M. Crandall dreamed and planned the string of houses that were to bear his name, and which has since become a reality.

The closing of the Joy tells a business story. It indicates that there are too many theatres on Ninth street and conditions are such that a 500-seat house is out of line. Of course, Mr. Crandall also operates the Central Theatre, a few doors away, formerly known as Moore's Garden Theatre, and to some extent the two houses competed with each other. But Ninth street no longer draws the crowds of former years; the big houses in the residential sections attract many of the people who formerly went downtown. Now there are rumors of the early closing of another Ninth street movie theatre.

Cincinnati

"Strangers of the night" in this region are finding theatre safes all that they are "cracked up" to be. At Hamilton, Ohio, the personal safe in the office of Fred S. Myer, managing director of the Palace Theatre, was robbed of $1,650 in money and jewelry by burglars who forced a door of the theatre after the house had closed for the night. The jewelry belonged to Mrs. Meyer and had been deposited in the safe the day previously when she found it necessary to postpone a contemplated trip. The theatre safe containing $2,100 in the office of Harry Turberg, treasurer, was not molested. The safe in the Majestic Theatre office, Mansfield, Ohio, was burglarized for the second time within 60 days. The latest loss was comparatively small.

The contemplated change in the ownership of several Piqua, Ohio, houses will not materialize. I. Libson, who controls all first-run houses in downtown Cincinnati, was to take over the Piqua Amusement Company theatres, but Harry Kress, president of that organization, now says that the deal is off. The theatres will operate as heretofore and will be under the supervision of Walter Henne, vice-president of the company.

Manager Frank Bowers of the New Philadelphia, Ohio, Opera House, is escaping the torrid spell by sojourning in the Lake Champlain region.

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STRAIGHT from the SHOULDER REPORTS

A DEPARTMENT FOR THE INFORMATION OF EXHIBITORS

EDITED BY A. VAN BUREN POWELL

These dependable tips come from exhibitors who tell the truth about pictures to help you book your program intelligently. "It is my utmost desire to serve my fellow man," is their motto.

Use the tips; follow the advice of exhibitors who agree with your experience on pictures you both have run.

Send tips to help others. This is your department, run for you and maintained by your good-will.

Associated Exhibitors

THREE MILES OUT. (5,700 feet). Star, Madge Bellamy. Very good picture and did well with it. Tone good. Sunday, yes. Good audience appeal. Working class, town of 3,775. Admission 10-20. Wahl & Worcester, Kil Kare Theatre (579 seats), Wood River, Illinois.

YANKEE CONSUL. (6,148 feet). Star, Douglas MacLean. An excellent comedy, purchased at the right figure; will not only please your patrons but add to your bank roll. Everything for advertising brought good attendance of health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

YANKEE CONSUL. (6,148 feet). Star, Douglas MacLean. Crackerjack comedy of high class. Went over fine for us and did fairly well at box office. A fit running mate for "The Hottentot" and "Going Up," though entirely different. Tone okay. Sunday, yes. Fine audience appeal. All classes, town of 1,400. Admission 10-35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

F. B. O.

BREAKING INTO SOCIETY. Star, Bull Montana. Brother exhibitor, lay off of this one. It is the bunk. Don't take it as a gift. Tone no good. Sunday, no. Poor audience appeal. All classes, town of 500. Admission 10-25. A. F. Schriever, Onida Theatre (250 seats), Onida, South Dakota.

DANGEROUS COWARD. (6 reels). Star, Fred Thomson. An extra good western picture. Has a whole lot of everything in it. Fred is a dandy boy and his horse adds much. Stay in these good western stories and put a smile on the exhibitor's face. Tone good. Sunday, yes. Good audience appeal. General class, town of 3,600. Admission 10-20. William A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

GIRL OF THE LIMBERLOST. (6,500 feet). Star cast. A picture that will bring the exhibitor more profit than any Lloyds ever put out, as F. B. O. does not expect to get most of your receipts. Millions have read the book and a capacity audience is assured. Picture very good. Fine moral tone. Sunday, yes. Splendid audience appeal. Residential class, town of 1,200. Admission 10-20. J. A. McGill, Liberty Theatre (250 seats), Port Orchard, Washington.

GIRL OF THE LIMBERLOST. (6,500 feet). Star cast. As usual, a widely read book drew good and pleased at regular admission. It can be bought right also. Farmers, town of 2,500. Admission 10-20. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

GIRL OF THE LIMBERLOST. (6,500 feet). Star cast. Patrons divided on this. Pleased almost fifty per cent of my patrons. Personally I liked it. Could not get the proper advertising to put it over. Tone good. Sunday, yes. All classes, small town. Admission 10-25. W. K. Odom, Pastime Theatre (250 seats), Sandersville, Georgia.

HUMAN WRECKAGE. (7,125 feet). Star, Mrs. Wallace Reid. This picture is rather old but I was able to buy it so I could make a little money. Gave very good satisfaction. Tone good. Sunday, good. Audience appeal good. Town and country class, town of 900. Admission 10-30. Charles L. Nott, Opera House (400 seats), Sutherland, Iowa.

LULLABY. (7,179 feet). Star, Jane Novak. Here is a really good picture. The best this star has done to date and cannot understand why it did not do better business. However, it drew the usual amount for this time of the year. Tone good. Sunday, yes. Good audience appeal. All classes, town of 3,000. Admission 10-25, 15-30. A. E. Andrews, Opera House (500 seats), Emporium, Pennsylvania.

MASK OF LOPEZ. (4,900 feet). Star, Fred Thomson. Another one of those westerns with Fred Thomson and his horse, Silver King, which sure do please my audience. Good tone. Draw town and country class, town of 900. Admission 10-25-30. Chas. L. Nott, Opera House (400 seats), Sutherland, Iowa.

NORTH OF NEVADA. (5,000 feet). Star, Fred Thomson. A good picture. Better than some of Fox specials that I have seen in other theatres. My personal opinion on Fox is that they are trying to shove programs at special prices. Tone okay. Sunday, yes. Good audience appeal. Mixed class, town of 3,000. Admission 10-20. Charles Martina, Family Theatre (300 seats), Mt. Morris, New York.

SILENT STRANGER. (5 reels). Star, Fred Thomson. Have run all this series of eight and have taken out contract for second series. Makes good money for us. Tone good. Sunday, yes. Good audience appeal. Working class, town of 3,775. Admission 10-20. Wahl & Worcester, Kil Kare Theatre (579 seats), Wood River, Illinois.

UNKNOWN PURPLE. (6,950 feet). Star cast. A fair program picture, but not a drawing card. Some scenes very dark. Think the title was against it. Played two days to losing business. Tone good. Not so good for Sunday. No audience appeal. All classes, town of 3,000. Admission 10-25, 15-30. A. E. Andrews, Opera House (500 seats), Emporium, Pennsylvania.

WHITE SIN. Star, Madge Bellamy. A good, smooth-running program picture that pleased our audience. So far the Palmer pictures have been good, clean programs. The F. B. O. policy and their treatment to small exhibitors will make them the biggest distributing company in the world. Tone good. Sunday, yes. Good audience appeal. General class, town of 3,600. Admission 10-20. William A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

First National

BRAWN OF THE NORTH. (7,650 feet). Star, Strongheart (dog). A real picture for summer. Dog wonderful. Prices right and prints good. Tone fine. Sunday, yes. Fine audience appeal. Small town class, town of 1,500. Admission 10-25. G. D. Hughes, Liberty Theatre (450 seats), Heavener, Oklahoma.

BRAWN OF THE NORTH. (7,610 feet). Star, Strongheart (dog). This was a splendid picture and our audience seemed to enjoy it. Most too long. Tone good. Sunday, yes. Strong audience appeal. General class, town of 800. Admission 15-30. J. N. Welty, Mid-West Theatre (800 seats), Hill City, Kansas.

CHILDREN OF THE DUST. (6,228 feet). Star cast. Just a picture and didn't do much business on it. People didn't seem to care for it. Tone good. Sunday, yes. Fair audience appeal. General class, town of 800. Admission 15-30. J. N. Welty, Mid-West Theatre (800 seats), Hill City, Kansas.

CHILDREN OF THE DUST. (6,228 feet). Star, Johnny Walker. Another good one. Wish we could get more like it. Everyone pleased. Tone fine. Sunday, yes. Fine audience appeal. Small town class, town of 1,500. Admission 10-25. G. D. Hughes, Liberty Theatre (450 seats), Heavener, Oklahoma.

DANGEROUS AGE. (7,204 feet). Star, Lewis Stone. Didn't mean much to our audience although it was well made and directed. Tone good. Sunday, yes. Very little audience appeal. General class, town of 800. Admission 15-30. J. N. Welty, Mid-West Theatre (800 seats), Hill City, Kansas.

EAST IS WEST. (7,737 feet). Star, Constance Talmadge. Rotten picture for us. Lost money on this one. Tone not good. Sunday, no. Audience appeal, none. Work-

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ing class, town of 3,775. Admission 10-20. Wahl & Worcester, Kil Kare Theatre (579 seats), Wood River, Illinois.

ETERNAL CITY. (7,800 feet). Star cast. A draggy picture that positively did not please here. I went light on this from an advertising standpoint and it is well I did, for those who did come "spoke their mind." Usual advertising to health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

GALLOPING FISH. (6 reels). Star cast. Of all the crazy pictures I have ever run this one takes the cake. Still they seemed to enjoy it here. It has some good comedy in it but it gets monotonous. Tone okay. Sunday, yes. Has small audience appeal. Mixed class, town of 3,500. Admission 20-25. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

FLOWING GOLD. (8,005 feet). Star, Milton Sills. A good special and bought right. Did not draw so well, but no fault of the picture. Would advise exhibitors to book it. Tone good. Sunday, yes. All classes, small town. Admission 10-25. W. K. Odom, Pastime Theatre (250 seats), Sandersville, Georgia.

MAN OF ACTION. (5 reels). Star, Douglas MacLean. Sure wasn't much liked. We used it on July 4 with Buster Keaton in "The Boat," a two-reeler, and got by. General class, town of 800. Admission 15-30. J. N. Welty, Mid-West Theatre (500 seats), Hill City, Kansas.

MAN OF ACTION. (5 reels). Star, Douglas MacLean. As good an action picture as we ever ran. Pleased one hundred per cent. Have seen several unfavorable reports on this picture but can't see why. Tone good. Sunday, yes. Audience appeal good. Small town class, town of 1,500. Admission 10-25. G. D. Hughes, Liberty Theatre (450 seats), Heavener, Oklahoma.

MY BOY. Star, Jackie Coogan. "A one." Don't be afraid of this one. Advertise it strong and it will pack them in. Tone good. Sunday, yes. Suburban home owners, town of 2,000. Admission 10-20. G. W. Hughes, St. Johns Theatre (300 seats), St. Johns Station, Missouri.

ONE CLEAR CALL. (7,450 feet). Star cast. Another good one, the same as all the plays received from First National. Prints and reels alike are good. Advertising strong and they will make good. Tone good. Sunday, yes. Suburban home owners, town of 2,000. Admission 10-20. G. W. Hughes, St. Johns Theatre (300 seats), St. Johns Station, Missouri.

PENROD AND SAM. (6,275 feet). Star, Ben Alexander. A real picture for children. Fine for grown-ups. Pleased one hundred per cent. Tone fair. Sunday, yes. Fine audience appeal. Small town class, town of 1,500. Admission 10-25. G. D. Hughes, Liberty Theatre (450 seats), Heavener, Oklahoma.

PERFECT FLAPPER. (7,000 feet). Star, Colleen Moore. A good audience picture. Played to almost capacity business on Sunday with thermometer at 99 degrees. Tone okay. Sunday, yes. Neighborhood class, city of 200,000. Admission 10-20. J. E. Kirk, Grand Theatre (500 seats), Omaha, Nebraska.

PERFECT FLAPPER. (7,000 feet). Star, Colleen Moore. This picture gives Colleen Moore the opportunity to outshine herself in "Flaming Youth." We did capacity business, not only drawing the young people but the mothers and fathers as well, and they all liked it. We tied up with several department stores and drug stores. You can't go too strong on this, and it will bring capacity business. We congratulate Colleen Moore on her work and we are pleased to know we are going to receive more productions on this order from First National. Silverman Brothers, Strand Theatre, Altoona, Pennsylvania.

THUNDERGATE. (6,505 feet). Star cast. Another picture paid for two days and used it but one. No more two-day pictures except in DeLuxe Reel features. This is just a program picture. One day enough here. Tone good. Sunday, yes. Just fair audience appeal. Farmers and merchants, town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

Between Ourselves

A get-together place where we can talk things over

Fall is coming!

That means a lot of houses reopening, a lot of new pictures to report.

Here's hoping it ushers in a new deal on prints.

Every exhibitor deserves a print in excellent condition; he ought to return it in the same condition.

The exchange that doesn't care what sort of prints it sends out ought to be weeded out this season.

The exchange taking pride in a high quality service should be supported and treated fairly.

Don't give the exchange a chance to say the bad print situation is your fault. Spruce up your projectors and give what you demand—

A SQUARE DEAL ON PRINTS!

VAN.

TORMENT. (6 reels). Star, Owen Moore. Can't give this much; played it on a Saturday and then did nothing to cheer about. If you don't have to play it I'd forget it. Poor attendance for Saturday, with everything for advertising. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

VOICE FROM THE MINARET. (6,785 feet). Star, Norma Talmadge. This is one real picture. Had more comments on it than on any picture for many months. Small town class, town of 1,500. Admission 10-25. G. D. Hughes, Liberty Theatre (450 seats), Heavener, Oklahoma.

WHEN A MAN'S A MAN. (6,910 feet). Star cast. A picture which if properly advertised will draw, and please. Everything for advertising brought good attendance of health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

WHITE MOTH. (6,550 feet). Star cast. I suppose it would suit fine in society centers, but for farmers I think you had better leave it alone. I draw mostly farmers. Tone okay. Sunday, yes. Poor attendance here. Farmers, town of 2,500. Admission 10-20, 10-25. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

WHITE SHOULDERS. (5,966 feet). Star, Katherine McDonald. Why do they make such pictures and force them upon the public? Has no drawing power or nothing else. Stay off of it. Tone, none. Sunday, no. No audience appeal. Working class, town of 3,775. Admission 10-20. Wahl & Worcester, Kil Kare Theatre (579 seats), Wood River, Illinois.

Fox

ARIZONA EXPRESS. (6,516 feet). Star, Lloyd Hughes. Where they like the melodramatic doses in quantity give them this. Would personally say it's a "good thriller." Care should be exercised in its purchase and I cannot see the box office possibility. Everything for advertising gave good attendance of health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

BIG DAN. (5,834 feet). Star, Charles "Buck" Jones. Good program picture. Not a feature but above an ordinary program offering. Tone good. Sunday, yes. Came up to expectations as a program picture. Farmers and merchants, town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

BUCKING BARRIERS. Star, Dustin Farnum. A good program picture; pleased eighty per cent. Ran a two-reel "Spat Family" comedy with it. It was a scream. Those "Spat Family" comedies are getting better. Tone good. Sunday, yes. Good audience appeal. Farmers, town of 150. Admission 10-25. Jack Schneider, Casino Theatre (310 seats), Richmond, Iowa.

CIRCUS COWBOY. (6,400 feet). Star, "Buck" Jones. A very good program picture, especially for those who admire "Buck." Fair tone. Sunday, yes. Medium audience appeal. Draw farming community of 2,000. Admission 10-20 and 10-25. J. E. Hubbell, Palace Theatre (300 seats), Worthington, Indiana.

CUPID'S FIREMAN. (5,000 feet). Star, Charles Jones. A very good audience picture. Tone all right. Sunday, yes. Very good audience appeal. Residential class, town of 1,200. Admission 10-20. J. A. McGill, Liberty Theatre (250 seats), Port Orchard, Washington.

CUPID'S FIREMAN. (5,000 feet). Star, "Buck" Jones. Disappointing to the star's friends, who expect and want to see him in western pictures. This one would be fair were it not that the star's friends won't accept it. Tone okay. Sunday, yes. Average audience appeal. All classes, city of 14,000. Admission 10-25. E. W. Collins, Liberty Theatre (500 seats), Jonesboro, Arkansas.

ELEVENTH HOUR. (6,819 feet). Star cast. Very fine program but cannot call it a special. Fox calls too many regular programs specials. Tone good. Sunday, yes. Good audience appeal. Country and town class, town of 450. A. F. Thomas, Pastime Theatre (250 seats), Almyra, Arkansas.

FACE ON THE BAR ROOM FLOOR. Star cast. This pleased one hundred per cent. Too long but had the appeal. Tone okay. Sunday, yes. Good audience appeal. Country and town class, town of 450. A. F. Thomas, Pastime Theatre (250 seats), Almyra, Arkansas.

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FAST MAIL. Star, Charles "Buck" Jones. An old picture but print was okay and proved to be good picture for the box office. Sunday, yes. Country class, town of 3,300. Admission 15-30. P. L. Vann, Opera House (650 seats), Greenville, Alabama.

GOVERNOR'S LADY. (7,669 feet). Star cast. What's wrong with the Fox specials this year? Nothing to them, and this is no exception. Tone okay. Sunday, yes. City of 15,000. Admission 10-25. Jake Jones, Cozy Theatre (600 seats), Shawnee, Oklahoma.

HEART BUSTER. (4,500 feet). Star, Tom Mix. Mix very good, as usual. Good business and well liked. Mix always gets over well. Very well liked. Tone good. Sunday, yes. Good audience appeal. Mill class, city of 20,000. Admission 10-25. J. J. Spandan, Family Theatre (500 seats), Braddock, Pennsylvania.

KENTUCKY DAYS. (5 reels). Star, Dustin Farnum. Fair program picture. Tone okay. Sunday, yes. Fair audience appeal. All classes, city of 14,000. Admission 10-25. E. W. Collins, Liberty Theatre (500 seats), Jonesboro, Arkansas.

LADIES TO BOARD. (6,112 feet). Star, Tom Mix. Very good picture. No kicks. Not suitable for Sunday. Country class, town of 3,300. Admission 15-30. P. L. Vann, Opera House Theatre (650 seats), Greenville, Alabama.

LADIES TO BOARD. (6,112 feet). Star, Tom Mix. Not a western but up to the usual Mix standard. Do not use the six sheet if your townspeople object to pictures of nude women dancing on banquet table. I got "in Dutch" with it. Tone of picture okay. Sunday, yes. Hundred per cent audience appeal. Draw rural class, town of 850. Admission 10-30. J. D. Warnock, Luna Theatre, Battle Creek, Iowa.

MILE A MINUTE ROMEO. (4,800 feet). Star, Tom Mix. Good Mix picture that satisfies his followers. Tone okay. Sunday, yes. Good audience appeal. All classes, city of 14,000. Admission 10-25. E. W. Collins, Liberty Theatre (500 seats), Jonesboro, Arkansas.

MILE A MINUTE ROMEO. (4,800 feet). Star, Tom Mix. People who like Mix will like this one. Tone all right. Sunday, yes. Good audience appeal. Residential class, town of 1,200. Admission 10-20. J. A. McGill, Liberty Theatre (250 seats), Port Orchard, Washington.

NIGHT HORSEMAN. (4,970 feet). Star, Tom Mix. I found that Fox had a good print of this old Mix and played it for the fourth time. Did very well and bought it very cheap. Tone okay. Sunday, yes. Good audience appeal. Mill class, city of 20,000. Admission 10-25. J. J. Spandan, Family Theatre (500 seats), Braddock, Pennsylvania.

NORTH OF HUDSON BAY. (6 reels). Star, Tom Mix. Rather disappointing for Mix. Only pleased about fifty per cent. Country class, town of 450. A. F. Thomas, Pastime Theatre (250 seats), Almyra, Arkansas.

NORTH OF HUDSON BAY. (6 reels). Star, Tom Mix. Nothing extra to make it a special; in fact, not as good as some of his program pictures. Sunday, yes. Country class, town of 3,300. Admission 15-30. P. L. Vann, Opera House (650 seats), Greenville, Alabama.

NORTH OF HUDSON BAY. (6 reels). Star, Tom Mix. We bought this for a special, but not as good as the Mix program. Our patrons didn't like it. Tone okay. Sunday, yes. Admission 10-25. Jake Jones, Cozy Theatre (600 seats), Shawnee, Oklahoma.

NOT A DRUM WAS HEARD. (4,823 feet). Star, Charles "Buck" Jones. No, and no praise was heard. Consider this a good program picture but Fox has ruined "Buck" with the bum pictures he has been starring him in. "Buck" did some fine acting in this one and there were two or three flashes of fast riding, but the fans want "Old Buck" (as they call him) in speedy thrillodramas. Tone fair. Sunday, yes. Fair audience appeal. General class, town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

A Good List from a Good Scout

"Enclosed is a list of pictures worth printing—and, for the exhibitor, worth running—that I have run.

PARAMOUNT—"Only 38"—good; "Homeward Bound"—very good; "The Cheat"—good; "Bluebeard's Eighth Wife"—good; "To the Last Man"—very good; "Back Home and Broke"—very good; "The Pride of Palomar"—very good; "To Have and To Hold"—great; "Adam's Rib"—good; "When Knighthood Was In Flower"—very good. Every one of the above worth running and can be bought at reasonable rental.

FIRST NATIONAL—"One Clear Call"—every one should run this one; "Isle of Lost Ships"—very good; "Mighty Lak a Rose"—very good; "Girl of the Golden West"—very good; "Sonny"—worth playing; "Penrod—as good as or better than any Wesley Barry ever made; "The Masquerader"—a wonderful picture and for me the only good one Guy Bates Post ever made; "East is West"—the best Constance Talmadge has made, a little old but a real picture; "Brawn of the North"—will bring them in regardless of anything; "Hottentot"—absolutely one of the best comedy pictures you can buy.

The above pictures and companies are the most reliable for any house, regardless of location or condition. I highly recommend to any exhibitor—if he hasn't played these, to do so at once."—C. R. Seff, New Radio Theatre, Correctionville, Iowa.

Metro-Goldwyn

BOY OF FLANDERS. (7,018 feet). Star, Jackie Coogan. Not as good as some of this little star's former pictures, but voted good enough and no "kicks." They get a very good price for these; in fact, so good that I will have to cut out the product next year if they won't "listen to reason." Used everything for advertising. Attendance nothing like the rental would indicate. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

BOY OF FLANDERS. (7,018 feet). Star, Jackie Coogan. A very good picture. Jackie liked better in rags. A much better picture than "Long Live the King." Tone okay for Sunday. Draw from city of 15,000. Admission 10-25. Jake Jones, Cozy Theatre (600 seats), Shawnee, Oklahoma.

BROTHERS UNDER THE SKIN. (4,983 feet). Star cast. A one-day affair which can be bought right and will get you by during the hot spell. Gave general satisfaction. Tone fair. Sunday, yes. Very good audience appeal. All classes, town of 3,000. Admission 10-25, 15-30. A. E. Andrews, Opera House (500 seats), Emporium, Pennsylvania.

DON'T DOUBT YOUR HUSBAND. (5,510 feet). Star, Viola Dana. A fine piece of camembert. It's a crime the vehicles they give this talented girl. Her drawing power has been sadly reduced this year. Usual advertising brought poor attendance. Health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

FOOL'S AWAKENING. (5,763 feet). Nothing to it; worst directed special we have seen this year from Metro. Draw from city of 15,000. Admission 10-25. Jake Jones, Cozy Theatre (600 seats), Shawnee, Oklahoma.

EAGLE'S FEATHER. (6,500 feet). Star, Mary Alden. A different western that will please. Tone okay. Sunday, yes. Good audience appeal. Mixed class, town of 3,000. Admission 10-20. Charles Martin, Family Theatre (300 seats), Mt. Morris, New York.

FASHION ROW. (7,300 feet). Star, Mae Murray. Our second Murray feature; better than "The French Doll." Well directed, beautifully staged, and Mae's best acting to date. Heavy rain all day spoiled attendance, so can't judge pulling power. Draw neighborhood class, city of 80,000. Admission 10-15. M. F. Meade, Olive Theatre (450 seats), St. Joseph, Missouri.

FOG. Star, Cullen Landis. A fairly good picture which drew a bit better than average attendance. Seemed to please. Good print. Sunday, yes. Tone okay. Fair audience appeal. Mixed class, town of 3,500. Admission 20-25. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

GREAT WHITE WAY. (10,000 feet). Star, T. Roy Barnes. A lot of Broadway and a fair picture; nothing to be compared with "Little Old New York." This should be bought at very little more than program price, because, notwithstanding the notables they drag in, that does not make drama. Think this over carefully. Attendance fair for everything in advertising. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

GREEN GODDESS. (9,100 feet). Star cast. Paid twice too much for it. Too long drawn out. Acting very good. All right to play if you get it at a reasonable price. Tone good. Sunday, yes. Just a little above a program picture; worth playing, though. Farmers and merchants, town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

HALF A DOLLAR BILL. (5,700 feet). Star, Anna Q. Nilsson. A very good program picture that should be bought at program price because it will draw program picture attendance. Usual advertising gave good re-

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sults, pulling health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

HAPPINESS. (7,700 feet). Star, Laurette Taylor. A splendid picture. Go after it and you'll please those of your audience one hundred per cent. Tough opposition kept attendance down here but that's no fault of the picture. Advertised with everything to health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

LOVE IN THE DARK. (6 reels). Star, Viola Dana. This is a very good picture with plenty of good comedy situations. You cannot go wrong on this feature and the price is right. Tone, good. Sunday, yes. Good audience appeal. All classes town of 500. Admission 10-25. A. F. Schriever, Onida Theatre (250 seats), Onida, South Dakota.

MADEMOISELLE MIDNIGHT. (6,778 feet). Star, Mae Murray. One of the best Mae Murray pictures yet. But for some reason or other Mae Murray is done for here. Admission 10-25. Jake Jones, Cozy Theatre (600 seats), Shawnee, Oklahoma.

MAN LIFE PASSED BY. (6,208 feet). Star cast. The Novak sisters, Hobart Bosworth and Percy Marmont make this a splendid picture. Good story, good acting and up-to-date. Book it. Good tone, Sunday yes. Average attendance, drawing neighborhood class, city 80,000. Admission 10-15. M. F. Meade, Olive Theatre (450 seats), St. Joseph, Missouri.

NAME THE MAN. (8 reels). Star cast. A poor box office picture but a good one. A little too heavy and long for summer. Tone, okay. Sunday, no. Good audience appeal. Mixed class town of 3,000. Admission 10-20. Charles Martin, Family Theatre (300 seats), Mt. Morris, New York.

NELLIE THE BEAUTIFUL CLOAK MODEL. (Star cast). Adapted faithfully from Owen Davies' old melodrama. This one certainly proved a thriller especially the incident where Nellie is on the elevated track with the train coming a hundred per toward her. Use a trailer on this as it will improve your business wonderfully. Sunday, no. Good attendance. H. W. Rible, Mayfield Theatre, Mayfield, California.

NELLIE THE BEAUTIFUL CLOAK MODEL. (7,000 feet). Star, Claire Windsor. Too many inconsistencies to please them here. And when so many things of this type predominate I'd say if you have a particular bunch to play to be careful. It might be fine for Saturday night. Average attendance with everything for advertising. Patronage usual. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

OUR HOSPITALITY. (6,220 feet). Star, Buster Keaton. A great picture for a big night when you've got enough people to get the laughing started. On a weak night it won't cause much excitement. Tone, okay. Sunday, yes. Good audience appeal. Mixed class town of 3,000. Admission 10-20. Charles Martin, Family Theatre (300 seats), Mt. Morris, New York.

RECOIL. (6,800 feet). Star, Betty Blythe. A fair picture that will please about fifty-fifty. This is a well produced picture. Small towns stay away from it. Tone, questionable. Sunday, no. Had good attendance because of Rex Beach's, popularity. Good class town of 2,000. H. W. Rible, Mayfield Theatre, Mayfield, California.

SECOND YOUTH .(6,169 feet). Star, Alfred Lunt. A bad picture, and that's that. Neither title, star, or anything else in this film mean a thing at the box office, if you have to play it take your "licking." It's a mess. Fair attendance of health seekers and tourists from usual advertising. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

SHERLOCK JR. (4,605 feet). Star, Buster Keaton. Pleased here fine. Of course this is a health resort mostly and they'd give more for one laugh than for a bucket of tears, even though the latter be intensely dramatic in basis. Buster's product varies but in the main he averages the laughs. That's what's wanted here. Everything for advertising to good attendance, of health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

SHERLOCK JR. (4,605 feet). Star, Buster Keaton. Very good comedy and combined with "Broadway or Bust" made a dandy program. One of Buster Keatons best. Tone, okay. Sunday, yes. Fair attendance. Farmers town of 2,500. Admission 10-20, 10-25. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

SHOOTING OF DAN McGREW. (6,318 feet). Star, Barbara LaMarr. The best money getter we've had from Metro this year. It's the kind of a picture you've got to buy fifty poor ones to get. It will pack them in or something is wrong. Tone, okay. Sunday, yes. Admission 10-25. Jake Jones, Cozy Theatre (600 seats), Shawnee, Oklahoma.

Paramount

SPANISH DANCER. (8,434 feet). Star, Pola Negri. Good feature. Very interesting. Tone, good. Sunday, yes. Very pleasing audience appeal. Farmers and merchants town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

STRANGER. (6,660 feet). Star, Lewis J. Stone. Rather sombre for this town but they admitted the acting was good. The appeal here was small. Usual advertising brought poor attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

TO THE LADIES. (6,268 feet). Star, Theodore Roberts. Clever comedy, well done in every particular. A good comedy for an intelligent audience. Tone okay. Sunday, yes. Good audience appeal. All classes, town of 1,400. Admission 10-35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

TO THE LAST MAN. (6,965 feet). Star, Lois Wilson. A picture that adheres closely to the story and is graphically described by the title. Has great pulling power at the box office, and is very pleasing to the men. Some women prefer less bloodshed, but that is the story. Cast is well chosen and does fine work. Fair print. Tone okay but too much fighting for a quiet Sabbath. Used slide, boards and heralds to draw better than average crowd. Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

TRIUMPH. (8,297 feet). Star, Leatrice Joy. A positive flop from every standpoint here. Opened up fine the first day and the second I did not play to a "corporal's guard." Stay off this by all means. I paid important money and the box office did a fine sum in substraction. The picture is not "there" from any standpoint. Used everything for advertising. Attendance first day fair. Second day nothing. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

WANDERER OF THE WASTELAND. (6,700 feet). Star cast. One of the best and in natural colors. Should go over big everywhere. Better go the limit when advertising this one. Tone okay. Sunday, yes. Excellent audience appeal. Farmers, town of 2,500. Admission 10-20, 10-25. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

WANDERER OF THE WASTELAND. (6,700 feet). Star, Jack Holt. If your people fancy Zane Grey's style of story, don't lose a moment. Play this. Has a great story and reminds you of one thrill after another. Great audience appeal. Family class, city of 17,000. J. M. Blanchard, Strand Theatre (800 seats), Sunbury, Pennsylvania.

WHILE SATAN SLEEPS. (6,675 feet). Star, Jack Holt. The title is misleading. A very good picture and one that has to be seen to be appreciated. My patrons were well pleased. Tone excellent. Sunday, yes. Good audience appeal. All classes, town of 500. Admission 10-25. A. F. Schriever, Onida Theatre (250 seats), Onida, South Dakota.

WHITE AND UNMARRIED. (5 reels). Star, Thomas Meighan. Very poor picture. Worst I ever saw Thomas Meighan play in. Nothing whatever to picture. Tone okay. Sunday, no. Audience appeal no good. General class, town of 3,200. Admission 10-30. Kreighbaum Brothers, Char-Bell Theatre (797 seats), Rochester, Indiana.

WORLD'S APPLAUSE. (6,526 feet). Star, Bebe Daniels. A fairly good program picture. It is fairly old but we received a good print as usual from Paramount. It looked very threatening for thunder showers and our attendance was very light. Tone fair. Poor attendance. Better class, town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (403 seats), Nazareth, Pennsylvania.

Pathe

CALL OF THE WILD. (7,000 feet). Star, "Buck" (dog). Business went to the "dog" this week, but this feature on Saturday night made up what we lost on Wednesday night. Supported by an almost unknown cast. "Buck" held the rapt attention of all and invoked very favorable comment. Tone good. Sunday, yes. Good attendance. Rural class, town of 300. Admission 20-30, specials 22-39. Charles W. Lewis, I. O. O. F. Theatre (225 seats), Grand Gorge, New York.

CALL OF THE WILD. (7,000 feet). Star, "Buck" (dog). Excellent from every standpoint. Well directed, nice photography, good scenery, story and author; good paper, which means better attendance; everything, in fact. Good, clean, wholesome pictures of this sort would soon elliminate the necessity of censorship. It is proven by the entertainment furnished by this picture that a spicy triangle situation is not necessary to draw and hold the interest of the audience. Used slide, boards, window cards and mailing list and did thirty per cent better than average business at an increased admission. Exceptionally fine for Sunday. Print very good. Guy C. Sawyer, Town Hall Theatre, Chester Vermont.

CALL OF THE WILD. (7,000 feet). Star cast. A good picture but too long and the dog star is not convincing as a wild animal. Tone good. Sunday, yes. Fair audience appeal. City and country class, town of 7,000. Admission 10-25. R. H. Hyde, Nusho Theatre (350 seats), Anadarko, Oklahoma.

KING OF WILD HORSES. (5 reels). Star, Rex (horse). Exhibitors, don't pass this picture up. In spite of sizzling weather, had

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almost four hundred for attendance. Admission 15-30 on a Saturday night. Tone good. Sunday, yes. Audience appeal very strong. General class, town of 800. J. N. Welty, Mid-West Theatre (500 seats), Hill City, Kansas.

KING OF WILD HORSES. (5 reels). Star cast. Very good picture. Should please any audience. Would advise anyone to book it. It can't go wrong. Tone good. Sunday, yes. Audience appeal, very interesting. Farmers and merchants, town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

KING OF WILD HORSES. (5 reels). Star, Rex (horse). A splendid novelty that will benefit any theatre playing it and will please the public. Tone okay. Sunday, yes. High audience appeal. All classes, city of 14,000. Admission 10-25. E. W. Collins, Liberty Theatre (500 seats), Jonesboro, Arkansas.

Preferred

MOTHERS-IN-LAW. (6,725 feet). Star cast. A very good picture. Will please about eighty per cent. Did not draw for me. D. B. Follett, Star Theatre, Gibsonburg, Ohio.

MOTHERS-IN-LAW. (6,725 feet). Star, Gaston Glass. A true story with the usual good stories put out by Werner's Classics. Am satisfied to play them strong, for they are up to the minute. Good moral tone. Sunday, yes. Suburban home owners, town of 2,000. Admission 10-20. G. W. Hughes, St. Johns Theatre (300 seats), St. Johns Station, Missouri.

POISONED PARADISE. (6,800 feet). Star, Clara Bow. A picture of life and Monte Carlo, with the cast doing fair work, but not a very interesting picture; that was the verdict here and the box office substantiated. Drew poor attendance of my usual class for everything in advertising. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

RICH MEN'S WIVES. (6,500 feet). Star cast. A pretty fair picture but no drawing power. Tone good. Sunday, yes. Not much audience appeal. General class, town of 800. Admission 15-30. J. N. Welty, Mid-Way Theatre (500 seats), Hill City, Kansas.

SHADOWS. (7,040 feet). Star, Lon Chaney. This picture was good and enjoyed by a fair sized audience. Tone good. Sunday, yes. Good audience appeal. General class, town of 800. Admission 15-30. J. N. Welty, Mid-West Theatre (800 seats), Hill City, Kansas.

Producers' Dist. Corp.

AFFINITIES. Star, Colleen Moore. A good Colleen Moore picture but nothing extra. Better than some of her later pictures. Good audience appeal. Small town class, town of 1,500. Admission 10-25. G. D. Hughes, Liberty Theatre (450 seats), Heavener, Oklahoma.

BULL DOG DRUMMOND. Star cast. Picture not so bad but has no audience appeal. Bull dog means a guard at your door to keep the people out. William A. Clark, Castle Theatre (400 seats), Havana, Illinois.

DOWN TO THE SEA IN SHIPS. Star cast. Somewhat old and people get same confused with "Isle of Lost Ships" and some other sea stories. However, it has a lot of good stuff in it. Play it. Tone good. Sunday, yes. Great audience appeal. All classes, town of 3,000. Admission 10-25, 15-30. A. E. Andrews, Opera House (500 seats), Emporium, Pennsylvania.

DRIVIN' FOOL. (5,800 feet). Star, Wally Van. Here is a real comedy, enjoyed by all and pleased one hundred per cent. Bought right and good print. Tone good. Sunday, yes. Fine audience appeal. Small town class, town of 1,500. Admission 10-25. G. D. Hughes, Liberty Theatre (450 seats), Heavener, Oklahoma.

DRIVIN' FOOL. (5,800 feet). Star, Wally Van. An absolute knockout from every angle. The house went wild over the thrilling auto racing scenes. Give us more like this one. Tone okay. Sunday, yes. Audience appeal 100 per cent. Draw rural class, town of 850. Admission 10-30. J. D. Warnock, Luna Theatre, Battle Creek, Iowa.

GRIT. (5,800 feet). Star, Glenn Hunter. Good underworld picture. It drags some in places but I call it good entertainment, at that. Quite a lot said it was good. Poor attendance. Tone good. Sunday, yes. Fair audience appeal. Farmers and small town class, town of 600. Admission 10-20, 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

HOLD YOUR BREATH. (5 reels). Star cast. An excellent comedy thriller that out-thrills most of Harold Lloyd's pictures. Better set it in and boost it big. It will please fine. Tone dandy. Fine for Sunday. Excellent audience appeal. Farmers, town of 2,500. Admission 10-20, 10-25. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

MAN FROM GLENGARRY. (5,800 feet). Star cast. Interesting picture, due to the unusual river logging scenes, that can be bought reasonably and do a good business for a small theatre. The name of the author is an asset that means much in a small community where out-of-door stories always are popular. Direction was not especially good, but they can't give everything for a program price. Good attendance. Used regular advertising and drew better than average crowds. Print good. Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

MARK OF THE BEAST. Star cast. Not much of a picture. Too long and drawn out. Did not please. Print in good condition. Tone not much. Not suitable for Sunday. Audience appeal, none. Small town class, town of 1,500. Admission 10-25. G. D. Hughes, Liberty Theatre (450 seats), Heavener, Oklahoma.

MICHAEL O'HALLORAN. (7,000 feet). Star cast. A good picture. Nothing big, but real entertainment. Tone good. Sunday, yes. Good audience appeal. Small town class, town of 1,500. Admission 10-25. G. D. Hughes, Liberty Theatre (450 seats), Heavener, Oklahoma.

Selznick

DAUGHTERS OF TODAY. (7 reels). Star cast. A good, jazzy picture to get behind, and push it with advertising. Some scenes a little spicy. Tone fair. Not quite suitable for Sunday. Good audience appeal. Mixed class, town of 3,000. Admission 10-20. Charles Martin, Family Theatre (300 seats), Mt. Morris, New York.

WIFE IN NAME ONLY. Star cast. In my opinion the picture was very poor. Very poor story. Tone okay. Sunday, yes. Not good audience appeal. General class, town of 3,200. Admission 10-30. H. L. Kreighbaum, Char-Bell Theatre (797 seats), Rochester, Indiana.

WOMAN TO WOMAN. (6,994 feet). Star, Betty Compson. One of Betty's best. Should please any audience. The Selznick Company needs your support and will treat you right. They are not afraid to sell you pictures. Tone good. Sunday, yes. Good audience appeal. General class, town of 3,600. Admission 10-20. William A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

United Artists

BIRTH OF A NATION. Star cast. We consider this wonderful, and it was a good business getter. If you haven't played it, do so. Tone good. Sunday, yes. Audience appeal very strong. General class, town of 800. Admission 15-30. J. N. Welty, Mid-Way Theatre (500 seats), Hill City, Kansas.

Universal

BREATHLESS MOMENT. (5,556 feet). Star, William Desmond. Only a fair program picture. Not so bad—could be better. Tone medium. Sunday, no. Audience appeal not very good. Draw farming community of 2,000. Admission 10-20 and 10-25. J. E. Hubbell, Palace Theatre (300 seats), Worthington, Indiana.

BREATHLESS MOMENT. (5,556 feet). Star, William Desmond. Only fair. Will pass this time of year, since business is rather light.

Aberdeen Has a Laugh at Expense of My Proof-Reading

After your delightful letter of June 6th, I simply had to return with more film reports. You honoured me greatly in publishing my letter, and it was a very graceful act on your part to show it to Mr. Chalmers, 'a brither Scot.'

The human eye has the habit of instantly picking out the name of one's home-town on a crowded page. I am always noting the word 'Aberdeen,' but it's an Aberdeen in Mississippi that I see in your department. I also see the words, '5,000 seats' and 'draw neighborhood class in town of 4,200.' Frequently I see 'had good attendance' and I wonder how Mr. Elkin contrives to get a GOOD attendance in a 5,000 seat house in a 4,200 town. Many a grin have I got out of this. Of course I will admit that Mr. Elkin may have added nothing to his seating capacity but I'm an Aberdonian too.

Some reports accompany this letter. Please consign those that are not current for American releases to the office goat or the yawning mouth of the W. P. B. Best wishes to yourself and the gang."—William Findlay Pirie, Star Picture Palace, Aberdeen, Scotland.

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Tone okay. Sunday, yes. Fair audience appeal. Mixed class, town of 3,500. Admission 20-25. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

BROADWAY OR BUST. (5,272 feet). Star, Hoot Gibson. Very good comedy drama. Has a lot of good common horse sense which seems to suit. Tone good. Sunday, yes. Fair attendance. Farmers, town of 2,500. Admission 10-20, 10-25. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

DRIVEN. Star cast. Some liked it and some did not. For my part it was too draggy. I ran a two-reel Universal comedy, "Pal the Dog," which takes pretty good. Tone, none. Sunday, no. Fair audience appeal. Farmers, town of 150. Admission 10-25. Jack Schneider, Casino Theatre (310 seats), Richmond, Iowa.

EXCITEMENT. (4,912 feet). Star, Laura LaPlante. From a logical view, terrible—these patrons here, being of the discriminating type, ridiculed it. The star clever, the picture blah. If you have bought this and must play it, and your patrons are of the better element, promise nothing. Poor attendance of health seekers and tourists from usual advertising. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

EXCITEMENT. (4,912 feet). Star, Laura LaPlante. A much over-rated program picture. Fell down on a Sunday run. Good, sparkling comedy drama, but not a "special" by any means. Good tone. Too weak for Sunday here. Small attendance. Draw neighborhood class, city of 80,000. Admission 10-15. M. F. Meade, Olive Theatre (450 seats), St. Joseph, Missouri.

FLAME OF LIFE. (5,780 feet). Star, Priscilla Dean. A very good picture. Pleased about eighty per cent. Ran a Century comedy with it which pleased. Tone fair. Sunday, yes. Good audience appeal. Farmers, town of 150. Admission 10-25. Jack Schneider, Casino Theatre (310 seats), Richmond, Iowa.

FLAME OF LIFE. (5,780 feet). Star, Priscilla Dean. A fairly good picture but this excellent star is being terribly abused in some of the pictures she is shown in. Too much rough stuff. Tone fair. Probably suitable for Sunday. Fair audience appeal. All classes, town of 500. Admission 10-25. A. F. Schriever, Onida Theatre (250 seats), Onida, South Dakota.

FOOLS' HIGHWAY. (6,800 feet). Star, Mary Philbin. A good picture of the Bowery underworld but contains no refinement. Would not suit highbrows. Tone doubtful. Sunday, no. Audience appeal 60 per cent. Draw mixed class, city of 500,000. Admission 10-20. William Meeks, Stillman's Murray Theatre (740 seats), Milwaukee, Wisconsin.

FORTY HORSE HAWKINS. (5,148 feet). Star, Hoot Gibson. Absolutely the worst Gibson picture ever played. Hoot plays a simple-minded halfwit part from the first scene to the final fadeout, and the leading lady who has received great fame picks him for a hubby. Too much fast-and——— even for Gibson fans. Why do they make such junk? Part of crowd left before show was over. Draw rural class, town of 850. Admission 10-30. J. D. Warnock, Luna Theatre, Battle Creek, Iowa.

GALLOPING ACE. (4,561 feet). Star, Jack Hoxie. Cannot say what sort of a picture this was as I was kept very busy repairing breaks in film. Had ten stops in five reels, eight for film parting at the splices and two for bum reels. I have more stops with Universal pictures than with all the others put together. Tone all right. Sunday, yes. Fair audience appeal. Residential class, town of 1,200. Admission 10-20. J. A. McGill, Liberty Theatre (250 seats), Port Orchard, Washington.

HUNCHBACK OF NOTRE DAME. (11,000 feet). Star, Lon Chaney. A wonderful picture but, small town exhibitors, watch your step. May go well if you don't raise your admission price. Tone okay. Sunday, yes. City of 15,000. Admission 10-25. Jake Jones, Cozy Theatre (600 seats), Shawnee, Oklahoma.

LAW FORBIDS. (6,263 feet). Star, Baby Peggy. Good domestic drama with a moral that will appeal to any audience; showing the escapades of Peggy in trying to reunite her parents. Good tone. Sunday, yes. Audience appeal 90 per cent. Draw mixed class, city of 500,000. Admission 10-20. William Meeks, Stillman's Murray Theatre (740 seats), Milwaukee, Wisconsin.

OUT OF LUCK. (5,518 feet). Star, Hoot Gibson. Our first Gibson picture, and one that pleased. "Hoot" gets away with a lot of things in the Navy that anyone in private life would not suspect possible. Anyway, there is plenty of comedy and action. Tone good. Sunday, yes. Very poor attendance. Rural class, town of 300. Admission 20-30, specials 22-39. Charles W. Lewis, I. O. O. F. Theatre (225 seats), Grand Gorge, New York

PHANTOM HORSEMAN. (4,399 feet). Star, Jack Hoxie. First three reels very slow but last two reels okay. Would consider it a fair program if bought very cheap. Tone okay. Sunday, yes. Fair audience appeal. Mixed class, town of 3,000. Admission 10-20. Charles Martina, Family Theatre (300 seats), Mt. Morris, New York.

Appreciation

"When I get my Moving Picture World I turn to your department and read the Straight From the Shoulder Reports first thing.

"They are the best thing that I have found yet—in any of the trade papers."—J. C. Borden, Palace Theatre, Lawrenceville, Illinois.

Vitagraph

BEHOLD THIS WOMAN. Star cast. Nice program, featuring a different plot concerning a Hollywood actress. Very interesting. Tone good. Sunday, yes. Good audience appeal. Farmers, town of 2,500. Admission 10-20, 10-25. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

BETWEEN FRIENDS. (6,900 feet). Star cast. A good program. Domestic drama type. Not big but will suit. Tone good. Sunday, yes. Good audience appeal. Farmers, town of 2,500. Admission 10-20, 10-25. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

CODE OF THE WILDERNESS. (6 reels). Star cast. One of the better westerns. Otis Harlan injects his usual quaint comedy throughout the show. Will suit anywhere. Tone good. Sunday, yes. Excellent audience appeal. Farmers, town of 2,500. Admission 10-20, 10-25. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

MAN NEXT DOOR. (7 reels). Star cast. This is another "good" Vitagraph picture, but as usual paid too much for it and did not make much profit. Small town class, town of 1,500. Admission 10-25. G. D. Hughes, Liberty Theatre (450 seats), Heavener, Oklahoma.

MAN OF MIGHT. Star, William Duncan. A cut-down serial. Lots of stunts and thrills but no consistency. Not for discriminating audiences but great for serial fans. Tone okay. Sunday, no. Small attendance. Draw neighborhood class, city of 80,000. Admission 10-15. M. F. Meade, Olive Theatre (450 seats), St. Joseph, Missouri.

Miscellaneous

RIDER OF THE MYSTERY RANCH. (State Right). Star, Art Mix. If this star had a little more pep he would be pretty good bet. Good picture. Well done. Good business. Tone, good. Sunday, yes. Good audience appeal. Mill class city of 20,000. Admission 10-25. J. J. Spandan, Family Theatre (500 seats), Braddock, Pennsylvania.

THREE O'CLOCK IN THE MORNING. (C. C. Burr). Star, Constance Binney. (6,293 feet). A real "jazz baby" of a picture and a good box office attraction. We booked it on short notice and failed to get paper for first night and bucked a rain; however, second night stood them up. Book it far enough ahead to boost it, and cash in on it. Tone okay. Sunday, yes. Attendance above average. Draw neighborhood class, city 80,000. Admission 10-15. M. F. Meade, Olive Theatre (450 seats), St. Joseph, Missouri.

TIE THAT BINDS. (Jacob Wilk). Absolutely the worst picture this year. Can't blame Warner Bros. (distributing in the territory) for not putting their name to this one. All the classics have been very good pictures. Bought this one for a classic and certainly got fooled. Tone okay. Draw from city 15,000. Admission 10-25. Jake Jones, Cozy Theatre (600 seats), Shawnee, Oklahoma.

TIE THAT BINDS. Jacob Wilk) Star cast. This picture was a fair one but the Producer forgot to put the name on. Don't blame him much. Tone, good. Sunday, yes. Not much audience appeal. General class town of 800. Admission 15-30. J. N. Welty, Mid-Way Theatre (500 seats), Hill City, Kansas.

TRAITOR WITHIN. (State Right). Star cast. Good photography, good story. Poor directing, amateur acting. Only a fair picture from some standpoints. Tone, good. Sunday, yes. Strong audience appeal. City and country class town of 7,000. Admission 10-25. R. H. Hyde, Nusho Theatre (350 seats), Anardarko, Oklahoma.

WHIPPING BOSS. (Monogram). Star cast. A very good picture indeed. Put on by the Legion and as they didn't advertise it no business. Tone, good. Sunday, yes. Pretty good audience appeal. General class town of 800. Admission 15-30. J. N. Welty, Mid-West Theatre (500 seats), Hill City, Kansas.

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New York Critics Praise F. B. O.'s "Fools in Dark"

CRITICS of the New York daily newspapers enthusiastically praised the Film Booking Offices release, "Fools in the Dark," starring Matt Moore and Patsy Ruth Miller, which had its premiere last week at the Cameo Theatre.

The New York *Times*: "This production is thoroughly entertaining, with really good subtitles and spirited acting. Matt Moore is splendid in this film. Those who feel they need the exercise of laughter will find this the very thing to cause chuckles, grins, smiles, smirks and full explosions from the lungs."

"Matt is perfect in the role of Percy Schwartz, and Patsy Ruth Miller plays the girl with her usual sweetness and precision," said the New York *Herald-Tribune.*

New York *Evening Journal*: "The photoplay moves swiftly and hilariously; it is well acted."

Daily Mirror: "Matt Moore blossoms forth as a smashing bang-up hero. You can count on being well entertained when you go to see 'Fools in the Dark.'"

New York *American*: '"Fools in the Dark,' is a combination of all the thrillers ever concocted into hair-raising serials."

"Barbara Frietchie" Attracting Especial Exhibitor Attention

PAUL C. MOONEY, vice-president of Producers' Distributing Corporation, says that in his experience few pictures have aroused such extensive advance interest as that accorded "Barbara Frietchie," the spectacular historical drama now being completed by Regal Pictures at the Thos. H. Ince Studio.

"All of our branch managers are reporting a persistent and steadily increasing exhibitor interest in this big production," says Mr. Mooney, "and this proves that there is a wealth of splendid picture material waiting only for courageous producers to bring it to the screen."

"'Barbara Frietchie' has long been recognized as one of the most fascinating and colorful of American historical tales, made famous first as a poem and later as a great play by Clyde Fitch. It contains a remarkable romance intensified by the thrill of our Civil War and a degree of action unsurpassed by any story of any period in our National life.

"Yet with all of its exceptional picture points," said Mr. Mooney, "the production of this great story was repeatedly delayed, because of various producing handicaps, until Regal Pictures displayed the courage to undertake its picturization and develop it into a strikingly artistic creation."

"Barbara Frietchie" is now being given its final touches at the Thos. H. Ince Studio under Lambert Hillyer's direction. Florence Vidor and Edmund Lowe are in the star parts.

To Direct "A Cafe in Cairo"

Production of "A Cafe in Cairo," starring Priscilla Dean, was started this week at the Thomas H. Ince studio with the signing of Chet Withey to direct and the completion of the supporting cast.

In addition to Robert Ellis and Carl Stockdale, who had already been signed, the cast now includes Harry Woods, a new screen heavy; Carmen Phillips, Evelyn Selbie, John Steppling, Ruth King, Larry Steers and Marie Crisp. "A Cafe in Cairo" is being produced from the script by Harvey Gates. This will be the second Hunt Stromberg production starring Priscilla Dean to be released by Producers Distributing Corporation.

For Release in December—Now Booking



Season 1924-1925—Thirty First-Run Pictures



HENRY GINSBERG
Who makes his debut in the Independent field with a series of two-reel features. Each one stars Benny Leonard, lightweight champion of the world, in stories by Sam Hellman.

Barthelmess Signs

Contract Provides More of His Films for First National

First National last week signed a new contract with Richard Barthelmess, following the renewal of his contract with Inspiration Pictures for a term of years, by which it obtains for distribution additional Barthelmess pictures.

First National's former arrangement with the actor called for the delivery of three pictures. Under the terms of the new contract additional future pictures which he makes for Inspiration will be handled by First National.

Barthelmess now is working on "Classmates," William DeMille's stage play. A number of sequences have been "shot" at West Point and near Fort Lauderdale, Fla., and interiors are now being made in New York. Director John S. Robertson will take the company to West Point again for more army sequences.

To Direct Banner Films

Officials State Burton King Is Under Exclusive Contract

On behalf of Banner Productions, Inc., George H. Davis and Samuel J. Briskin, the directing heads of that organization, state that Director Burton King is under contract to produce a series of pictures, exclusively for the Banner company, and has no connection or affiliation whatever with any other company or producing organization.

Thus far Mr. King has produced two pictures for Banner, "The Truth About Women" and "The Man Without a Heart" both of which are being distributed in the state right market. He is at present preparing to produce a third feature "Those Who Judge" camera work on which will be begun during the first week in September.

Following the completion of "Those Who Judge," Mr. King will direct "Daughters who Pay" for Banner, from the pen of Leota Morgan.

C. C. BURR *presents*

Johnny Hines IN "The SPEED SPOOK"



If you want *Real Entertainment* see it at your favorite theatre.

If you're an Exhibitor, beg, borrow or buy it from your favorite exchange.

If you're an Exchangeman get in touch *Now* with East Coast Films, Inc.

Story by
WILLIAM WALLACE COOK

Scenario by
RAYMOND S. HARRIS

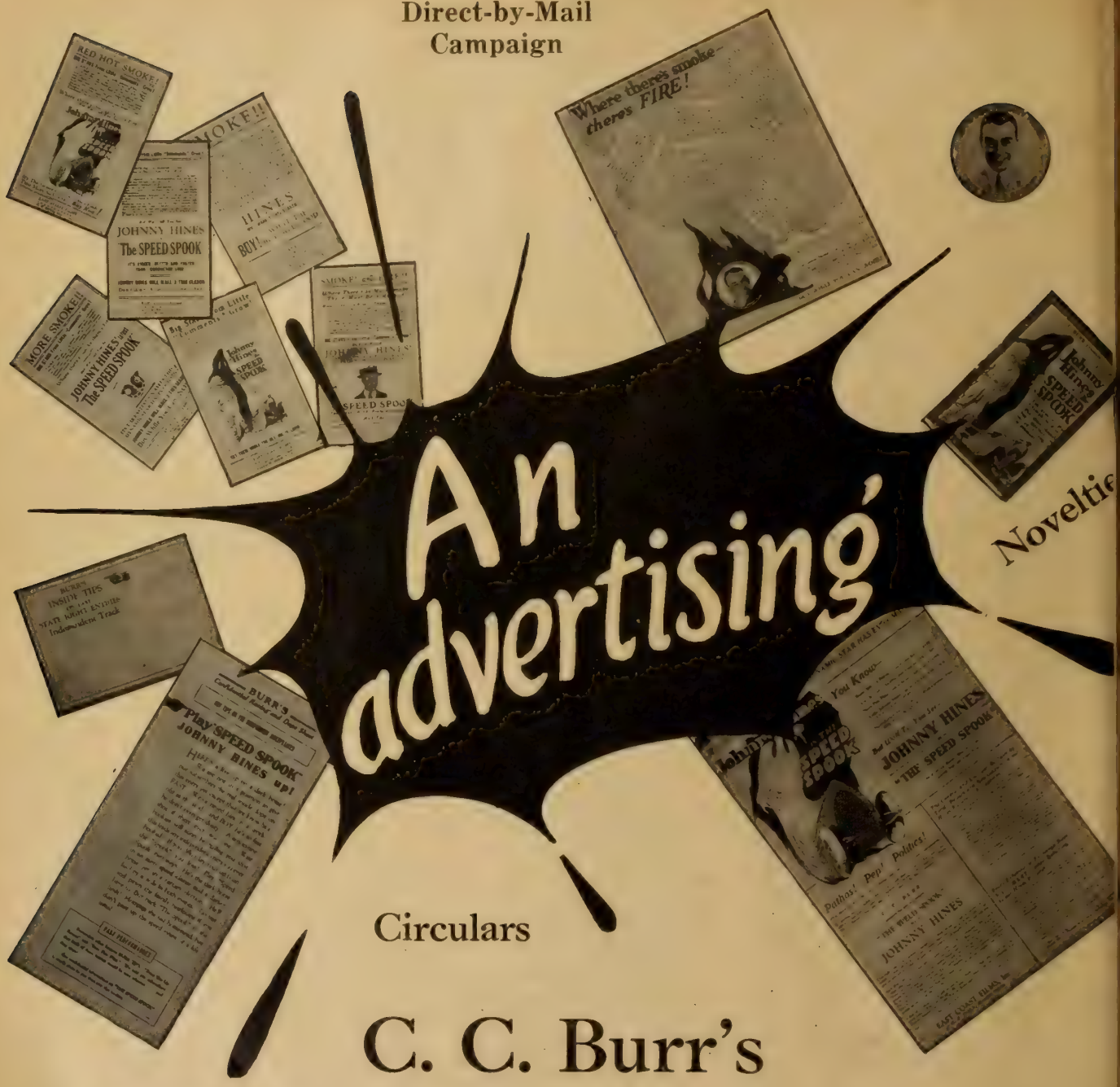
Titles by
RALPH SPENCE

Produced and Distributed by
EAST COAST FILMS
Incorporated
C. C. Burr, Managing Director
133 West 44th St., N. Y., N. Y.

Directed by
CHARLES HINES

Photography by
CHARLES GILSON
JOHN GEISEL

Direct-by-Mail Campaign



Circulars

C. C. Burr's

ADVERTISING CA

JOHNNY HINES *lates*

One of the most widely advertised productions in the history of the business. Every medium of product Watch for the feature newspaper stories, and the fan and national magazine articles. "THE SPE DIRECT BY MAIL CAMPAIGN, THE TRADE PAPER AND REGIONAL PRESS ADVERTISI industry. The paid ADVERTISING in the NATIONAL MAGAZINES, the FAN PUBLICATIONS A and PAINTED SIGNS contracted for will reach thousands of others.

Story by
WILLIAM WALLACE COOK
Scenario by
RAYMOND S. HARRIS
Titles by
RALPH SPENCE

Produced and Distributed by
EAST COAST FILMS
Incorporated
C. C. Burr, Managing Director
133 West 44th St., N. Y., N. Y.

Directed by
CHARLES HINES
Photography by
CHARLES GILSON
JOHNNY GEISEL





MPAIGN *makes* "The SPEED SPOOK"

lvertising has been used! Every avenue of publicity has been tapped! POOK" advertising campaign is all-inclusive! The NATION-WIDE as reached every executive, every exchange, every exhibitor in the EWSPAPERS will reach twenty million patrons; the BILLBOARDS

DISTRIBUTED BY THE BEST INDEPENDENT EXCHANGES

ater New York by Sam Zierler, president Commonwealth Film Corporation, 729 7th Ave., N. Y. C.; Eastern nsylvania and Southern New Jersey by Ben Amsterdam, president Masterpiece Film Attractions, 1329 Vine eet, Philadelphia, Pa.; New England States by American Feature Film Co., 37 Piedmont Street, Boston, Mass.; o by Skirboll Gold Seal Productions, Film Building, Cleveland, O.; Minneapolis, North Dakota and South kota by Fred Cubberly, F. & R. Film Company, Loeb Arcade Building, Minneapolis, Minn.

TIRE FOREIGN RIGHTS CONTROLLED BY SIMMONDS-KANN ENTERPRISES, Inc., 220 West 42nd N. Y. C.

BOOK

the 3 JOHNNY HINES features:

"The Speed Spook"
"The Early Bird"
"The Cracker Jack"

C·C·BURR *presents*

JOHNNY HINES IN

THE SPEED SPOOK

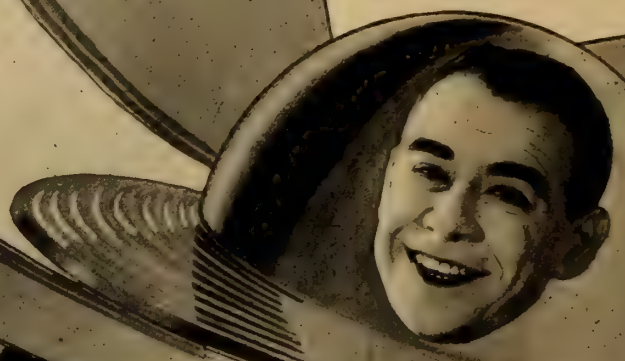
MY sales force received the news that I had secured the three JOHNNY HINES productions so enthusiastically, that I cannot help but write you about it.

I feel that in arriving at the highest territory price I have ever given for three features, I was justified, as I find that Johnny Hines is as good a drawing star as there is in comedy features.

You can count on us to help you in every way.

Very truly yours,

(Signed) BEN AMSTERDAM



FAST! FAST! FAST! FASTER! FASTER!!

It's great! It's a Winner! A LAUGH RIOT!

We've tried it out before an audience! *WE SAW! WE KNOW!*

. . . . *a great supporting cast* . . . .

FAIRE BINNEY · EDMUND BREESE · WARNER RICHMOND · FRANK LOSEE · HENRY WEST

Story by William Wallace Cook · Scenario by Raymond Harris · Directed by Charles Hines · Photography by Chas. Gilson and John Geisel

BUY! BOOK and WIN!!

EAST COAST FILMS, INC., C. C. BURR, MGR. DIR.
133-135 WEST 44TH STREET, NEW YORK, N. Y.

FOREIGN RIGHTS CONTROLLED BY
SIMMONDS-KANN ENTERPRISES, INC., 220 WEST 42ND ST., N. Y.

"Whatever this page is costing me, it is well worth it."

Yours for keeps,

JOHNNY HINES

A PAIR OF ACES!

—It took the Dawes Reparation Plan to bring Europe out of gloom and chaos into peace and economic independence and *Johnny Hines* latest *"The Speed Spook,"* will be the finishing touch that will cause all Europe to sit up and laugh right out loud at its troubles!—It's that good!!

Foreign rights controlled by

SIMMONDS-KANN ENTERPRISES, Inc.

220 W. 42nd Street, NEW YORK CITY

Cable address: SIMKANN—N. Y.

This Is a Commonwealth Year

COMMONWEALTH SELLS PICTURES, NOT PROMISES.

Our current group of offerings lists 18 pictures.

Of these, 16 are completed, and are ready for screening any time. The other two will be ready Sept. 15.

No other distributing organization betters this record; few, if any, approach it.

Not least among the reasons therefor is

Johnny Hines in "The Speed Spook"

Ever since JOHNNY HINES has been starring in features we have distributed them in Greater New York and Northern New Jersey.

Good pictures, every one; but "THE SPEED SPOOK" is easily his finest.

A faster, cleaner, more welcome feature has never been made.

COMMONWEALTH FILM CORPORATION
"Handling Only Assured Successes"

S. ZIERLER, President
729 SEVENTH AVENUE
NEW YORK CITY

CHARLES HINES

Director of

"THE SPEED SPOOK"
"CONDUCTOR 1492"

IT WAS OUR PLEASURE TO
CONTRIBUTE TO THE SUCCESS OF

"THE SPEED SPOOK"

ALL OF THE TITLES
AS WELL AS THE

ANIMATED MAIN TITLE

WHICH RECEIVED SUCH AN OVATION
AT THE
HOTEL ASTOR TRADE SHOWING

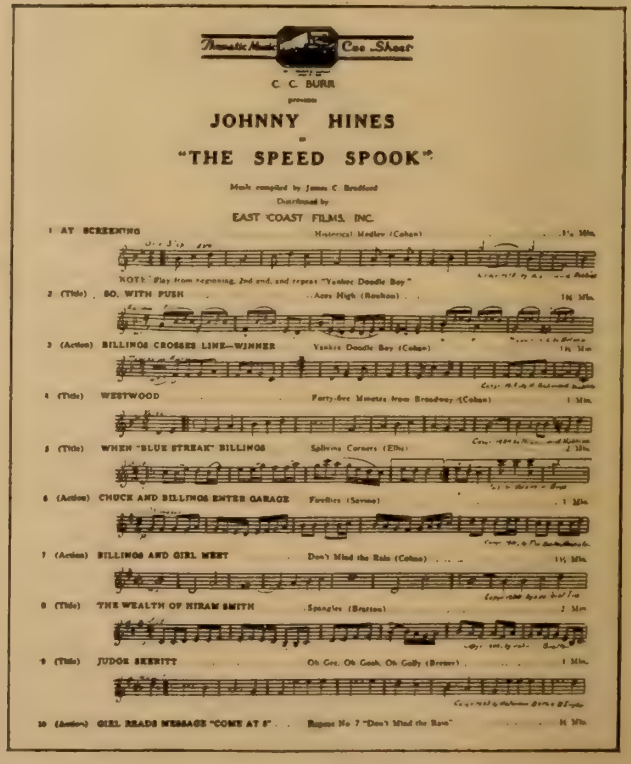
FILMLAB INC

203 W. 40th Street Penn. 2373

BUILT ESPECIALLY FOR
NEGATIVE DEVELOPING—SAMPLE PRINTS
AND TITLES

THEMATIC MUSIC CUE SHEETS
TO BE HAD ON ALL

BURR PICTURES


Thematic Music Cue Sheet

C. C. BURR
presents

JOHNNY HINES
in
"THE SPEED SPOOK"

Music compiled by James C. Bradford
Distributed by
EAST COAST FILMS, INC.

1 AT SCREENING — Historical Medley (Cohan) — 3½ Min.
NOTE: Play from beginning, 2nd end, and repeat "Yankee Doodle Boy"
2 (Title) SO, WITH PUSH — Aces High (Rowton) — 1½ Min.
3 (Action) BILLINGS CROSSES LINE—WINNER — Yankee Doodle Boy (Cohan) — 1½ Min.
4 (Title) WESTWOOD — Forty-five Minutes from Broadway (Cohan) — 1 Min.
5 (Title) WHEN "BLUE STREAK" BILLINGS — Splivins Corners (Ellis) — 2 Min.
6 (Action) CHUCK AND BILLINGS ENTER GARAGE — Fireflies (Savino) — 1 Min.
7 (Action) BILLINGS AND GIRL MEET — Don't Mind the Rain (Cohan) — 1½ Min.
8 (Title) THE WEALTH OF HIRAM SMITH — Spangles (Breton) — 2 Min.
9 (Title) JUDGE SKERITT — Oh Gee, Oh Gosh, Oh Golly (Brown) — 1 Min.
10 (Action) GIRL READS MESSAGE "COME AT 8" — Repeat No. 7 "Don't Mind the Rain" — ½ Min.

C. C. Burr Is Congratulated on "The Speed Spook" at Showing



C. C. BURR

THE laudatory comments of the capacity crowd that witnessed Johnny Hines' latest feature, "The Speed Spook," at the Astor Hotel, New York, last Tuesday evening have been a source of keen joy to Producer C. C. Burr, Johnny Hines and all others connected with the making of the picture.

The film industry was well represented at the showing. It seemed that there was a unanimous verdict that in "The Speed Spook" both Producer Burr and Johnny Hines have hit the high-water mark of their long association. All reports pointed to the fact that the entire assemblage believed that "The Speed Spook" was by far the best thing Johnny Hines has done to date.

Early reviews pronounced "The Speed Spook" a real box-office attraction. Tom Waller in Moving Picture World wrote: "Don't hesitate about 'The Speed Spook.' Book it just as soon as you can because it is one of the best comedy-thriller box-office magnets ever turned out. It has endless exploitation possibilities. C. C. Burr's big production has packed in some brand new gag stuff. The subtitles are so jazzy and original that many of them will be circulated through the country as new slang phrases."

Herbert Cruikshank in the Trade Review also writes: "Don't be afraid of ghosts, showmen! Not when they're like 'The Speed Spook.' This fast-moving photoplay will scare away the box-office blues. It is a mighty good comedy with just the proper admixture of thrills, love and human interest stuff. It will bring 'em in willingly and send 'em out pleased. They'll leave laughing. And your theatre will have made new friends. It is a good, clean, American picture."

These reviews, according to Producer Burr, are but the forerunners of a host of others, since the entire newspaper colony was present at the showing. Plans are now being promulgated at the various exchanges to put "The Speed Spook" over in big fashion.

Sales Manager Wilkerson at present is on a tour of sales for "The Speed Spook" and will visit Pittsburgh, Chicago, Milwaukee, St. Louis, New Orleans, Atlanta and Washington, D. C.

"Speed Spook" Sells Fast

Hines' Latest Production Snapped Up By Independent Exchanges

The list of exchanges that have purchased the territorial rights to Johnny Hines' latest, "The Speed Spook," produced by C. C. Burr, reads like the blue book of the independent market. So much do picture men think of "The Speed Spook" that each buyer is instituting its own regional campaign on what is considered Johnny Hines' greatest feature.

Following is a list of territories already sold:

Greater New York to Sam Zierler, Commonwealth Film Corporation, 728 7th Ave., New York City; Eastern Pennsylvania and Southern New Jersey to Ben Amsterdam, Masterpiece Film Attractions, 1329 Vine Street, Philadelphia, Penna.; New England States to American Feature Film Company, 37 Piedmont Street, Boston, Mass.; Ohio to William Skirboll, Skirboll Gold Seal Productions, Film Building, Cleveland, Ohio; Minneapolis, North Dakota and South Dakota to Fred Cubberly, F & R Film Company, Loeb Arcade Building, Minneapolis, Minnesota.

The entire foreign rights have been sold to Simmonds-Kann Enterprises, 220 West 42nd Street, New York City.

The next few days should witness the sale of at least four more territories which are now in the process of being closed by Sales Manager William Wilkerson, who is now on the road in behalf of further territorial sales on "The Speed Spook."



JOHNNY HINES

On "Cold" But a Hit

C. C. Burr's Experiment With "The Speed Spook" Scores Success

When Producer C. C. Burr put "The Speed Spook" with Johnny Hines in the feature role on "cold" for a tryout at the New Rialto Theatre in Whitstone, N. Y., he had no idea what the exhibitor or audience reaction would be on this latest Hines feature. A few days later Mr. Burr was in receipt of a telegram from Robert Lowenberg, manager of the New Rialto, which read as follows:

"Your new picture which was tried out at my theatre went over with a bang. My patrons who had the pleasure of seeing it even to this day can't stop commenting on what a great picture it was."

Commonwealth Making Big Strides

THERE is a great deal of worrying being done in some quarters about the future of the independent distributor. No doubt a little of it can be justified, but there are indications of health on every side.

For instance, Samuel Zierler, president of the Commonwealth Film Corporation, is screening for his customers sixteen of the eighteen pictures his firm is now selling. By September 15 he will be in a position to screen the other two.

This is a remarkable achievement for any organization, independent or national. As long as the independent field has in it such men as Samuel Zierler, capable of doing this sort of thing, there is no especial need to worry about its future. Men are far more important than conditions; men can change conditions.

Mr. Zierler has always been an outstanding figure ever since he entered the independent field six years ago and long before that when he was prominently connected with Universal. It is a sure bet that he would not be in it now if it had no future.

It is understood that his firm will release upwards of forty features during the year. Quite a mark for an independent.—Ed.

Zierler and Amsterdam Enthuse Over New Johnny Hines Features

THE enthusiastic reception that prominent state right buyers are giving to Johnny Hines' latest feature, "The Speed Spook," and the two others to follow is evidenced by the letters C. C. Burr, general manager of East Coast Films, the producing organization, is receiving from those exchanges who have already contracted for the Hines series. Included among these are two highly commendatory ones from Sam Zierler, president of Commonwealth Film Exchange, who bought the New York state rights, and Ben Amsterdam, president of Masterpiece Film Attractions, Philadelphia, who purchased the territorial rights to Eastern Pennsylvania and Southern New Jersey.

The contents of these two letters are as follows:

Ben Amsterdam writes: "My sales force received the news that I had secured three Johnny Hines productions so enthusiastically, that I cannot help but write you about it. I feel that in arriving at the highest territory price I have ever given for three features, I was justified. It is my belief that only by this means can we hope to keep such drawing stars as Johnny Hines in the independent field; that is, by the producer realizing enough returns on his product as to enable him to get and hold stars that are in public demand, and directors and stories for same. This you have done by securing Johnny Hines, who I think, is as good a drawing star as there is in comedy features. Credit is hereby due you from all independent exchangemen so as to encourage you to secure other big stars and produce features of this type. You can depend on our cooperation to this end."

Sam Zierler writes: "I have always felt that Johnny Hines as a star was liked and thoroughly enjoyed by the picture fans and was a drawing card at the box-office. He has furnished clean, wholesome entertainment and his fame has steadily risen since he played in "Burn 'Em Up Barnes," "Sure-Fire Flint" and "Luck." For this reason I have payed your outrageously high price for Johnny Hines in "Grade A Certified" and "The Speed Spook," and because I believe he has made money for exhibitors and will prove even a bigger money-maker since his success in "Conductor 1492."

It is C. C. Burr's belief that the spirit embodied in these two letters from prominent exchangemen will mean an unusual sales drive on these Johnny Hines features, not only in New York and Pennsylvania, but all over the country, since "The Speed Spook," which has just been completed and is now ready for release, has more than superseded every hope that the producers held out for its unusual story and star.

Many Exploitation Ideas in "Speed Spook" Press Sheet

ON a par with the production itself is the smashing eight-page newspaper-size press sheet compiled on "The Speed Spook." Chockful of breezy stories, many of which center about the great automobile race, and especially written with an eye to newspaper desires, this section of the press sheet should find great circulation in the newspapers throughout the country.

The exploitation campaign outlined centers around a safety-first campaign which capitalizes the idea that drivers of cars should observe the traffic and speed laws and not be "speed spooks." This whole campaign has been outlined carefully so that exhibitors who contemplate using this idea will find every step in the plan carefully worked out for them on a practical basis.

Included also in the press sheet are no less than ten planned advertisements for newspapers, with a flock of clearly devised illustrations to help put them over. Scene cuts on the production are there aplenty, giving the exhibitor a host of varied picture illustrations that he can use not only for his local newspapers but for any additional mailing matter that he may care to get up himself. There are thumbnail pictures and biographies of the complete cast, a cleverly devised police summons, a race-track tip sheet, window-store tie-ups, humorous illustrated impressions of the "Speed Spook" in cartoonist style, ideas for lobby display, street ballyhoo, a contest of limericks, verses and jingles, program readers, a newspaper automobile guessing contest which ties up directly with "The Speed Spook" car, information and illustrations of the famous speed spook novelty road maps and all other information as to slides, lithographs, heralds, trailers, broadsides, etc.



SCENE FROM "THE SPEED SPOOK"

Reviewer Enthuses

Milne, in Morning Telegraph, Impressed by "Speed Spook"

The general and unusual acclaim with which "The Speed Spook" is meeting at the hands of reviewers augurs well for the box-office potentialities of Johnny Hines' latest feature. The unusual enthusiasm manifested by reviewers is well evidenced in Peter Milne's review in the Morning Telegraph, issue of Sunday, August 24, in which he wrote in part:

"This is the type of comedy that will register before any sort of audience. Feature comedies are scarce these days. When one of the type of 'The Speed Spook' comes along every exhibitor ought to consider it. It's funny, but it deserves serious consideration.

"In 'The Speed Spook' Johnny Hines reappears under the banner of C. C. Burr in a rapid-fire comedy that registers as sure-fire over every foot of its various reels. It is one of those pictures that starts like a whirlwind and then, instead of slumping like so many pictures do after such an auspicious start, keeps the pace that its early scenes have established. The opening scenes of 'The Speed Spook' concern an automobile race, from which every ounce of thrill has been extracted. When a picture can maintain such a pace it deserves all the bouquets that a typewriter can sling.

"Johnny Hines reveals his ability as a comedian to its fullest extent. He may have done better work than he displays in this picture before, but it is a bit difficult to believe he ever surpassed his present performance."

Cummings to Direct

Irving Cummings has been selected by Earl Hudson as the man to wield the megaphone on First National's film version of Eugene Wright's novel "Pandora La Croix." The picture will be released under a different title.



Scenes from "The Speed Spook."

Big Campaign Launched by Burr on "The Speed Spook"

SO enthused is C. C. Burr over Johnny Hines' latest, "The Speed Spook," which recently had its preview at the Astor Hotel, New York, that he is making preparations for the most extensive advertising campaign he has ever attempted in his long career as a producer. This campaign will be along similar lines to that of his nationally advertised "I Am the Law" two years ago. It is Burr's plan to use full page space in all the prominent fan magazines and the Saturday Evening Post.

Accompanying these advertisements will be a host of feature publicity stories, the forerunner of which has already appeared in the August issue of the Aero Digest in a story titled "Speed Spooks Speak."

This particular story dealt with the close relationship between the camera and the airplane; the analogy between the movie thrill star and the pilot, and the thoughts of Johnny Hines and Lieutenant Eric Nelson, who is one of the three round-the-world American aviators.

The trade-paper campaign was set in motion eight weeks ago and will continue until all territorial rights are sold. Beginning September 1 New York state will be covered with twenty-four sheet posters, particular emphasis being laid on the greater New York territory. Aside from this campaign C. C. Burr has already contracted for four huge illuminated sign spaces in the Times Square section. It will be remembered that Burr used the large signs on Seventh Avenue and 47th Street, and Broadway at 47th Street, opposite the Strand Theatre on both "I Am the Law" and "Sure-Fire Flint." Both these signs will again be used along with two others in the Times Square section.

Included also in the all-around campaign is a novel series of direct mail matter to the more prominent exhibitors and exchanges throughout the country. This campaign has already started with two novelty circulars, a series of post cards, a race-track tipster, calling attention to "The Speed Spook" and a cleverly devised pocket road-map with suitable tie-up matter printed thereon. This direct mail campaign is but the beginning of what looks to be one of the cleverest campaigns ever put over in the industry. Producer Burr is firmly of the belief that "The Speed Spook" is by far the greatest feature Johnny Hines has ever made, and he intends leaving no stone unturned to make box-office history with it. The picture is due for release about the first of September.

Hines to Make Three Features for C. C. Burr This Season

JOHNNY HINES, whose remarkable progress in the feature film class has established him among the great comics of the screen, will make two more features for the 1924-1925 season under the auspices of Producer C. C. Burr.

"The Speed Spook," which has been completed and notably accepted by the industry as one of the best feature comedies made is the first of this series of three productions. Hines' next picture will be "The Early Bird," which Producer Burr believes possesses an even greater story than "The Speed Spook."

Originally titled "Grade A Certified," "The Early Birl" will show Hines in a vehicle that fits him perfectly. The story by Richard Friel is reported to be the best vehicle Hines has had to date not even excepting "The Speed Spook," "Conductor 1492" or "Sure-Fire Flint" in which he scored so heavily wherever the pictures were shown. Present indications point to an early start on production, since "The Early Bird" is slated for release the early part of December.

The same technical staff that surrounded Hines in "Conductor 1492" and "The Speed Spook" will again be on tap when "The Early Bird" goes into production. Charles Hines will again direct with photography in the hands of Charles Gilson, who has been at the camera for Hines in each of his feature productions.

The third story temporarily titled "The Crackerjack" has already been purchased and will go into production immediately upon completion of "The Early Bird."

In "The Speed Spook," "The Early Bird" and "The Crackerjack," Producer Burr believes that Johnny Hines has without question a line-up of feature vehicles that are made to order for his dynamic star.



Scenes from "The Breath of Scandal," a Preferred Picture



Scenes from the Edwin Carewe production, "Madonna of the Streets," released by First National.

Paramount Completes Plans for Filming "North of 36"

LOIS WILSON and Ernest Torrence, back from England where they attended the British Empire Exposition at Wembley, England, started work immediately on their return to the Lasky studio in Hollywood in "North of 36," the Emerson Hough story which Irvin Willat is producing for Paramount. Both are featured in the cast, along with Jack Holt and Noah Beery.

Preparations for "North of 36" have been carried on for months. A small army of men and women has been working constantly, gathering historical data, searching for locations, negotiating with the Government for the use of Indians, digging up old books, maps, bows and arrows and building sets.

The most difficult task encountered in preparation for "North of 36" was securing cattle for the production. The story calls for a herd of four thousand long-horn cattle. It was while in Houston, Texas, Wallat and East met Bassett Blakely, one of the few remaining pioneers and owner of the only large herd of long-horn cattle in existence. A contract was immediately drawn and the cattle were leased to Famous Players-Lasky Corporation for the filming of the picture.

"Captain Blood" Premiere

Commencing September 8, for a limited engagement, the world premiere of Vitagraph's "Captain Blood" will be given at the Astor Theatre, New York. Owing to the fact that the theatre is booked for a spoken drama play commencing on September 22 the picture will only run two weeks at this house, unless other arrangements can be made later.

Paramount's Net Profit

The Famous Players-Lasky Corporation in its consolidated statement (which includes the earnings of subsidiary companies) reports for the six months ended June 28, 1924, net operating profits of $1,350,801.51 after deducting all charges and reserves for Federal income and other taxes.

After allowing for payment of dividends on the preferred stock, the above earnings amount to $4.32 per share for the six months on the common stock outstanding.

"Secrets" Held Over

Wins Second Week at Capitol, New York City

Norma Talmadge's picture, "Secrets," distributed by First National, did a tremendous Sunday business at the Capitol Theatre, New York, on August 17, its first showing in that city since its three months' run at $2 top at the Astor Theatre last spring. By Tuesday it had been decided to hold the picture over for a second week because of the big receipts on Monday and the still greater business done on Tuesday. The film is drawbig audiences even at the noon performances.

"Secrets" was the offering last week at the Metropolitan Theatre, Atlanta, where it did an unusually big business. It is doing excellent business this week at the State Theatre in Minneapolis. It will be at the Circle Theatre, Indianapolis, the week of August 24.

Casting for "Triflers"

Activities toward the production of Frederick Orin Bartlett's novel, "The Triflers," are progressing daily at the F. B. O. Studio where B. P. Schulberg will continue to produce his Preferred Pictures for release by B. P. Schulberg Production Inc. Casting is now under way and announcement of the complete line-up of players will be made next week. Gasnier is to direct this second release on the Schulberg program for this season.



Metro-Goldwyn present Jackie Coogan in "Little Robinson Crusoe."



The Play, From The Picture Angle

—By Robert G. Lisman—

"THE BEST PEOPLE," a comedy by David Gray and Avery Hopwood presented by Charles Frohman, Inc., at the Lyceum Theatre on August 19, 1924.

Three years ago the play "Nice People" was produced and later successfully picturized. I suppose that is enough reason for repeating both processes. The plot of "Nice People" and that of "The Best People" has to do with rich men's children who prefer to marry red blue rather than blue and the family upheaval which such tastes produce. "The Best People" is very good picture material but it can lay no claim to originality.

"THE DREAM GIRL," a musical play, book by Rida Johnson Young, made from "The Road to Yesterday," presented by the Shuberts at the Ambassador Theatre on August 20, 1924.

The Dream Girl (played by Fay Bainter) has a reincarnation complex. After a strenuous sightseeing tour of London she takes a nap, which takes her back to the Fifteenth Century and a rescuing hero. On awakening, said hero is standing over her and "love at first sight" does the rest. It is not a convincing plot for a picture—even Victor Herbert's last music does not help it.

"BY, BY, BARBARA," a musical comedy by Sidney Toler and Alonso Price, produced by Adolphe Mayer and Theodore Hammerstein, Inc., at the National Theatre on August 27, 1924.

A picture star wants to marry the daughter of a millionaire whose pet abomination is any actor. To please father the screen hero endeavors to raise fifty thousand dollars. The comedian hands him the bank roll at the finale. The locale (California) is the nearest this property will ever be to pictures.

Exhibitors Give Cohen Gold Plaque at Board Meeting

THAT Sydney S. Cohen occupies a very warm spot in the hearts of all motion picture theatre owners and that his services for the exhibitor have the appreciation and deepest gratitude of all members of the Motion Picture Theatre Owners of America was made evident at the meeting of the board of directors of the Motion Picture Theatre Owners of America at the Sagal-Lou Farms in Branford, Conn., on Monday, August 25, when Mr. Cohen was presented with a handsomely engraved gold plaque, set in a case of solid mahogany.

The speech of presentation was made by Chairman R. F. Woodhull of the board, who took occasion in a succinct and comprehensive way to recount the many services given to exhibitors and organization work by Mr. Cohen, and declared that in his entire experience as a theatre owner no pleasanter duty fell to his lot to perform than to carry out the directions of the delegates to the Boston convention in giving Mr. Cohen this golden token. The sentiment was heartily concurred in by all present.

In replying to the eloquent tribute of Mr. Woodhull's and accepting the plaque, Mr. Cohen said he had one outstanding thought in this connection and that was that somewhere and somehow in separate or cumulative fashion he gave service to the exhibitor in some way commensurate with the words of Mr. Woodhull and in keeping with the substantial measure of appreciation expressed in what he declared to be one of the finest testimonials he could possibly conceive of.

He said that if this measure of service was given, it represented a duty for which no reward was sought or expected save the knowledge that he did the best he could in performing it. He heartily thanked the board members and through them all theatre owners for the evidence of appreciation thus tendered and expressed the hope that he would continue to merit their unreserved friendship, affection and approval.

Foreign Advisory Board

Shauer Plans to Facilitate Paramount Distribution

E. E. Shauer, director of the foreign department of the Famous Players-Lasky Corporation, announces the formation of an advisory board to assist him in handling the European distribution of Paramount pictures, in a cable received at the company's home office from Paris. This new board, the first session of which was held in Paris on August 25, has as its members heads of the principal European Famous Players-Lasky organizations, and sessions will be held at frequent intervals in Paris, London and other cities to devise methods and means of increasing Paramount distribution throughout the entire continent.

John Cecil Graham, managing director of the company's British organizations, will be chairman and Ike Blumenthal, special representative, who is dividing his time between the London, Paris and Berlin Paramount offices, is secretary. Other members of the advisory board who met with Mr. Shauer to discuss trade conditions were Adolphe Osso, general manager of the French organization: P. N. Brinch, general manager of the Berlin organization, and Ingvald C. Oes, the company's Scandinavian representative stationed at Copenhagen. Other members will be added to this body as new Paramount distributing units are created in Europe.

On Third Bank Board

Cecil B. DeMille is now an executive of three banks. He has just been elected a director in the Bank of America, Los Angeles.

The producer is already vice-president of the Commercial National Bank of Los Angeles; in active charge of the Hollywood branch, and a director in the Bank of Italy. Mr. DeMille is also director of a large hotel and a number of other industrial enterprises.

Boston Theatre Managers and Unions Reach an Agreement

THE Boston theatre managers and their projectionists, musicians and stage mechanics have reached an agreement in regard to the unions' demands for more wages, shorter hours and additional men to a staff, and there will be no strike on Sunday, August 31.

This announcement was made on Tuesday evening by Robert G. Larsen, general manager of the Keith theatres in Boston and president of both the Allied Theatres of Massachusetts and the Boston Managers' Association. Mr. Larsen's formal statement follows:

"The Allied Theatres of Massachusetts and the Boston Managers Association have had several conferences with the musicians', stage employes' and operators' unions and have arrived at an adjustment entirely satisfactory to all parties concerned."

No amplification of this statement could be obtained from either the managerial or union representatives.

Success in reaching an agreement with the projectionists, after the managers had come to terms with the musicians and stage employes, removes any obstacle to the signing of the agreements with the latter two unions, namely the Boston Musicians' Union and Local 11 of Boston of the I. A. T. S. E. The three unions had an understanding that none of them would sign an agreement unless conditions were satisfactory to all. Settlement of the projectionists' demands was reached at a protracted conference in the Colonial Theatre, Boston, on Tuesday.

Adjustment of the difficulties with the unions means that the opening of the Boston theatrical season now is at hand and legitimate shows that had contemplated closing, as well as theatres, will continue. It also means that 134 picture theatres in Greater Boston will be able to present holiday entertainment for their patrons on Labor Day, the date that the new contracts with the unions become effective.

It is expected that the terms of the settlement of the unions' demands will be made public following meetings of their members, which have been called for late this week.

Fourteen Universal Jewels For First Part of New Year

THERE will be no letup in the expensive Universal production program, according to a statement just issued by R. H. Cochrane from the Universal offices. With the first part of the ambitious program completed, there will be no resting on the oars. Universal City will be humming for months to come.

With only two of its twelve fall pictures actually released, but with every picture completed and eleven of them in the exchanges, Universal this week issued the first definite announcement of its spring pictures. Fourteen are included in the list and of the fourteen, four are fully completed and eight are well into production. Two are being prepared. The statement was issued by R. H. Cochrane, vice president of Universal, upon his return from a European trip where he conferred in Paris with Mr. Laemmle. It was in part as follows:

"The first of the productions is 'The Price of Pleasure,' starring Virginia Valli and Norman Kelly, a drama written by Marian Orth and Elizabeth Saxony Holding. Edward Sloman directed. The cast includes Louise Fazenda, T. Roy Barnes, Kate Lester, Marie Astaire, Betty Francisco, James O. Barrows and Charles Murphy, Jr.

"Second is Reginald Denny in 'The Lightning Lover,' an adaptation of George Barr McCutcheon's 'The Husbands of Edith.' William Seiter directed. The cast is headed by Laura La Plante and includes Ethel Grey Terry, Lee Moran, Muriel Frances Dana, Richard Tucker, Margaret Campbell, John Steppling, Clarissa Selwynne, T. D. Crittenden and Betty Morrissey.

"The Nightcap," the New York stage success by Max Marcin and Guy Bolton, is the third. Herbert Blache directed. It features James Kirkwood and Madge Bellamy. The cast is headed by Zazu Pitts, Rosemary Theby, Arthur Stewart Hull, Tom Ricketts, Tom S. Guise, Edward Cecil, Frederick R. Cole and Tom Wilson.

"The fourth is a vehicle for House Peters, but owing to an international complication it is impossible to announce the title which the producers desire to use.

"'Moonlight Kisses,' a Mary Philbin picture, is fifth. It was adapted from Muriel Hine's novel, 'The Best in Life.' Svend Gade directed. In addition to Norman Kerry the cast includes Josef Swickard, Rosemary Theby, Ruth Stonehouse, Lee Moran, Betty Francisco, Helen Lynch, Jean Hersholt, Rose Dione, William Conklin, Robert Brower, Mike Donlin and Bob McKenzie.

"'Married Hypocrites' was written by Sada Cowan and Howard Higgins especially for Pauline Frederick and Laura La Plante. It is nearing completion under the direction of Clarence Brown, with a cast including Tully Marshall, Malcolm MacGregor, Wanda Hawley, Helen Lynch, George Cooper, Billy Gould and Bert Roach.

"Virginia Valli in Owen Davis' play, 'Up the Ladder,' is the next. It is being made by Edward Sloman.

"'Jazz Parents,' an adaptation of Richard Washburn Child's story, 'Here's How,' is being directed by William Seiter. The cast includes May MacAvoy, Jack Mulhall, George Fawcett, Myrtle Stedman, Alec B. Francis, Ward Crane, Marie Astaire and Joe Singleton.

"The ninth is Reginald Denny in Harry Leon Wilson's Saturday Evening Post story, 'Oh, Doctor.' Harry Pollard directed. The cast is headed by Mary Astor and includes Otis Harlan, William V. Mong, Tom Ricketts, Lucille Ward, Mike Donlin, Clarence Geldert, Blanche Payson, Martha Mattox, Helen Lynch and George Kuwa.



Anders Randolf and Wm V. Mong in the Grand-Asher feature, "Desires of Men."



BETTY BRONSON

Chosen by Sir James M. Barrie to play the title role in Paramount's "Peter Pan."

"Peter Pan" for West

Vehicle Starring Betty Bronson Will Be Filmed in Hollywood

"Peter Pan" will be made in the Paramount West Coast studio, according to an announcement made this week by Jesse L. Lasky. The production will start immediately after the return to Hollywood of Herbert Brenon, who is booked to sail from Southampton on the S.S. Berengaria next Saturday. Plans for the producer's earlier return were already settled when it was decided that further conferences between Sir James M. Barrie, Willis Goldbeck, scenarist, and Mr. Brenon were desirable.

Mr. Lasky said: "In these conferences every detail of filming has been worked out to the complete satisfaction of Sir James M. Barrie. All the titles were written by Barrie himself. This will greatly assist in maintaining the spirit of phantasy which is one of the many charms of the production."

Roy Pomeroy, who will aid in the direction of "Peter Pan," is already at work upon the technical and artistic problems which the presentation of Barrie's phantasy presents.

Buys "Riders of the Plains"

J. S. Jossey, Progress Pictures, Cleveland, O. was so highly pleased with his success distributing the Arrow Chapter-play "Days of '49," that he has just contracted with W. E. Shallenberger of Arrow for their new Chapter-play "Riders of the Plains," now nearing completion, starring Jack Perrin, Marilyn Mills and the wonder horses "Star" and "Beverly."

New Arrow "Stunt" Picture

Arrow Film Corporation has received the print of their second "Pinto Pete" "stunt" series, starring Ashton Dearholt, and W. E. Shallenberger states that it is a most unusual picture. Dearholt as "Pinto Pete" continues his role a la Doug Fairbanks with a vim and energy that made the home office projection room audience sit right up and applaud.



VIOLA DANA
As she appears in a scene from "Revelation."

Lloyd Denies Report

Sets at Rest Stories of Newly Signed Contract

To set at rest the various conflicting reports regarding the signing of a new distributing contract by the Harold Lloyd Corporation, the following statement was issued this week by Harold Lloyd:

"Although we have received propositions —some very flattering—from practically every representative concern in the industry, we positively have not signed a distribution contract with any individual or corporation, and at present we have formed no definite idea which proposition we consider will afford us the greatest opportunities for the advancement of our pictures.

"Nor will any contract be signed while I am in New York. My business affairs are in the hands of William R. Fraser, general manager of the Harold Lloyd Corporation in Los Angeles, and when we do sign another contract the information will come from him.

"All reports to the contrary are without foundation."

Sign Walter Anthony

Advices from their West Coast studios inform the C. B. C. offices that they have signed a definite contract with Walter Anthony to write the titles for all their pictures. Anthony will also head the scenario department.

Walter Anthony has a record behind him to make him an acquisition to any company. He wrote the titles for "The Sea Hawk," "The Isle of Lost Ships," "When a Man's a Man," "The Mark of Zorro," "The Fire Patrol" and the Coogan Productions.

Leonard's Biggest Bout Will Mark Release of Fight Series

By TOM WALLER

ESPECIALLY at this particular time with one of the main combats of his career but a short way off is Benny Leonard as a screen star, a box office bonanza.

Literally millions of dollars expended to publicize the average cinema artist would mean little or nothing to the genuine newspaper material the popular New Yorker and lightweight champion of the boxing world is getting throughout the world as the result of his aspirations for greater laurels in the shape of the heavier crown now weighing on the brow of Mickey Walker, welterweight king.

Leonard clashes with Walker in the Fall and just about that time his appearances in the first three of the six of the "Flying Fists" series, written specially for this pugilist by Sam Hellman, well known Saturday Evening Post author, are scheduled for release to exhibitors throughout the United States and Canada.

Henry Ginsberg, who with Jacob Wilk is handling the Leonard two-reelers, is the young man whose unusual business integrity and foresight caused him to rush production so that showmen could reap the benefit at the very crisis of one of the greatest events in the sporting world.

Widely Explioted

With Leonard heralded in articles, the sincerity of which money could not buy, on the front pages of the biggest newspapers in the world and gouging every bit of worthwhile space through the attention of experts on the sporting sections, the star in "Flying Fists" could not be further exploited.

For that matter Leonard for years has been an idol in the fistiana field from which he has assembled a following of countless thousands of fans.

Being exceptionally active and a fighter who loves the game, Leonard has always been in the limelight. So enthusiastic have been the sport writers about the star in the "Flying Fists" series that they have devoted countless columns, in addition to the write-ups on his battles, describing in detail every human interest angle in the colorful life of this boxer.

Ginsberg's sincerity and engaging personality were directly responsible for the lightweight champion agreeing to star in the "Flying Fists" series.

Ginsberg several months ago went to the camp where Leonard was training for a previous battle. He roused the "champ" out of bed, since it was shortly before midnight when he arrived at the fight quarters. Leonard at first, it is said, was rather "outta sorts" and Ginsberg and several of his associates did not get what one could call a really cordial reception.

The lightweight champion of the world, however, listened to Ginsberg and told him he would have his answer ready in the morning. When the sun peaked over the horizon it found Leonard in a purple bathrobe seated at his breakfast table with the food untouched, but with a pen in his hand affixing the signature which was responsible for him being added to the constellation of movie celebrities.

When the first of the series, "Breaking In," had its premiere showing in a little projection room before the producers and a few friends, it proved a wholly unexpected surprise. "Leonard screens just like Valentino," was the unanimous exclamation.

Leonard was so pleased with the showing that he immediately rejected all idea of traveling with a legitimate roadshow which, it is said, would have paid him $3,000 per week. Instead he will devote this time, according to Ginsberg, in a country-wide tour of appearances with his picture.

Patsy Miller Heads Cast

Popular Player Has Feminine Lead in "Those Who Judge"

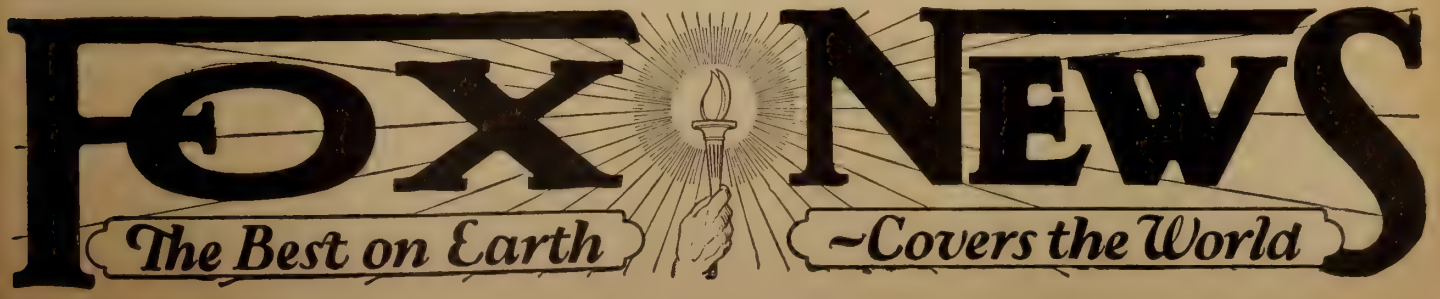
Patsy Ruth Miller, one of the most popular of the younger film stars, has been engaged for the principal feminine role in "Those Who Judge," the third of Banner Productions' Big 4 Series, according to an announcement made by George H. Davis and Samuel J. Briskin at the Banner offices early this week. Camera work on the picture will be begun September 8 at the Whitman Bennett studios.

Burton King, who handled the megaphone on the two previous pictures of the Banner Big 4 Series, "The Truth About Women" and "The Man Without a Heart," will direct, and is gathering a strong cast to support Miss Miller, whose work in "Fools in the Dark," "The Yankee Consul" and other big features has won her wide popularity among picture fans.

"Those Who Judge" is a society melodrama, based on a novel by Margery Land May, the well known writer, entitled "Such as Sit in Judgment." It is said to be replete with novel and dramatic situations which offer unusual opportunities for effective picturization.

Frank Conklin's Plans

The merger of the Standard Film Laboratories with the Consolidated Film Industries has changed the plans of the Standard in the east so that F. G. Conklin will take over the offices in New York City.



SELLING the PICTURE to the PUBLIC

EDITED BY EPES WINTHROP SARGENT

Guy Kenimer Adapts Film Trailer to Peep Hole Window With Fine Effect

PEEP-HOLE windows have been a standard stunt for years, and can be used over and over again at intervals of from six months to a year. They are standard and apparently never failing.

But Guy Kenimer, of the Arcade Theatre, Jacksonville, Fla., has hit upon a scheme to make the peep-hole even better. Most exploiters are content to use the device to call attention to a poster or some stills. Kenimer used a trailer.

He had Wanderer of the Wasteland, and he wanted to give every emphasis to the fact that this was in color. He had followed the suggestion that one of the press book line cuts be made the basis of a coloring competition, and this worked very well, but he wanted to do more. He did.

Borrowed a Store

It happened that a store immediately next the Arcade was vacant, and he borrowed the use of the window from the owner. His plan was to rig a daylight screen, projecting from the rear, and to this end he put his screen in the rear of the window and tunneled to the glass with black cloth.

This cut off a lot of cross light, but the Florida sun is strong and Kenimer found he could not fight the diffused light with the beam from a portable projector. It looked discouraging for a moment, but out of the discouragement came the real idea.

He pasted up the window, cutting as many peep-hole slits as were possible, and lettered the window with an announcement of the feature and the invitation to look in.

How It Was Rigged

Originally the projector was directly back of the screen, but he found that with the light all cut off from the outside the rays came through the transparent fabric too strongly. They shone directly into the eye of the spectators. The solution was very simple.

The machine had been placed upon a box. He simply added a second box to raise the machine to such a height that the light was shooting at an angle of about forty degrees so that the rays coming through the screen were carried down to a point below the edge of the window, to be absorbed by the dull black cloth.

Of course the screen had to be angled to avoid the keystone effect, but this was a very simple matter, and with the proper adjustment the distortion was scarcely noticeable, and the projection was all he could desire.

Continuous Motion

To avoid rewinding and delay he went back to the old days when film was used in an endless band. The trailer was short and the store was deep. It was a simple matter to run the film back to a spare reel, running freely on a nail axle. Someone had to remain in the store to watch for breaks and make an immediate splice, but these breaks were very infrequent.

All day and far into the evening there were crowds about the window, waiting their turn to see, and the crowd was in itself no small advertisement.

The entire cost (the projector being already on hand), was about $45 and Mr. Kenimer credits the scheme with a material share in the increased receipts which ran more than one thousand dollars over the Summer average. Of course it was the novelty of the film which really sold, but the device sold the idea of the novelty.

Plastic Posters

Another useful idea was a clay model of one of the scenes, done by a local sculptor of no mean skill. The photograph Mr. Kinimer sends does not give the color values nor even the full details, but a cut is not necessary to explain. You simply make a rather deep shadow box, model the scene with clay or plasticine, color and light it and letter the necessary announcement on the front.

A Beauty Contest Runs Four Weeks

Last year the merchants of Cumberland, Md., were sold by Robert Slote, of the Strand Theatre, into entering a contestant in the Atlantic City Beauty Pageant. Mr. Slote generously offered his stage for the judging, and got a lot of patronage out of the idea.

This year the town is again in the contest and for four weeks the eliminations were held at the Strand, with a three day finals when the competitors were judged in bathing suits and evening gowns, for the Atlantic City affair is double barrelled.

Mr. Slote not only gets four weeks of strong local attraction, but he makes the house the centre of local activity and the tradition created is worth even more than the additional ticket sales.

This idea was exploited in this department last year, through the courtesy of Mr. Slote, but so far we have heard of no other house getting into step with this national event in spite of the number of beauty contests recorded.

What's the matter. Why catch the sprats and let the whales go free?

A Table Miniature

An old looking-glass, some sand and moss and two toy ships gave Roy L. Smart a cheap and effective miniature for Code of the Sea at the Noble Theatre, Anniston, Ala.

He soaped the mirror to kill the reflection, put the boats on the glass and masked in the edges with the sand and moss. It looked a lot better than it sounds, and it got attention all out of proportion to its cost.

If you try the scheme experiment with wet pasted paper which you can pinch up with your fingers to suggest billows. When it dries you can paint it blue-green with white crests for the waves, and it will be a change from the mirror, and scarcely more trouble.



A Vitagraph Release

TWO TREATMENTS FOR LET NOT MAN PUT ASUNDER SHOWING THE SAME MAIN IDEA

That on the left is from the Majestic Theatre, Hillsboro, Texas, and makes effective use of the cutout with the stars presented in panels on the false front. On the right is the display made by P. O. Price, of the Jewel Theatre, Beaumont, Texas. Here the same cutout is employed but an entirely different handling is given, the front giving an open display for summer use.

Radio Audition Is a Secrets Novelty

Here is another chance to make the radio work for the pictures. It was originated by Lee Christian, of the Park Theatre, Boston, and Walter Lindlar, a First National exploiteer, and was done in the interest of the Boston run of Secrets.

The Boston American was tied to the idea, not only to get publicity for the picture, but for the idea itself, which was announced as "the first radio audition."

The stations of a dry goods concern with stores in Boston and Providence were selected to do the broadcasting, and six singers were tried in each city, three tenors and three sopranos. The listeners-in were invited to vote for their choice of voices, the winners to be given engagements in the prologue to Secrets at the Park.

Each singer was given a number in a sealed envelope, which was to be returned with the seal unbroken, and the voting was entirely by number, the ballots being endorsed "Secrets," to impress the title on the memory. The numbers were announced before each singer was introduced into the studio.

The tests were continued for a week and the two vocalists receiving the largest vote were engaged for the run of the play.

It brought about two weeks of continuous publicity in the newspaper, which reached other than the radio fans, and it also reached many hundreds in and close to Boston who do not read The American, and these radio fans were the ones who are presumably the most difficult to coax into the theatre, but of course they wanted to come and see the singers they had heard on the air.

The vote was unexpectedly large, proving that the stunt really took hold.

Production Hints from Edward L. Hyman

Managing Director, Mark-Strand Theatre, Brooklyn

THREE subjects, "The Fire Patrol," the Will Rogers picture, "A Truthful Liar," and the Mark Strand Topical Review made up the cinema section of a program which ran for two hours and two minutes. The first named was one hour and five minutes long, the Rogers comedy ran twenty minutes and the Topical Review was the usual eight minutes. Twenty-nine minutes were required for the musical presentations, of which there were three, one of them being split into three episodes.

Seldom did a number win more appreciation than did the repeat presentation of Beethoven's Moonlight Sonata, given a short time ago. This, running five minutes, was posed after the well known painting behind a scrim upon which was reproduced the painting in heroic size. As the number opened the painting was disclosed, an orange flood of 150 amperes from the dome bringing it out very clearly. The artists behind the scrim start the song and slowly the orange flood dimmed off and three light blue baby spots back of the frame dimmed up to show the singers who were posing the picture. These were soprano, tenor, contralto, bass, violinist, pianist and a property man for the cigarette smoker. Near the end of the number the light blue spots dimmed off and the orange flood from the dome again came up to show the painting as it was at first.

The overture by the Famed Mark Strand Orchestra was Suppe's "The Jolly Robbers." The lights were: Two medium amber dome Mestrum floods of 150 amperes on the musicians. Color blend flood from the booth on silver draw curtains which were closed over the production stage. Light blue Mestrum flood from the booth on the orchestra and side drapes. Light blue transparent windows at either side, yellow coves, blue foots and borders on the large stage. Eight minutes for this overture.

The number, divided into three parts, was programmed as Divertissements, and opened with operatic tenor singing "The Blind Ploughman" (Clarke). A rural back drop was used, with set sheaves of wheat standing in rows across the stage. The singer, in ploughman costume, was center stage resting on the handles of his plough. All front lights were out for this, and a light blue spot from overhead picked out the singer. Deep amber floods from the side covered the wheat. Four minutes.

The second of the Divertissements was soprano singing "My Hero" from Lehar's "The Chocolate Soldier." She stepped out from between the gold draw curtains which had closed over the ploughman number. Her dress was a fluffy party gown. A light pink spot from the dome fell on the singer, and the draw curtains were lighted by the following arch spots: right, medium green and magenta; left, light blue and pink. Four minutes.

Impressions of Frans Schubert, being a series of four dances by the ballet, closed the Divertissements. The dancers, eight in number, were in ballet costume, and did "Serenade," the Waltz Sentimentale, Moment Musicale and Marche Militaire. The third named was a solo for the premiere danseuse. The back drop was the deep blue cyclorama hung straight across. The front lights were in blue with magenta flood from the booth on the musicians. X-rays of light blue, and for the last number a purple flood from the dome hit the dancers from the waistline to the floor. Small stage lighted in amber and straw spots from the sides. Eight minutes for this, bringing the Divertissements up to sixteen minutes.

Sticky, But Good

Figuring that a Sheik play still has a pull, Earle Hall Payne, of the Kentucky Theatre, Lexington, Ky., did several specials for A Son of the Sahara.

First of all he put out throwaways for the sale of Claire Windsor in the name of the Sultan Asim Ammeh, and repeated this in the newspapers.

This was followed by an enveloped novelty, the envelope printed: "The contents of this package have traveled 14,000 miles to your door." Inside the text read, "You've got a date for A Son of the Sahara," with the necessary selling text, but here the statement was made that the picture was "actually made in Algiers—1,400 miles away," which was no more exact that the 14,000. Off to the left there was a blank left on the paper large enough to wrap around a date. It was rather too sticky to eat, but it made a good novelty.



A Producers Distributing Release

A COOL FRONT FOR HOLD YOUR BREATH FROM ST. LOUIS

The thermometers stand at zero, but the box office stood at boiling when "the season's greatest comedy stunt" played the King's Theatre. We believe that this masks the entrance to an airdome.

Copy This

E. E. Bair, of the State Theatre, Uhrichsville, O., has adapted "the inquiring reporter" to his house newspaper. Five patrons are asked questions about the showing of recent films and their replies are given, with their names and addresses. It pleases them and is good advertising.

HENNEGAN
PROGRAM COVERS
SELL THE PICTURE TO THE PUBLIC
THE HENNEGAN CO. CINCINNATI, O.



A First National Release

MAKING USE OF ONE FIGURE FOR ALL LOBBY DESIGNS

Frank Hockailo's lobby on The White Moth for the Olympia Theatre, Boston, in which the figure of Miss La Marr is used on all banners and lobby cards, the First national paper giving a supply of assorted sizes which have been used effectively.

Used Same Figure In All Lobby Work

Iteration is one of the most valuable devices in advertising, and this was employed by Frank Hockailo, of Gordon's Olympia Theatre, Boston, for Barbara La Marr in The White Moth.

The First National paper provided a series of cutouts of the player in her dancing dress which permitted their utilization in several styles of lobby work. There was a large figure for the central banner, which was lettered for the star and her offering. This was flanked by two smaller banners which announced the other features. In all three the house artist added the wings on which the announcements were lettered.

Smaller figures, without the wings, were used for insert cards and painted signs.

No matter where you turned you saw the figure of The White Moth, instead of one central figure and a lot of other designs to detract from the impression the single figure had made. Here each sign supported the others and drove home the idea of the title and the role. It is a fine example of hammering a single idea home to the fullest sales capacity.

Ticket Summons for Murder Witnesses

Using names-in-the-paper in a decidedly different way, the Liberty Theatre, Beaumont, Texas, and W. G. Bishop, Metro-Goldwynner, got all the readers talking about Dan McGrew.

The local paper carried a story signed by a number of leading merchants with the heading, "Beaumont Witnesses Summoned to Shooting of Dan McGrew." It went on to say that circumstantial evidence plays a strong part in the story and the business men felt that justice required the summonsing of witnesses, so all who found their names in the paper were called upon to assemble at the Liberty and witness the aforesaid shooting.

There were one or more names in the advertisement of each of the collaborating merchants, most of whom tied their windows to the story with the usual pictorial displays.

There was no double truck to this idea The advertisements were given run of the paper.

Everyone got interested in the distribution of tic ets and forgot to remember that there was a whole saloon full of witnesses, which made the evidence the reverse of circumstantial.

Bishop also used a number of the tradehook-ups supplied by Metro-Goldwyn, and of course they had the record working overtime in the lobby.

Autos Again

They are picking on the autoist and the jay walker again. Charles Wagner, Paramounteer, got the mailing list of the Fairmount (Ohio) Auto Club, and sent out slips reading:

"Don't jay-walk. The Auto Club of Fairmount urges you to go to the next corner, always. The Princess Theatre recommends The Next Corner June 23-24."

He sent out 4,000 of these, and they seemed to help business, at any rate something did.

Silhouette Moved

Jack Turner, of the Gala Theatre, Birmingham, Ala., was one of the managers to use a real window with a silhouette on The Bedroom Window. He differed from the others, however, in that he trained an electric fan on the cutout figure, so that the figure swayed slightly, and this slight motion gave considerably more realism to the idea.

Hearsay Only

Ralph Noble, of the Palace Theatre, McAlester, Okla., explains that he was too far inland to get marine equipment for The Code of the Sea, since all Oklahoma knows about the Atlantic Ocean is what Rand & McNally tell them. Even a rowboat is a curiosity and wears wheels in the summer drought, so he just used a splashy banner.



A Universal Release

A GENERAL VIEW AND A CLOSEUP OF A HUNCHBACK DISPLAY FROM HARLAN, KENTUCKY

This is a compo board front planned and built by D. W. Engert, of the New Harlan Theatre, for a two-day run of The Hunchback of Notre Dame. As the banner shows, this was an advance stunt, for to sell so large a picture for a two-day run requires some hustle. But the big idea of the display was to encourage an advance sale, all seats being reserved for this play.

Takes In Banner When Winds Blow

Sending in a picture of his "lobby" H. G. Olson, of the Orpheum Theatre, Proctor, Minn., writes that it is suspended from the sign by two cords on pulleys, as he has to take in all his display in a high wind or spend the remainder of the day "looking all over the village for it."

The banner is a piece of compo board and when a picture plays out Mr. Olson lowers away, gives it a fresh coat of kalsomine, letters it for the new title and runs it up again. He uses a different color for each change until he has run through the color card. He does all of his own lettering, and has a fine workshop.

Mr. Olson thinks this is his best bet, but we like better the lattice still frames. These are set on the lawn which serves as a lobby, and lattice looks better than would brass or wooden frames. We don't know just what the stars are, but presume they are coming attractions.

The other day Mr. Olson did not receive his feature picture. He had nothing to use in its place, and he did not want to turn back the money, feeling that many would not return the next evening. He announced that all who desired would receive their money back, or would be given two seats for the following night. Few asked for a cash refund and he had a whale of a house the following night. About a third of them came in free, but at that he had about as much money as he could have taken in both nights, to say nothing of the free will gained.

Okehed the Beau

Getting the Better Films Committee to endorse Beau Brummel and then broadcasting the endorsement on postcards doubled the business of the Noble Theatre, Anniston, Ala., for Roy L. Smart, who spent only $20 extra to get the result. He did it on two rainy days and took in more money than he has had since Girl Shy and Men; the latter the Fourth of July attraction. All of the business clubs mentioned the engagement and the Civitan spoke for it at two luncheons.



LATTICE FRAMES WORK BEST ON A LAWN "LOBBY"

H. G. Olson, of the Orpheum Theatre, Proctor, Minn., has no lobby and has to use the grass, which he does to good effect. Note that banner, below the house sign, too. That's a good idea. He makes a weekly change at a very small cost.

Milk Concern Gave Flapper Full Page

Hook-up pages are common, but in St. Louis the Grand Central Theatre and the Lyric Skydome got a full page on the strength of a single line.

The line was "Milk is beauty's greatest ally" and the page was donated by the Peveley Milk Company, which took space in all of the papers to tell this interesting fact and sell Colleen Moore in The Perfect Flapper. The full text read:

"Colleen Moore, star of The Perfect Flapper, showing for one week, starting July 12, at the Grand Central and Lyric Skydome, recommends 'pure milk for perfect skin.' Famous heroine of The Perfect Flapper says highballs and cocktails are a handicap to beauty, but milk is beauty's greatest ally. Peveley is the best milk."

The slogan was streamed across the page, with a full-length picture of Miss Moore dropping down the rest of the space at the left. Her hand pointed to a milk bottle in the right hand corner. It made a fine splash and it probably sold more tickets than bottles of milk as an immediate result, for the milk company regarded it merely as institutional advertising, to hold the name up rather than to make direct sales.

—and Still Strong

For the 12,749th time the "Association" idea was used by Bill Robson, Paramounteer, and Milton F. Russell, of the Olympic Theatre, Altoona, Pa., and it went over—still.

This time they rented a store room to house the Altoona branch of the "American Association for Changing Husbands." People who called to have their husbands changed, or to see if they could be exchanged, were told to see Changing Husbands at the theatre.

Meanwhile a couple of hundred impassioned appeals were sent leading lights, urging them to block the nefarious attempts of this home-disrupting scheme, and announcing meetings afternoon and evening at the Olympic.

It's older than Doug Fairbanks' moustache, but it still works well.



A Metro Relcase

TWO NICE WINDOWS ON THE WHITE SISTER FROM STREATOR, ILL.

One is a book window with a cutout, two paintings and two three sheets, together with a number of copies of the book. The other is a dry goods display exploiting white goods and The White Sister. Here the ornamental backing gives a nice touch to the display. Both were arranged for the showing of the feature at the Plumb Theatre.



A First National Release

MAKING THE GREATEST ON EARTH GET OUT OF THE WAY

This is one of eighteen stands on Cytherea for the Allen Theatre, Cleveland, the week of the G. O. P. convention. Tody Hamilton is probably spinning in his grave with the circus taking a back seat to the once humble motion pictures.

Skied the Circus for Cytherea Date

Digging into ancient history, the First National press department had just discovered that at the Republican Convention in Cleveland a couple of months ago, three out of the five first run houses offered First National attractions.

Cytherea was specially released to the Allen Theatre for the delegates to see and go home and talk about, while A Son of the Sahara and The White Moth were booked into other houses in the hope of breaking the habit of convention crowds of sticking around the hotels.

Most of the advertising drive was on Cytherea, some 18 special stands being put to use, including the one shown on this page. This was on a wall just opposite the convention hall. This is interesting because it shows the Ringling Circus taking a back seat to the picture. In James A. Bailey's day there would have been new crews on all the advertising cars had such a thing happened, but the old order changeth and the pep has largely gone out of showmanship.

That odd poster, beside the washdown date sheet is an old one for Norma Talmadge in Secrets.

Refrigerator Prize in Icebound Contest

Ice for Icebound was the slogan of Robert Slote, of Crandall's Strand Theatre, Cumberland, Md., and he got a better exploitation than any yet recorded on this Paramount picture.

Each day for three days prior to the showing, the local ice company sent him a 300-pound cake of ice into which was frozen a title card for Icebound and a floral design.

But that was only a starter. At ten o'clock the morning of the opening he placed in a refrigerator in the lobby a 100-pound cake of ice. The refrigerator had a glass door through which the rate of melting could be seen and the cooler became the property of the person who came closest to the time required for the ice to melt.

You could figure out how fast the ice was going, allow for the more rapid melt before the interior was chilled and then enter your estimate. You did not have to purchase a ticket. Blanks were free and the more the merrier.

The advantage to the house came in the empasis given the title plus the fact that the stunt drew people into the lobby. The refrigerator was purchased below cost in consideration of the advertising given the ice-saving qualities of this particular make.

The stunt was both profitable and timely.

Wuxtree! Wuxtree!

Leslie F. Whelan, Philadelphia Paramounteer, has gotten out a four page newspaper, standard size with a two line streamer head in one inch letters which read: "May organize society here for protection of Unguarded Women," breaking into a three column drop telling about the dangers lone women encounter.

It's just the sort of a story a scandal sheet might use to launch a first issue, and Whelan suggests that they be advance worked with a small ad in the regular dailies reading: "Watch for Spunktown's New Newspaper. All the news while it is news. A sample copy will be left at your door tomorrow. Watch for it."

The paper has been sent to all Paramount exchanges since the idea worked so well in Philadelphia.

Long Distance

Through Grosset & Dunlap, a book store in Jamaica, L. I., fifteen miles from the Astor Theatre, where The Sea Hawk is playing, was tied to a display of the photoplay edition, a special price of 59 cents being made possible by special arrangement with the firm.

In New York City 75 large windows were obtained, most of them carrying the plaster placque gotten out by First National for window work.

May-July

Charles Cresline, of the Rialto Theatre, Augusta, Ga., developed a novelty banner for Maytime. He made a tree trunk, set a parallel across the branches and on this placed cutout floral letters spelling out the title. The eccentric figures from the 24-sheet were cut out and placed beneath the spreading branches, completing the display.

Maytime in July was a pleasant suggestion, and the receipts went up.

The best stunt on The Next Corner at the Joie Theatre, Ft. Smith, Ark., was a hand pointing downward into the lobby and lettered: "Don't miss The Next Corner. Turn here."



A First National Release

A PRETTY SUMMER LOBBY ON THE MARRIAGE CHEAT

This was personally devised by Frank Steffy, manager of the Coliseum Theatre, Seattle. The local of the story gives reason for the foliage lobby which is particularly happy at this time of the year. There is comparatively little painting.

Lobby Miniatures for Small Towns

Generally the small town manager shies at the miniature displays. He knows they are useful, but he thinks that they are expensive.

On the other hand, John W. Creamer, of the Strand-Empire theatres, Chillicothe, Mo., writes: "I have used a number of these miniatures and I am strong for them. They are easy to build, take up very little room, and attract attention.



A Paramount Release

MR. CREAMER'S MINIATURE

The details are rather hazy in this display for The Heritage of the Desert, for the cut is made from an indifferent kodak, but you can get the idea, and once you get it, probably you will make frequent use of them.

An old table is provided with a ledge of 1x2 stuff and filled in with sand. Cutouts from the 11x22 are stuck into the sand. The back is of a neutral tint and is lettered for the title, which saves the trouble of painting a background.

It does not take much time. It does not cost much money. And it is equal to $10 worth of lithographs.

Mr. Creamer also sends in a display for The Speejacks. A stock circle was washed with white alabastine, the land outlined in yellow and lettered in black. Twelve circular cards attached to the edges tell of the countries visited, and down at the south pole is a still of the boat. It was very simple, but a strong ticket seller.



A Paramount Release

THE STORY OF OREGON REACHES AMERICA'S OLDEST CITY

The original American pioneers settled at St. Augustine, Fla. This is how Verne E. Johnson, of the Jefferson, put The Covered Wagon over. The wagon was twice stolen and finally destroyed by fire, an accident which got the straight news page.

Daylight Lights

Leroy V. Johnson, of the Liberty Theatre, Seattle, is a believer in the electric bulb title for the house banner, and he keeps the current on all through the daylight showing hours. For When a Man's a Man he worked out the title in 10 watt daylight lamps. These were steady burners while a border of amber lights were worked on a flasher to get motion. On one side of the central panel he used the name of Harold Bell Wright, while the players occupied a similar panel on the other side of the title, which was set on a pictorial ground.

Current costs money, but Mr. Johnson has held to the scheme for so long that very evidently he has proven to his own satisfaction that it pays to work daylight lamps on a transient house.

Fishermen Bit

It was not exploitation which planted the convention of the Isaak Walton League in Topeka, but it was exploitation which caused The Galloping Fish to be booked into the Orpheum Theatre at the same time, and it was darned good exploitation to invite the fishing enthusiasts to visit the Orpheum and take a good look at the galloping fish.

It was even better exploitation to treat the whole affair in a semi-humorous vein. That ran the story up to a half column instead of a half stickful.

It Galloped

When Moss' Broadway Theatre, New York, had The Galloping Fish, I. McDonald saw to it that the goods were delivered. His ballyhoo was a stuffed cloth fish on the end of a flexible rod manipulated by a clown. It got so much attention that the police had to chase the clown indoors.



A Universal Release

WORKING TO THE LIMIT FOR DEMPSEY SERIES AT ASCHER'S MERRILL THEATRE, MILWAUKEE

McCurdy, a Universal exploiteer, sat in with the house in launching the series. She used a newspaper hook-up for the amateur scenario contest and they gave her their delivery trucks, as shown on the left. The right gives the first foyer banner. This will be changed weekly for the ten weeks the series will run, each title getting a different treatment.

Sea Hawk Provides Strong Action Cuts

There is better selling material in The Sea Hawk than in the average play, for it is mostly action and there are plenty of action stills from which to make the cut drawings. This is taken from the Chicago papers, and gives an idea of what can be done. The cuts are interesting if for no other reason than that they avoid the clutch. People



A First National Release

PLENTY OF ACTION
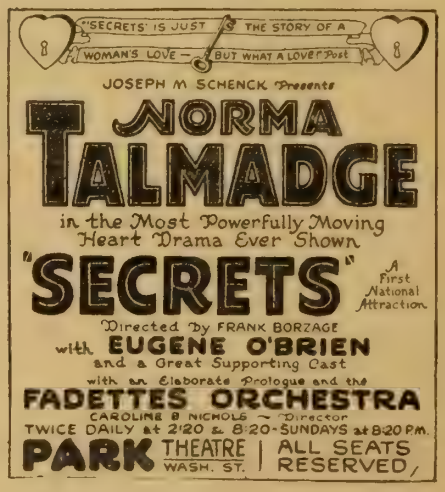
get the idea that it is a different play and decide they must see it. A double seventy-five lines gives little opportunity for cut use, but this gets over and clinches the sale that the name of Sabatini negotiates. The top lines are from a local criticism, and read: "Rugged thrills for the men, tender thrills for the women—and young people will be crazy about it." That's a pretty good summing up of one of the season's best plays. It is by Rob Reel in The American, in case you want to use it later. The line just above the signature is cleverly worded. It runs: "Its cool here. Our new freezing plant is as effective as those in all Balaban and Katz's other theatres. It sells the entire string for coolness.

Circle Layout Is Simple but Plain

Changing style again, the Circle Theatre, Indianapolis, uses a 100 by 5 for Single Wives, getting an unusually good display for the title, which is run across the attractor cut, but in such a manner that the cut does not destroy the display value to any great extent, the cut being routed where it would interfere with the legibility of the lettering. It seems to be a plan book cut pasted up and lettered over. The three-inch signature dominates the ten-inch spread because it has nothing to fight, the star names being held to a light boldface in order to play up the house name. The layout is simple but it gets every point over in good shape without the use of overlarge type faces. Using larger faces, they could get the same display in a space twice as large, but this form cannot well be cut below four columns to be effective, and the five is better. We think this has a greater display value than the average Circle layout, and 500 lines is not a large investment in Indianapolis, though it is too large for many places where the usual run of space is held down. It largely depends upon what the other fellow uses, and Indianapolis theatres are generous to the newspapers. It takes only one advertiser to run the space up. It requires concerted action to get it back to normal use again.

Hand Letters Hurt Where Type Helps

This is better than the Boston average, but it is very Boston. Apart from the



A First National Release

FUSSY HAND LETTERS

streamer at the top, which encloses a strong local press comment, there is nothing in the space which could not be displayed much better with straight type, and yet it is all hand lettering, and not even plain lettering.

There is a good display for star and title, and that is about enough for Boston, where the picture has more than duplicated its New York success, but even Boston can do a better job with type than this hand work with its wriggly lines.

Pasadena Spaces Little Improved

C. R. Roediger has tried the wider spaces we suggested lately, but without material improvement in his product. Apparently he is correct in his theory that the Pasadena com-



A First National Release

PRETTY POOR TYPOGRAPHY

positors do not care a whoop what type faces they use so long as they get most of the letters into most of the words in the copy. This is by no means our idea of a nice set-up. Of course, it is difficult to get a good display for fourteen star names in a space only 100 by 3, but we think that the printer might at least have used a fancy eight



A First National Release

A FIVE HUNDRED LINE SPACE FROM THE CIRCLE, INDIANAPOLIS

point for the names, though a fancy eight point is a thing some newspapers never hear of. Certainly the compositor could have gotten a better result than this, and he gives too much display to the orchestra. It's just a sloppy job that might be expected from a weekly paper in a one-horse town, but it's a disgrace to a place the size of Pasadena, even though Pasadena is merely an annex to Los Angeles. Mr. Roediger gets a better result from his two-column widths, but none of the spaces give what could be called a nice display. If we were walking around in Mr. Roediger's shoes (which heaven forbid, since we do not like Southern California this time of the year), we think that we would seduce the foreman of the job room with passes and cigars until he assigned one man to set all our copy. Then we would work on that one man to try and arouse some ambition in his soul. Eventually it should be possible to get real theatrical advertising with display lines and everything, but probably it will be an uphill climb. You've got to get a printer interested to get the best he can do, and you can't get results through kicks to the advertising department. The advertising manager knows that the theatre must advertise, whether the displays be good or poor. That being the case, if he is the wrong sort of an advertising manager, he does not give a hang what the advertiser gets. That seems to be Mr. Roediger's position, and his only way out seems to be the personal education of some particular type slinger. Even Los Angeles is not much to brag about in the matter of composition, and naturally the smaller towns follow suit. We think that in the long run Mr. Roediger will best the situation, but he has a long and trying campaign ahead of him.

Dempsey Series Is Well Advertised

Here is another advertisement in which the two-reel Dempsey series is advanced over the current long reeler, not alone because it is to run for fifteen weeks, but because the



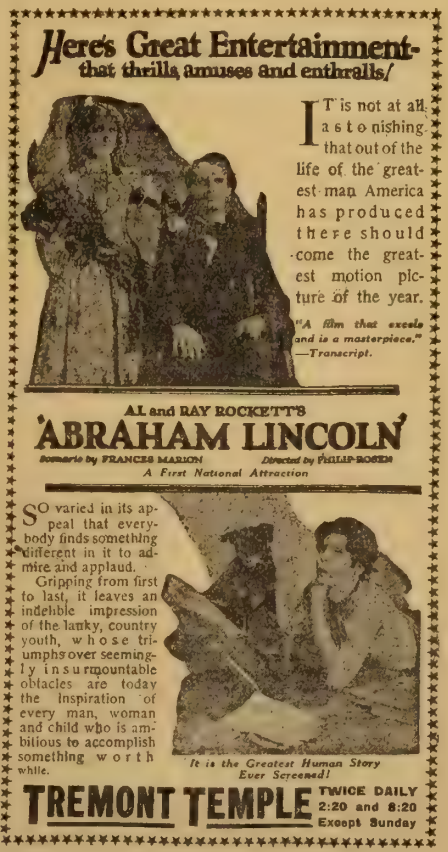
A Universal Release

PUTTING DEMPSEY OVER

name of Dempsey will pull more new business than that of the usual photoplay star. People will come to see Dempsey who would not be attracted by Mary Pickford and Douglas Fairbanks in a dual production in which Chaplin supplied the comedy relief. They are not particularly interested in the pictures, but they are interested in the fighter and through him eventually may become interested in the filmed plays. This is a five tens from Ascher's Merrill Theatre, Milwaukee, and of the fifty inches Dempsey gets about thirty. The three banks at the lower edge of the Dempsey space are given to the comments of the local writers and not to quotes from the New York or Chicago papers. This means a great deal more to the Milwaukee reader than anything an out-of-town critic may say. It's a strong, profitable space, and should get the scrapper over.

Selling Lincoln Over in Boston

Getting away from the usual Boston hand-lettered advertisements, Abraham Lincoln is being sold on type stories. This is much better than the use of splash lines and flashy cuts. The Rockett production will appeal most strongly to the cultured, though its appeal is not limited to any particular class, and the quiet appeal of well written English is a stronger selling angle than jazz lines. The



A First National Release

REAL SELLING

cuts come out poorly, as is to be expected in Boston, but you can't hurt the type, and there is enough left of the cuts to get the type read. All of the series is planned on this style, and it is to be hoped that when the picture goes to general release the same idea will be followed. Dignity and sobriety of statement (which does not mean that you cannot use strong praise) should be the keynote of the treatment, for this is a picture that can be hurt if circused. It must be presented with dignity if it is to reach that class of patrons whose attendance will do you the most good.

Had Revival of United Artists

The Mission Theatre, Los Angeles, used a week of United Artists atractions for a revival in July, using Dream Street, The Three Musketeers, Tess of the Storm Country, Orphans of the Storm, Suzanna, Down on the Farm and The Love Flower on succeeding days, giving each a special presentation. Most of the revivals have been selected from com-



A United Artists Release

A STRONG PROGRAM

panies with longer lists of releases, but this certainly seems to offer an ideal program for any kind of weather, and they got 50 and 80 cents for seats. The revival idea has been stronger this summer than ever before, and from the reports it seems to have worked even better. The late spring and early summer brought out a lot of strong attractions; better than have been offered any previous season's end, but still the revival bill has been stronger and generally more successful. If you have not made some extra money this year, plan one for the week before Christmas. You can get a ten-day revival that will help you over one of the tight places of the year and then use it again for holy week on the strength of the earlier experiment. The revival is like the fashion show; a sure-fire when properly spaced, but you must make plenty of noise about it and offer it impressively, with special emphasis on the fact that the booking represents the cream of previous production. You can't merely announce the titles, you must play up the idea.

Mentioned the Ads

Here's another turn in the hook-up page idea. The American Theatre, Evansville Ind., had three pages of co-op ads. One paper had two and the other got one from those who wanted to get into both papers.

Prizes were awarded for the best letters on How to Achieve Happiness, and the way to be happy through prize winning was to mention as many advertisements as possible. To be happy you bought Blank's ice cream, wore Dash's hats and John Doe shoes.

Probably by this time you have arrived at the idea that the picture was Laurette Taylor in Happiness. If you have, you guessed right.

NEWEST REVIEWS and COMMENTS

EDITED BY CHARLES S. SEWELL

'The Man Who Came Back'

Tremendously Human and Dramatic Fox Version of Big Stage Hit Should Score Box Office Success

Reviewed by C. S. Sewell

As one of the big pictures of the new season, William Fox is offering "The Man Who Came Back," which will open for an indefinite run at the Central Theatre on Broadway, New York, and in the opinion of this reviewer it is entitled to a place in that class.

Produced as a stage play several years ago, this story scored a big success and in its screen form it should duplicate this record. Here is a big picture which does not depend on big, spectacular scenes or outstanding thrills or melodramatic stunts for its appeal; in fact, these things are absent. Instead, it gets right down to the fundamentals of effective drama and presents a vital, compelling, human story that holds the interest from the first flash to the final fade-out.

The story deals with a youth reared in luxury who turns out bad and sinks to the depths. A girl who loves him follows his example. They meet again in a Chinese dive. The effect is to awaken each other's self-respect, and together they fight their way against the curse of opium and alcohol back to the top.

It will be seen that the story is one of regeneration, a theme by no means new to the screen; but it is in the manner in which this is accomplished, the tremendously dramatic fighting of this pair with their backs to the wall, beset on every side and with only their faith in each other, that the production gets its appeal and grips the spectator. Added to this is the fine direction of Emmett Flynn and the excellent continuity of Edmund Goulding and the superb work of the players.

On the shoulders of two persons falls by far the major portion of the story interest, and without the aid of intense physical action, except in a couple of scenes, so compelling is the drama that your interest is riveted. With due credit to the intense dramatic force of the story, the excellent work of George O'Brien and Dorothy Mackaill is a compelling factor in this effect. Miss Mackaill is already well known as an actress of ability. She perfectly fits the role and never gave a finer performance. As to George O'Brien, we believe him to be a newcomer in leading roles, and he is certainly a find; keep your eye on him. He has a personality that grows on you, an unusually fine physique, a wholesome and natural manner and ability as an actor. We doubt if a better selection could have been made for this role. Both he and Miss Mackaill so finely act their roles that they make them seem intensely real and you feel as though you were watching the vital life drama of two living human beings.

Ralph Lewis as the father, Emily Fitzroy as the aunt and Cyril Chadwick as the detective, as well as the other players, all give high-class performances.

With its intensely human story, remarkably well acted and finely directed so that it holds the interest by its vital drama from beginning to end, "The Man Who Came Back" should please the majority in any type of house and pile up big box office records.

Cast

Henry Potter	George O'Brien
Marcelle	Dorothy Mackaill
Capt. Trevelan	Cyril Chadwick
Thomas Potter	Ralph Lewis
Aunt Isabel	Emily Fitzroy
Charles Reisling	Harvey Clark
Sam Shu Sin	Edward Peil
Gibson	David Kirby
Captain Gallon	James Gordon

Based on story by John Fleming Wilson and play by Jules Eckert Goodman.
Scenario by Edmund Goulding.
Directed by Emmett Flynn.
Photographed by Lucian Androit.
Length, 8,273 feet.

FEATURES REVIEWED IN THIS ISSUE

American Manners (F. B. O.)
Flirting With Love (First National)
K—The Unknown (Universal)
Lily of the Dust (Paramount)
Man Who Came Back, The (Fox)
Messalina (F. B. O.)
Soul's Awakening, A (Clark and Cranfield)

Story

Thomas Potter's wife died at the birth of their son, Henry, and he raised the boy with every luxury, but young Henry turned out to be a wild, dissolute youth, and when a breach of promise suit was followed by a drunken fight in which the police intervened Thomas sent the lad to his shipbuilding plant in San Francisco to make a man of himself. Henry, however, continued to be reckless and dissolute. He met Marcelle, a dancer, who fell in love with him and tried to awaken his self-respect, but without success. Finally, at his father's orders, he was shanghaied and sent to Shanghai where he continued to drift lower and lower, finally pawning his ring for liquor in a Chinese dive. There he finds Marcelle, who, discouraged when he spurned her love, also sunk to the depths and became a morphine fiend. This serves to awaken his self-respect and he determines to win his way back to respectability. It is a long, hard road, but they fight together, resisting their cravings for drink and dope, and finally Henry is backed by a friend and placed on a pineapple ranch in Hawaii. There he is visited by his aunt, who seeks to make him choose between his sick father and his wife. He sticks to his wife, though she pretends to have again taken to dope. Realizing their fight has been won, his wife persuades him to return home. His father receives him but tries to make him believe his wife is unfaithful. When he fails, he brings her into the room, gives them his blessing and makes Henry a partner in his business. It develops that Captain Trevelan, who has sought all along to win Marcelle from Henry, was a detective in his father's employ and he knows all about their up-hill fight.

"Messalina"

F. B. O. Presents a Gigantic Italian-Made Spectacle Produced by the Director of "Quo Vadis"

Reviewed by C. S. Sewell

At the Cameo Theatre, New York, for an indefinite run, F. B. O. is presenting "Messalina," a European-made picture, produced by Enrico Guazzoni, the distinguished Italian director who made "Quo Vadis," which scored a great success in this country several years ago.

"Messalina," like "Quo Vadis," is a gigantic production with a story of days long past, and it is from a spectacular standpoint that it will doubtless have its greatest appeal to American audiences, and even at this date when big screen spectacles have become numerous it is decidedly impressive with its gigantic sets in which thousands of

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They Last Longer

persons appear, such as the chariot race scene in the Circus Maximus and the street mobs surging before the Forum.

Laid in the period when Rome was at the height of its glory, the public buildings, palaces of the rulers and homes of the wealthy have been magnificently reproduced and strikingly suggest the splendor and grandeur of the Roman empire. Signor Quazzoni has finely handled the enormous mobs and the scenes in which they appear are thrilling. Especially fine is the chariot race, in which a number of riders in chariots drawn by four horses each race before an immense throng in the gigantic arena. Out of the ordinary is the fact that the hero's horses have been drugged and they fall, causing him to lose the race. This leads to a dramatic situation in which Messalina rushes into the arena and saves him from death, as willed by the emperor and the spectators.

Laid in the period just preceding the Christian era, "Messalina" is obviously a costume picture. Involving the love affair of this historic vampire who succeeded in making her husband emperor of Rome only to later lose her heart to a Persian slave, the story introduces a considerable number of characters and is complicated by the fact that Messalina loves several others and has a powerful Egyptian princess as a rival for the slave, who loves another slave.

This has the effect of making the action, with its cross-currents of intrigue and plotting and counter-plotting involved at times, hard to follow. This, coupled with the story, deals with a period so long past, involving an atmosphere so entirely different from the present day, with the introduction of love philtres, sorceresses, sacrifices to the goddess Isis, etc., is apt to have the effect of weakening the hold of the story on the average patron and giving it a certain farawayness that lessens the interest. In addition, the cast is composed of Italian players who are unknown in this country.

Cast

Messalina ..... Rina De Ligouro
Princess Mirit ..... Giovanna Terribili
Ela ..... Lucia Zamissi
Ennio ..... Gino Talamo
Apolonius ..... Gildo Bocci
Marcus ..... Alfredo DeFelice
Narcissus ..... Aristide Garbini
Caius ..... Mario Busmic
Tigris ..... Adolfo Trouche
Claudius the Emperor.. Aufusto Mastripietri

Story, scenario and direction by Enrico Guazzoni.
Photography by Alfredo Lunci.
Length, 8,473 feet.

Story

The action begins in Rome just before the Christian era with the assassination of the tyrant Emperor Caligula, due to the scheming of Messalina, the wife of Claudius. She pretended love for Marcus, leader of the army, who forced the Senate to make Claudius the emperor. Messalina then transferred her love to another soldier, Caius, but while visiting the slums in disguise she was rescued by Ennio, a Persian prince, a slave of the wealthy Roman, Apolonius. Ennio was also loved by the Egyptian princess, Mirit, but he spurned both of them as he loved the Greek slave, Ela. Ennio was a famous charioteer, but Mirit conspired to have his horses drugged and they fell down during the great race. The emperor demanded his death, but Messalina rushed on the field and rescued him, much to the disgust of the populace. Mirit beguiled Apolonius into giving Ennio to her, but Messalina refused to give him up and ordered Mirit killed, but she was saved by the emperor. Mirit planned to bring about the Greek slave's death but she was rescued by Ennio, and his friend, Tigris, and Mirit herself fell victim to the lions intended for the slave. Messalina, by her shameless lovemaking with Caius, forced the emperor to divorce her, but he also ordered her death, and she killed herself rather than submit to the disgrace. This left Ennio and the slave, Ela, happy in each other's love.

"American Manners"

Richard Talmadge Thrills in Lively Carlos Production for F. B. O.
Reviewed by Sumner Smith

Those fans who like their motion picture dish well seasoned with acrobatic action will fall all over themselves in applauding Richard Talmadge in "American Manners," a Carlos production for F. B. O. From start to finish the lively hero keeps moving, knocking over opponents, hurdling fences and performing dizzy exploits high in the air, in a plot brimful of excitement. Most of the action takes place on board a sailing ship and the spars, rigging and holystoned decks become a gymnasium for the acrobatic star.

This picture has a well defined story of smuggling and the discovery of the smugglers et al. The backgrounds are excellent, the angling of the camera could not be better, and the fist fights, of which there are many, are realistically staged.

Talmadge has been provided with a congenial role in this, and his work benefits by reason of efficient support. Helen Lynch as the heroine is beautiful and enlists the sympathy, and Arthur Melette as the dumb secret service man is one of several characters who supply fine comedy relief.

Certainly "American Manners" is almost wholly action from the very beginning. There is hardly a moment in which Talmadge is not performing some stunt, and many of them are breath-taking. Even if the story wasn't particularly entertaining, Talmadge would be; in "American Manners" he shows himself willing to take all kinds of chances for the sake of supplying a thrill.

Cast

Roy Thomas ..... Richard Talmadge
Dan Thomas ..... Marc Fenton
Clyde Harven ..... Lee Shumway
Gloria Winthrop ..... Helen Lynch
Conway, secret service man.. Arthur Melette
Jonas Winthrop ..... William Turner
Mike Barclay ..... Pat Harmon
Bud, the waif ..... George Warde

Scenario by Frank Howard Clark.
Directed by James W. Horne.
Photographed by William Marshall and Jack Stevens.
Length, 5,200 feet.

Story

Returned to the U. S. from his studies in Paris, Roy Thomas fools his parents by pretending to have adopted French musical comedy characteristics. His father puts him to work under him on the docks, and Roy uncovers a smuggling ring. The brains of the ring is Clyde Harvey, the elder Thomas' general manager. Harvey is in love with Gloria Winthrop, but by his display of courage in fighting and overcoming the smugglers Roy wins her away from the crook.

"Lily of the Dust"

Paramount Presents Pola Negri in Adaptation of Suderman Novel Directed by Buchowetski
Reviewed by C. S. Sewell

Dimitri Buchowetski, the celebrated European director who produced "Men," starring Pola Negri, is also responsible for her newest Paramount picture, "Lily of the Dust," which is based on a novel by the distinguished author, Hermann Sudermann, and play by Edward Sheldon.

Like "Men," this picture deals with a sex theme in a continental locale and it is marked by the same excellence of direction and admirable work on the part of the star and supporting cast. There would seem to have been certain changes made in softening the theme in transferring it to the screen, making it follow more conventional lines. The moral tone is better and there is more sympathy for the heroine, who seems largely a victim of unkind fate, but her entanglement with one of the characters, brought about apparently because she could not stand poverty after riches, weakens this sympathy, nor is her marriage to the colonel, a man she does not love, one to heighten this.

The story has a distinctly Continental flavor, with its background of a small German town and two of the leading characters members of the iron-disciplined German army. This atmosphere is well reproduced. There is considerable suspense to the story



Scene from "Fast and Fearless," starring Buffalo Bill, Jr., a Weiss Bros. Artclass picture, one of a series released on Independent market.

and the excellent action and direction hold the interest. The lack of intense sympathy for any of the characters puts it in the class of pictures evidently intended to portray cross sections of certain types. In keeping with this idea, the ending is entirely consistent, and in fact no other ending would have been really logical. At the same time, those who demand a real happy ending will be disappointed as the heroine loses the hero and has to be content with marrying the man with whom she has previously had an affair.

Pola Negri's work is up to her usual high standard, Ben Lyon is a likable chap as a German lieutenant, while Noah Beery gives an unusually fine performance as the iron-disciplined colonel. Buchowetski's direction is fine, and so clear has he made the story that there are times when the subtitles seem superfluous. His manner of concentrating the interest by filming limited portions of a scene such as feet, or clasped hands, or a table set for luncheon is extremely effective.

Cast

Lily ..... Pola Negri
Lieutenant Prell ..... Ben Lyon
Colonel Mertzbach ..... Noah Beery
Dehnecke ..... Raymond Griffith
The Uncle ..... William J. Kelly
Julia ..... Jeannette Daudet

Based on novel, "The Song of Songs," by Hermann Sudermann, and play by Edward Sheldon.
Scenario by Paul Bern.
Directed by Dimitri Buchowetski.
Length, 6,811 feet.

Story

Left to her own resources by her mother suddenly going insane, Lily gets a job in a book shop run by a woman who abuses her. This is a small German garrison town and the young army officers frequent the place. Lieutenant Prell becomes infatuated with Lily. The colonel investigates his officers' sudden thirst for literature and falls in love with Lily. She marries him, though she does not love him, when Prell fails her. Later her husband sees her with Prell and casts her out. He fights a duel and Prell is badly wounded. Not hearing from Prell for months, Lily is discouraged and goes with a wealthy roue, Dehnecke, who lavishes clothes and jewels on her. Prell returns, bringing his rich uncle. Lily tries to appear unsophisticated but fails and the rich uncle is attracted to her, anyway until Dehnecke and his drunken companions burst into the room demanding Lily, and the uncle, realizing her true character, refuses to agree to her as a wife for Prell. Lily finds solace in the remorse and awakened love of Dehnecke, who asks her to marry him.

"Flirting With Love"

First National Presents Colleen Moore in Leroy Scott's "Counterfeit," a Story of the Stage

Reviewed by Epes W. Sargent

Realizing that too many society flapper parts will eventually land her in the artistic graveyard, Colleen Moore's managers have sought a different type of story in which to present her, but they make a poor selection in Leroy Scott's impossible story, "Counterfeit." Miss Moore works hard—too hard—to put the idea over, but no one could give sufficient charm to the role to cause the spectator to feel that the story was even remotely possible. Nothing can create a sense of reality in a story in which the spectator is asked to believe that a fairly well known actress can be taken into the home of a physician who heads a theatrical reform committee and not be recognized by himself or any of his associates, and the scenarist has not been able to overcome this handicap. Rather the efforts to cover up only serve to emphasize the discrepancies. The production will not rank with Miss Moore's later work either in theme or for acting ability, for, like the scenarist, she emphasizes weakness through overendeavor. Probably it was felt that the stage atmosphere would yield a charm that would blind to faults, but it is not enough. There are some flashes of fine work from the star, but she yields too often to a temptation to overwork her facial expressions and physical action. Conway Tearle is her chief support and one good bit is contributed by Winifred Bryson. The play is lavishly mounted and the backstage settings are convincing; apparently they were made in the real theatre in which the audience scenes were taken. The public may reverse the critical judgment, but it looks as though the play would appeal only to Miss Moore's most ardent admirers.

Cast

Gilda Lamont ..... Colleen Moore
Wade Cameron ..... Conwny Tearle
Estelle VanArden ..... Winifred Bryson
Mrs. Cameron ..... Frances Raymond
Dickie Harrison ..... John Patrick
Franklyn Stone ..... Alan Roscoe
John Williams ..... William Gould
Henderson ..... Marga La Rubia

From the novel by Leroy Scott.
Directed by John Francis Dillon.
Length, 6,926 feet.

Story

Angered by the action of Wade Cameron, head of the Better Plays Committee, a self-constituted theatrical censorship, in stopping her first real success, Gilda Lamont, the product of an up-state shirt factory, determines on revenge. Knowing him to be interested in dual personalities and to stand high as an alienist, she enters his house in the guise of an amnesia victim with a dual personality thrown in, a combination sufficiently interesting to cause the physician to keep her as his guest for more intimate observation. To partly atone to the manager for his lost profits, Cameron suggests that his own play be put on in the house, made dark through his injunction, and the manager determines upon revenge by rehearsing the play in straight action but presenting it in a spirit of broad burlesque. He intimidates Gilda (who has fallen in love with Cameron) into the acceptance of his idea, but at the last moment she revolts. The play is not shown, however, because she is immediately recognized as the victim of his reformer's zeal, and the uniqueness of her revenge is hugely enjoyed. She pretends really to have been the victim of amnesia, saving his professional reputation.

"A Soul's Awakening"

Melodrama of the Slums of London Is Presented by Cranfield & Clarke, Inc.

Reviewed by Tom Waller

"A Soul's Awakening" is a melodrama depicting the life of a family in the London slums where two children are motherless and the father, through the majority of the footage, is a dog thief, brute and souse.

The filthy room in which they live is in a dilapidated tenement overlooking more filth in a dreary alley in which the gamins romp and drunkards brawl. This scene predominates through the picture and is unusually realistic.

Even the ordinarily immaculate Flora Le Breton, that petite blonde English actress, as the star in this production remains until almost the end in unkempt attire and with a dirty smudge across her face.

When a wealthy young woman in social work gets on the job a pleasing and welcomed diversion is afforded. Her tailored figure and clean countenance, with an occasional glimpse of her comfortable residence, help for the time to partly clarify the atmosphere.

The acting is generally good but in some parts is not very convincing. The plot is given a touch of originality by the wealthy young woman paying the uncouth father to care for his children up to the point where genuine affection is aroused and he turns over a new leaf. For the greater part the trend of things is most logical, so much so that it probably could be verified by reports on file in the offices of many public welfare institutions.

Cast

Maggie ..... Flora LeBreton
Sal ..... Ethel Oliver
Ben ..... David Hawthorne
Cynthia ..... Sylvia Caine
Mike Nolan ..... Tom Morris

Story by Frank Powell.
Directed by Richard Killino.
Length, 6,000 feet.

Story

Cynthia, a social worker, rescuing a little boy from a street fight, takes him to his home in the slums of London to discover the lad's father is a drunkard and bully. There she finds evidence of his treatment on the arms of his daughter, Maggie. She gets her fiance to give Ben and his son work, but Ben proves dishonest. Having seen him caress one of the dogs he had stolen, Cynthia believes there is some good in Ben. She pays him to care for his children until Ben becomes ashamed of himself, realizes what he has been missing and turns over a new leaf.

"K—The Unknown"

Universal-Jewel Picture Based on Mary Roberts Rinehart's Novel Provides Good Entertainment

Reviewed by C. S. Sewell

Universal's newest Jewel production for the new season, "K—The Unknown," is a decidedly entertaining picture, adapted from a successful novel by the distinguished writer, Mary Roberts Rinehart.

The story concerns a celebrated surgeon who, wanted for manslaughter, takes refuge in a small town under an assumed name and only reveals his identity when necessary to do so to perform an operation to save a man's life. The fact that the man operated on is responsible for his downfall adds to the dramatic appeal of the situation. There is also a charming little romance which culminates successfully.

Virginia Valli is starred in this picture and gives a good performance, although she has not very much to do, as the role of "K," ably portrayed by Percy Marmont, carries the majority of the interest and is the central character. Miss Valli is also handicapped by the fact that she does not get entire sympathy as the character she portrays is without much force and she allows herself to become engaged to a man unworthy of her and only at the last minute realizes her love for "K."

There is a lot of human interest and good, spontaneous comedy in the puppy love of two young chaps for the heroine, and this will provide enjoyment for the average spectator. In addition, there is considerable suspense and a rather strong underlying force to the theme, a feeling of tenseness as the identity of "K" is kept under cover. Many will be able to guess he is the celebrated Dr. Edwardes, but why he is in hiding and just how the other doctor and his nurse figure is kept well hidden until the ending.

Maurice Ryan as the fat boy in love with the heroine gives a good and quite realistic performance, and John Roche is effective as

(Continued on page 80)

THE PEP OF THE PROGRAM

NEWS AND REVIEWS OF SHORT SUBJECTS AND SERIALS

"Flying Fists"

Benny Leonard Pleases in a Smooth Series of Stories With Abundant Action and Marked Love Interest

Reviewed by E. W. Sargent

Benny Leonard, Lightweight Champion, has won the decision over Kid Art in a new serial, Flying Fists, written by Sam Hellman, whose stories of the ring have been popular in The Saturday Evening Post for the past two or three years.

"Benneh" is never going to oust Valentino or Novarro from the flapper heart, for he is no godlike Greek, but he makes a clean-cut, likable juvenile lead in a series of stories, each reasonably complete within itself and yet part of the continuous story of how the young bookkeeper, who enters the ring to win the money to put his brother through medical college, stays in to climb to the top of the heap and win the highest honors in his division. It differs from a serial in that each subject ends on a decisive crisis instead of with a to-be-continued situation. You can enjoy one independently of the others, but your enjoyment will lead you to seek the others of the series and we are spared much mushy agony through this device.

Each episode carries some fast fighting, a definite objective and considerable intense action. Two clever comedians aid in getting over the necessary comedy, admirable foils to each other, and the subtitles are clever without being too forcedly so; good examples of Hellman's well-known style. Not all of the humor is of the slapstick variety. There is plenty of action comedy, but each of the three parts shown in the trade preview present several flashes of genuine humor as well.

It's all good audience stuff for men and women and children, and the serial should be a cleanup.

It is the first offering of the new firm of Ginsberg & Wilk.

"Jonah Jones"

(Educational—Comedy—Two Reels)

This two-reel comedy distributed by Educational is the first one of the 1924-25 season starring Lloyd Hamilton. It shows him in the role of a farmer lad with a dilapidated flivver who meets a swell city girl, follows her to town, rescues her from an unwelcome suitor despite her father's opposition, and is in turn followed by a fat country girl who is in love with him and jealous of the other girl. There is a chase in which the dilapidated flivver plays a prominent part. For the most part, this comedy follows along familiar lines, with the usual type of comedy situations, and the audience appeal is due more to the inimitable manner in which Hamilton handles them rather than to any decided originality. The action is reasonably rapid and there is enough humor to please the average fan; and while this comedy will probably not be singled out as his best, it ranks well up with the average of the Hamilton comedies, which have all been good laugh-getters.—C. S. S.

"SHORTS" REVIEWED IN THIS ISSUE

Alexander Hamilton (Pathe)
All Swell on the Ocean (Universal)
Barnyard Olympics (Pathe)
Flying Fists (Ginsberg and Wilk)
Happy Years, The (Pathe)
Hazardous Hunting (Educational)
Jonah Jones (Educational)
Lizzies of the Field (Pathe)
Message from the Sea, A (Pathe)
One-Third Off (Pathe)
Pathe Review No. 36 (Pathe)
Scared Stiff (Universal)
So This Is Paris (Universal)
South of the North Pole (Pathe)
Why Men Work (Pathe)

"Alexander Hamilton"

Early Financial Figure of Nation Interestingly Portrayed in Latest of "Chronicles" Series

Reviewed by Tom Waller

Alexander Hamilton, colonel at the age of twenty-three in the American forces during the country's battle for liberty, and at thirty-two the first guardian of the new nation's financial affairs under President George Washington, is featured in the latest of the "Chronicles of America" series being released by the Yale University Press through Pathe.

This historic figure, who was one of the country's greatest financial heads, furnishes a subject of much color and dash and shows him as a man of keen common sense and remarkable foresight in gauging correctly the early needs of the Union.

Quite interesting at this time, when Prohibition is more or less one of the topics of the day, is the fact that Hamilton was responsible for the enactment of the first excise law, that of taxing every possessor of a still in Pennsylvania. A thrilling scene shows the quelling of a riot perpetrated by the attempt to enforce this law.

"Lizzies of the Field"

(Pathe—Comedy—Two Reels)

"Lizzies of the Field," a Mack Sennett comedy, made by Del Lord, under the supervision of F. Richard Jones, with Billy Bevan, Sid Smith, Jack Lloyd and Barbara Pierce in the cast, is a funster with the "Elizabethan" autos in the stellar roles. The sketch is well provided with humorous incidents and a couple of startling ones when the "Lizzies" do some close skidding in a race and finally, with the exception of one, land all well broken up junk in a junk heap. The action deals with a race staged in a small town, with a prize for the "Lizzie" that wins. This race comprises the greater part of the footage of the film.—T. W.

"All Swell on the Ocean"

(Universal—Series—Two Reels)

The good standard of amusement set by the earlier numbers of this "Fight and Win" series, released by Universal, starring Jack Dempsey, is maintained in this, the fifth issue. As in the fourth issue, Dempsey appears in a disguise wearing a beard, but this time it is the small goatee and mustache such as is frequently worn by Frenchmen. His appearance will cause considerable amusement, as will his endeavor to pose as a stage magician. In fact, comedy is the predominating note of this number, which will get a lot of laughs. The big scene of the film is the one in which Jack, in response to a challenge of honor, meets a Frenchman in a ring on the deck of an ocean liner. The Frenchman uses La Savatte, that is, he kicks, tumbles, butts with his head and uses his shoulders as a ram. Jack is at a disadvantage until he puts on hob-nailed shoes and forces his opponent to put boxing gloves on his feet. Jack himself tries a little kicking on his own account. Seasickness, however, makes Jack the winner, but he soon falls heir to the affliction himself. The idea of the number is novel and it should prove a very satisfactory attraction in the average theatre.—C. S. S.

"Barnyard Olympics"

(Pathe—Cartoon—One Reel)

Cartoonist Paul Terry scores another bulls-eye in his latest sketch. It is without doubt one of the best he has ever turned out. The shoe occupied by the "Old Woman" in childhood tales is made the domicile of mice. High diving of pigs and elephants and chinning the bar by the kangaroo and races between the hare and the tortoise are all treated in such an original way as to infect any audience with convulsive laughter.—T. W.

"Hazardous Hunting"

(Educational—Novelty—One Reel)

Radio furnishes a number of scenes in this Lyman H. Howe Hodge Podge distributed by Educational, the subject being handled largely by means of cartoon work, showing broadcasting from station PUNK. This subject is burlesqued in such a manner as to produce much merriment. There are striking scenes of capturing a mountain lion alive and the reel strikes a good average from the standpoint of interest and amusement.—C. S. S.

"Pathe Review No. 36"

(Pathe—Magazine—One Reel)

"Seed Battalions" show the various weeds, as photographed by Dr. Ditmars of the New York Zoological Park, which spread their seeds to the four corners of the earth. "Born for Abuse" shows how footballs are manufactured. "African Antics" portrays some peculiar activities of the "dancing men" of Madagascar. "The Quarry Country" includes scenes of the River Cher, France, in Pathecolor.—T. W.

"So This Is Paris"

(Universal—Series—Two Reels)

In this two-reeler, which is number four in the "Fight and Win" series in which he is being starred by Universal, Jack Dempsey, the world's champion heavyweight prize fighter, confirms the impression made in the earlier issues that he has considerable acting ability and can register effectively on the screen. This number shows Jack, with his trainer and manager, arriving in France to stage an exhibition bout with an unknown fighter. Jack gets into a real scrap with him in the hotel which is continued on the street and in a police station, so when they meet in the ring and recognize each other there is a battle royal. The fight stuff, as is to be expected, is well handled, even to Dempsey faking a near knockout, and there is considerable peppy comedy which is not just dragged in. To see Dempsey with a heavy false beard like a bolshevik, which he uses to elude reporters, will be a treat to his myriad of admirers and will give them a number of laughs.—C. S. S.

"Scared Stiff"

(Universal—Comedy—Two Reels)

This Century comedy concerns the varied adventures of two chaps, played by Al Alt and Harry Murdock, including an escapade with a giant pushball which runs wild through the streets, creating confusion in traffic and ending in their expulsion from college, a scene in a restaurant where they have difficulty with "educated" clams, and a section where they help a girl in a haunted house and discover the spirit's effects have been faked by a jealous heir to scare her away. There is considerable in this comedy to amuse the average patron, although the stunts with the clams and the haunted house idea is by no means original. Nevertheless, these scenes, as well as the pushball business, will get a number of laughs. There is plenty of action and slapstick, and altogether it is one of the best of the recent Century comedies distributed by Universal.—C. S. S.

"South of the North Pole"

(Pathe—Comedy—Two Reels)

The "Spat Family" is in a particularly good warm weather offering in "South of the North Pole." With one dog pulling and one goat pushing, the family of three comedians navigate in a sleigh through some mighty appealing snow drifts. When the sleigh careens on the top of a hill the "Spats" roll the full length of the decline, resulting in their reaching the bottom as big snowballs. Ludicrous moments are afforded when some nearby Indians appropriate a portion of their surplus clothing. A big black bear also provides a lot of entertainment. This is one of the funniest of the "Spat Family" offerings under the Hal Roach banner released through Pathe. It should prove a decidedly good program attraction in the average theatre.—T. W.

"One Third Off"

(Pathe—Comedy—Two Reels)

Irvin Cobb and Grantland Rice collaborated in the production of this comedy, which is a sequence of events of a fat man trying to get thin. He is inspired to this effort by his sweetheart, who says that she will favor another admirer unless he loses one-third of his weight. He goes to a health farm where he is starved and exercised to the point of exhaustion. Instead of reducing he puts on more weight. The sweetheart is disgusted and the rival is threatening, so the fat man becomes disconsolate. In an automobile accident the physician sticks him with the needle instead of the unconscious man. The "hypo" injection makes a cave man out of the fat lad. He returns to butcher the rival and takes his sweetheart by storm to the nearest clergyman. There is a lot of mirth in this comedy even though the subject is one which is by no means novel.—T. W.

"The Happy Years"

(Pathe—"Sportlight"—One Reel)

Grantland Rice in this presentation hits upon a theme which will stir up a lot of reminiscences in any audience. It shows the best part of the average man's life—that of his childhood days. Everything in the time of overalls is "covered" from the ball game and stunt master to the old swimming hole. —T. W.

"Why Men Work"

(Pathe—Comedy—One Reel)

As a movie camera man on the lookout for lively material, Charles Chase, with Katherine Grant, Olive Borden, Earl Mohan, William Gillespie in the supporting cast, furnishes a lot of fun in this Pathe single-reeler. Chase is "buffaloed" by a senior and rival photographer who so places his own camera that Chase photographs everything in sight except the objective point.—T. W.

"A Message from the Sea"

(Pathe—Cartoon—One Reel)

Cartoonist Paul Terry, in his latest pen script, has his dogs and cats pull a burlesque on the bootlegger and prohibition agent. The sketch is real funny, especially so to those who read their newspapers. The cat rum runners land their load and thwart the dog agents who then take up a hot pursuit.—T. W.

"K—The Unknown"

(Continued from page 78)

the handsome, flirty and rather unprincipled doctor.

Altogether, this picture is one that should prove better than the average program attraction in the majority of theatres and is worthy to be classed as a Jewel, although it is not as strong an attraction as some of the others classed under this brand name.

Cast

Sidney Page.....Virginia Valli
K. LeMoyne.....Percy Marmont
Carlotta.....Margarita Fisher
George Benson.....Francis Feeney
Dr. Max Wilson.....John Roche
Joe Drummond.....Maurice Ryan
Aunt Harriet.....Myrtle Vane

Based on novel by Mary Roberts Rinehart.
Directed by Harry A. Pollard.
Photographed by Charles Stumar.
Length, 8,146 feet.

Story

Both Joe and George love Sidney Page, the belle of the small town, and the rivalry was intense. A mysterious person known as K. LeMoyne came to town and boarded with Sidney's aunt, and she was attracted to him until the distinguished doctor, Max Wilson, noted for performing the Edwardes operation, came to the hospital where Sidney was studying to be a nurse. Dr Max, although he has an affair with his nurse, Carlotta, wooed and won Sidney. One night he stole away with Carlotta to an inn. Joe followed and, thinking Carlotta was Sidney, shot Dr. Max. Carlotta, who had recognized K. as Dr. Edwardes, persuaded him to reveal his identity and perform an operation to save Dr. Max. A detective arrested Dr. Edwardes for manslaughter, but Carlotta confessed she was responsible for the deaths and had been prompted to change sponges during operations to discredit Edwardes and help Max, who was his assistant. Sidney realized it was Dr. Edwardes she really loved and when he was acquitted they were married.



Scene from Paramount's "Her Love Story," an Alan Dwan production, starring Gloria Swanson.

CURRENT and ADVANCE FILM RELEASES

ALLIED PRODUCERS AND DISTRIBUTORS

		Review	Footage
Loving Lies	Monte Blue	Feb. 2	6,526
No More Women	Matt Moore-Bellamy	Feb. 2	6,186
The Kid Billy	Jack Pickford	Mar. 22	5,734

ARROW

Days of '49	Neva Gerber serial	April 5	
Western Yesterdays	Edmund Cobb		
Western Fate	Hatton-Gerber		
Whirlwind Ranger	Hatton-Gerber		
Notch Number One	Ben Wilson		
Models and Artists	Bobby Dunn		
Oh, Billy	Billy West		
Come On Cowboys	Dick Hatton	May 24	4,700
Mysteries of Mah Jong	Novelty	May 24	2,000
Two After One	Billy West	May 24	2,000
Western Feuds	Edmund Cobb	July 26	4,908

ASSOCIATED EXHIBITORS

When a Girl Loves	Star cast	May 3	5,876
The Lone Wolf	Holt-Dalton	May 10	6,000
The Chechahcos	Star cast	May 17	7,000
The Spitfire	Star cast	July 5	6,109
Racing Luck	Monty Banks	July 26	6,000

EDUCATIONAL FILMS CORP.

Cornfed	Bobby Vernon	May 3	2,000
Out Bound	Cliff Bowes	May 3	1,000
The Fun Shop	Humor Reel	May 3	1,000
Powder Marks	Cliff Bowes	May 3	1,000
Lost Chords	"Sing Them Again"	May 3	1,000
The Junior Partner	Juvenile comedy	May 10	2,000
The Bonehead	Tuxedo comedy	May 10	2,000
Flowers of Hate	Wilderness Tale	May 17	1,000
Nerve Tonic	Christie comedy	May 17	2,000
Tiny Tour of U. S. A.	Hodge-Podge	May 17	1,000
Air Pockets	Mermaid comedy	May 17	2,000
Lunch Brigade	Lige Conley	May 24	1,000
Dizzy Daisy	Mermaid comedy	May 24	2,000
Good Morning	Lloyd Hamilton	May 24	2,000
Tootsie-Wootsie	Christie comedy	May 31	2,000
Just Waiting	Robert Bruce series	May 31	1,000
Echoes of Youth	"Sing Them Again"	May 31	1,000
Hot Air	Lee Moran	June 7	2,000
In A Drop o Water	"Secrets of Life"	June 14	1,000
Grandpa's Girl	Kathleen Clifford	June 21	2,000
The Chase	Alps Novelty	June 21	2,000
Snapshots of the Universe	Hodge-Podge	June 21	1,000
The Farewell	Bruce Scenic	June 21	1,000
Wedding Showers	Jack White prod	June 28	2,000
The Ex-Bartender Retires	Bruce Scenic	June 28	1,000
Family Fits	Cameo comedy	June 28	1,000
His First Car	Tuxedo comedy	July 5	2,000
Pardon Us	Cameo comedy	July 5	1,000
Melodious Moments	"Sing Them Again"	July 5	1,000
Pigskin	Mermaid comedy	July 12	2,000
Heads On	Cliff Bowes	July 12	1,000
Jumble in the Jungle	Hodge-Podge	July 12	1,000
Never Again	Tuxedo comedy	Aug. 2	2,000
Turn About	Cameo comedy	Aug. 2	1,000
Frozen Water	Novelty	Aug. 9	1,000
Savage Love	Jimmie Adams	Aug. 9	2,000
Good News	Cliff Bowes	Aug. 9	1,000
Oh, Teacher	Juvenile comedy	Aug 23	2,000
Boneyard Blues	Earl Hurd cartoon	Aug 23	1,000
Drenched	Cliff Bowes	Aug 23	1,000
Wild Game	Mermaid comedy	Aug 30	2,000
Don't Fail	Cameo comedy	Aug 30	1,000

FILM BOOKING OFFICE OF AMERICA

Money to Burns	"Telephone Girl"	Mar. 29	2,000
Sherlocks Home	"Telephone Girl"	Mar. 29	2,000
Yankee Madness	Larkin-Dove	April 5	4,680
His Forgotten Wife	Bellamy-Baxter	April 12	6,500
The Silent Stranger	Fred Thomson	April 19	5,000
The Beloved Vagabond	Carlyle Blackwell	April 26	6,217
William Tells	"Telephone Girl"	May 3	2,000
Girl of the Limberlost	Gloria Grey	May 10	6,000
Untamed Youth	Ralph Lewis	May 10	5,000
For the Love of Mike	"Telephone Girl"	May 17	2,000
The Danger Line	Sessue Hayakawa	May 24	5,800
The Spirit of the U. S. A.	Emory Johnson prod	May 31	8,312
The Dangerous Coward	Fred Thomson	May 31	6,000
Napolean and Josephine	Star cast	June 7	6,591
The Fighting Sap	Fred Thomson	June 14	5,138
There's Millions In It	Star cast	June 28	6,000
Bee's Knees	"Telephone Girl"	June 28	2,000
Swords and the Woman	Pedro DeCordoba	July 12	6,000
Fools in the Dark	Patsy Ruth Miller	July 26	7,002
Neglected Women	Seena Owen	Aug. 9	6,265

FIRST NATIONAL

Abraham Lincoln	George A. Billings	Feb. 2	12,000
Cytherea	Rich-Stone	May 31	7,603
Why Men Leave Home	J. M. Stahl prod.	May 3	7,400
The Woman on the Jury	Feature cast	May 17	7,145
A Son of the Sahara	Feature cast	May 24	7,990
The Sea Hawk	Feature cast	June 14	13,045
The Marriage Cheat	Joy-Marmont-Menjou	June 14	6,622
Those Who Dance	Thos. H. Ince prod	June 21	7,312
The White Moth	LaMarr-Tearle	June 21	6,571
The Perfect Flapper	Colleen Moore	June 28	7,000
A Self-Made Failure	Ben Alexander	June 28	7,345
For Sale	Windsor-Menjou	July 5	7,840
Girl in the Limousine	Larry Semon		5,630
Born Rich	Claire Windsor		
Single Wives	Griffith-Sills	Aug. 9	7,526
The Girl in the Limousine	Larry Semon	Aug 30	5,630

FOX FILM CORP.

Love Letters	Shirley Mason	Mar. 8	4,749
The Wolf Man	John Gilbert	Mar. 15	5,145
The Vagabond Trail	Charles Jones	Mar. 22	4,562
The Arizona Express	Charles Jones	Mar. 29	6,316
The Plunderer	Frank Mayo	April 5	2,800
A Man's Mate	John Gilbert	April 12	1,000
A New England Farm	Instructive	April 5	5,812
The Circus Cowboy	Charles Jones	May 3	6,400
Slippery Decks	Card sharps exposed	May 3	1,000
The Trouble Shooter	Tom Mix	May 17	5,702
He's My Pal	Chimpanzees	May 17	2,000
The Lone Chance	John Gilbert	May 24	4,385
When Wise Ducks Meet	Sunshine Comedy	May 24	2,000
Western Luck	Charles Jones	June 28	5,020
The Magic Needle	"Etching" Novelty	June 28	1,000
Romance Ranch	John Gilbert	July 12	6,471
The Heart Buster	Tom Mix	July 19	4,500
Beaten Gold	Instructive	July 19	1,000
Against All Odds	Charles "Buck" Jones	Aug. 9	4,890
Pain As You Enter	Lee Moran	Aug. 9	2,000
That French Lady	Shirley Mason	Aug. 16	5,470
The Man Who Came Back	Giant Special		
Last of the Duanes	Tom Mix		
The Desert Outlaw	Buck Jones		
Wolves of the Night	William Farnum		
It Is the Law	Featured cast		
Dante's Inferno	Featured cast		
The Cyclone Rider	Featured cast		
The Last of the Duanes	Tom Mix	Aug 30	6,942

METRO-GOLDWYN

Janice Meredith	Marion Davies	Aug 23	12,000
The Rejected Woman	Rubens-Nagel	May 3	7,761
The Heart Bandit	Viola Dana	Jan. 19	4,908
The Fool's Awakening	Harrison Ford	Feb. 16	5,763
The Man Life Passed By	Novak-Marmont	Mar. 1	6,200
Thy Name Is Woman	Mong-La Marr	Mar. 1	9,087
The Uninvited Guest	Jean Tolley	Mar. 8	6,145
Happiness	Laurette Taylor	Mar. 8	7,700
Women Who Give	Reginald Barker prod.	Mar. 22	7,500
A Boy of Flanders	Jackie Coogan	April 5	7,618
The Shooting of Dan McGrew	Star cast	April 12	6,318
Mademoiselle Midnight	Mae Murray	May 17	6,778
Sherlock, Jr.	Buster Keaton	May 17	4,065
The Arab	Novarro-Tery	July 12	6,710
Bread	V. Schertzinger prod	Aug. 2	6,500
Tess of the D'Urbervilles	Blanche Sweet	Aug. 9	7,500
Little Robinson Crusoe	Jackie Coogan	Aug. 16	5,717
Broken Barriers	Reginald Barker prod	Aug. 16	6,216
True As Steel	Rupert Hughes prod	June 28	6,454
Revelation	Viola Dana	July 5	8,792
The Recoil	Blythe-Hamilton	July 12	7,089
Wine of Youth	Star cast	July 26	6,000
Along Came Ruth	Viola Dana	Aug. 2	5,000
The Red Lily	Bennett-Novarro	Aug. 16	6,975
Sinners in Silk	Menjou-Boardman	Aug 30	5,750

PARAMOUNT

Bluff	Ayres-Moreno	May 10	5,442
Men	Pola Negri	May 17	6,504
Wanderer of the Wasteland	Jack Holt	May 31	6,700
Code of the Sea	La Roque-Logan	June 7	6,088
The Bedroom Window	W. C. DeMille prod	June 21	6,550
The Guilty One	Agnes Ayres	June 28	5,365
Tiger Love	Geo. Melford prod	June 28	5,325
Changing Husbands	Leatrice Joy	July 5	6,799
Unguarded Women	Deniels-Dix	July 5	6,051
The Eenemy Sex	Betty Compson	July 12	7,861
The Side Show of Life	Ernest Torrence	Aug. 2	7,511
Manhandled	Gloria Swanson	Aug. 9	6,908
The Man Who Fights Alone	William Farnum	Aug. 9	6,337
Monsieur Beaucaire	Rudolph Valentino	Aug 23	9,932
Empty Hands	Jack Holt	Aug 30	6,976

PATHE

Sporting Speed	"Sportlight"	May 3	1,000
Publicity Pays	Charles Chase	May 3	1,000
When Winter Comes	Terry cartoon	May 10	1,000
Near Dublin	Stan Laurel	May 10	2,000
North of 50-50	Dippy-Doo-Dads	May 10	1,000
The Fortieth Door	Allene Ray-Serial	May 17	
April Fool	Charles Chase	May 17	2,000
The Pilgrims	Chronicles-series	May 17	3,000
Fishin' Fever	Sportlight	May 17	2,000
Black Oxfords	Sennett comedy	May 17	2,000
Bottle Babies	Spat Family	May 17	2,000
Going to Congress	Will Rogers	May 24	2,000
Position Wanted	Charles Chase	May 24	1,000
The Cat's Meow	Sennett comedy	May 24	2,000
Cradle Robbers	"Our Gang" comedy	May 31	2,000
One Good Turn Deserves Another	Terry cartoon	May 31	1,000
Building Winners	"Sportlight"	May 31	1,000
Before Taking	Earl Mohan	May 31	1,000

(Continued from preceding page)

		Review	Footage
Rupert of Hee-Haw	Stan Laurel	June 7	2,00[illegible]
Yukon Jake	Ben Turpin	June 7	2,00[illegible]
Up and At 'Em	Dippy-Doo-Dads	June 7	1,00[illegible]
The Flying Carpet	Terry cartoon	June 7	1,00[illegible]
Declaration of Independence	"Chronicles"	June 14	3,00[illegible]
Fast Black	Mohan-Engle	June 14	1,00[illegible]
Lion and the Souse	Mack Sennett comedy	June 14	2,000
On Guard	"Sportlight"	June 14	1,00[illegible]
Suffering Shakespeare	"Spat Family"	June 14	2,00[illegible]
That Old Can of Mine	Terry cartoon	June 14	1,00[illegible]
Young Oldfield	Charles Chase	June 21	1,000
His New Mama	Mack Sennett comedy	June 21	2,000
Don't Park There	Will Rogers	June 21	2,000
Her Memory	Will Nigh Miniature	June 21	1,000
Solitude and Fame	"Sportlight"	June 28	1,000
Stolen Goods	Charles Chase	June 28	1,000
Jubilo, Jr.	"Our Gang"	June 28	2,000
Jeffries, Jr.	Charles Chase	July 5	1,000
The Wide Open Spaces	Stan Laurel	July 5	2,000
The Body in the Bag	Terry cartoon	July 5	1,000
Yorktown	Chronicles of America	July 12	3,000
Why Husbands Go Mad	Charles Chase	July 12	1,000
Desert Sheiks	Terry cartoon	July 12	1,000
Radio Mad	Spat Family	July 12	2,000
Maud Muller	Special	July 19	2,000
Our Congressman	Will Rogers	July 19	2,000
A Woman's Hour	Terry cartoon	July 19	1,000
A Ten-Minute Egg	Charles Chase	July 19	1,000
It's a Bear	Our Gang	July 26	2,000
The Sport of Kings	Terry cartoon	July 26	1,000
Our Defenders	Sportlight	July 26	1,000
Seeing Nellie Home	Charles Chase	July 26	1,000
Into The Net	Mulhall-Murphy serial	Aug. 2	....
Romeo and Juliet	Sennett comedy	Aug. 2	2,000
Flying Fever	Terry cartoon	Aug. 2	1,000
Short Kilts	Hal Roach comedy	Aug. 2	2,000
A Hard Boiled Tenderfoot	"Spat Family"	Aug. 9	2,000
The Puritans	"Chronicles" series	Aug. 9	3,000
Amelia Comes Back	Terry cartoon	Aug. 9	1,000
The First Hundred Years	Sennett comedy	Aug. 16	2,000
A Truthful Liar	Will Rogers	Aug. 16	2,000
The Battling Orioles	Special	Aug 23	5,000
East of the Water Plug	Sennett comedy	Aug 23	2,000
High Society	"Our Gang"	Aug 23	2,000
The Prodigal Pup	Terry cartoon	Aug 23	1,000
Hoofbeats	"Sportlight"	Aug 23	1,000
House Cleaning	Terry cartoon	Aug 23	1,000

PLAYGOERS PICTURES

Tipped Off	Featured cast	Nov. 3		4,284

PRINCIPAL PICTURES

Daring Youth	Daniels-Kerry	May 17		5,975
Daughters of Pleasure	Prevost-Blue-Bow	May 24		6,000
The Masked Dancer	Helene Chadwick	May 31		4,987
Good Bad Boy	Joe Butterworth	June 7		5,198
Captain January	Baby Peggy	July 12		6,194

PRODUCERS DISTRIBUTING CORP.

The Hoosier Schoolmaster	Henry Hull	Mar. 29		5,556
His Darker Self	Lloyd Hamilton	April 5		5,000
Try and Get It	Bryant Washburn	April 12		5,607
Which Shall It Be?	Star cast	April 19		5,000
Wandering Husbands	Kirkwood-Lee	May 10		6,300
Hold Your Breath	Dorothy Devore	June 7		5,96[illegible]
Miami	Betty Compson	June 14		6,31[illegible]
The Night Hawk	Harry Carey	June 14		5,19[illegible]
The Lightning Rider	Harry Carey	June 21		6,000
What Shall I Do?	Dorothy Mackaill	June 28		6,000
The Legend of Hollywood	Percy Marmont			
The Wise Virgin	Patsy Ruth Miller			

B. P. SCHULBERG PROD.

Breath of Scandal	Betty Blythe			

SELZNICK

Woman to Woman	Betty Compson	April 26		6,804
Twenty Dollars a Week	George Arliss	June 21		5,900

TRUART FILM CORP.

On Time	Richard Talmadge	Mar. 15		6,630
In Fast Company	Richard Talmadge	May 24		6,000
Daring Love	Elaine Hammerstein	July 5		5,606

UNITED ARTISTS

A Woman of Paris	Chas. Chaplin prod.	Oct. 13		8,000
Dorothy Vernon of Haddon Hall	Mary Pickford	May 17		10,000

UNIVERSAL

Green Grocers	Slim and Bobby	May 3		1,000
A Lofty Marriage	Jack Earle	May 3		2,000
Taxi, Taxi!	Jack Hoxie	May 10		4,843
The Pigskin Hero	Harry McCoy	May 10		2,000
The Bulltosser	Lyons-Moran reissue	May 10		1,000
The Dangerous Blonde	Pete Morrison	May 10		2,000
Fast Steppers	Laura LaPlante	May 17		4,919
Trailing Trouble	New Series	May 17	2 r	each
Ridgeway of Montana	Buddy Messinger	May 17		2,000
My Little Brother	Slim Summerville	May 17		1,000
The Lone Round-Up	Jack Dougherty	May 17		2,000
The Signal Tower	Super-Jewel	May 24		6,714
Tired Business Man	Al Alt-Follies girls	May 24		2,000
Why Pay Your Rent?	Bert Roach	May 24		1,000
The Honor of Men	Neal Hart reissue	May 24		2,000
The Reckless Age	Reginald Denny	May 31		6,954
The Fighting American	Star cast	May 31		5,251
Case Dismissed	Summerville-Dunn	May 31		1,000

		Review	Footage
Boss of the Bar-20	W. E. Lawrence	May 31	2,000
Delivering the Goods	"Pal" the dog	May 31	2,000
The Gaiety Girl	Mary Philbin	June 7	7,[illegible]
High Speed	Herbert Rawlinson	June 7	4,[illegible]
The Turmoil	Tarkington novel	June 7	7,000
Fearless Fools	Century-McCoy	June 7	2,000
Rest In Pieaces	Bert Roach	June 7	1,000
The Powerful Eye	Pete Morrison	June 7	2,000
Sailor Maids	Century-Follies girls	June 14	2,000
Winning A Bride	Fritzi Ridgeway	June 14	2,000
The Family Secret	Baby Peggy	June 21	5,076
The Back Trail	Jack Hoxie	June 21	4,615
Fight and Win (series)	Jack Dempsey	June 21	2,000
Please Teacher	Buddy Messinger	June 21	2,000
Miners Over Twenty-one	Slim Summerville	June 21	1,000
Blue Wing's Revenge	Wm. E. Lawrence	June 21	2,000
The Dark Stairway	Herbert Rawlinson	June 28	5,030
The Iron Man (serial)	Albertini	June 28	....
Behind the Curtain	Winifred Bryson	July 5	4,875
A Royal Pair	Century Comedy	July 5	2,000
Why Be Jealous?	Bert Roach	July 5	1,000
Young Ideas	Laura LaPlante	July 12	4,005
Her Fortunate Face	Century comedy	July 12	2,000
The Little Savage	Western drama	July 13	2,000
The Sawdust Trail	Hoot Gibson	July 19	5,500
The Cry Baby	Slim Summerville	July 19	1,000
Starving Beauties	Wanda Wiley	July 26	2,000
Flying Eagle	Wm. E. Lawrence	July 26	2,000
Patching Things Up	Bert Roach	July 26	2,000
Fighting Fury	Jack Hoxie	Aug. 2	4,491
Kid Days	Snooky (monkey)	Aug. 2	1,000
Her City Sport	Waunda Wiley	Aug. 2	2,000
The Gun Packer	Pete Morrison	Aug. 2	2,000
Big Timber	William Desmond	Aug. 9	4,650
Paging Money	Century Comedy	Aug. 9	2,000
The King's Command	W. E. Lawrence	Aug. 9	2,000
Love and Glory	Star Cast	Aug. 16	7,094
Hit and Run	Hot Gibson	Aug. 16	5,500
Wolves of the North	Wm. Duncan serial	Aug. 16	....
Wine	Clara Bow	Aug 23	6,220
Hysterical History	Series	Aug 23	1 reel
A Sagebrush Vagabond	Western	Aug 23	2,000
Butterfly	Laura LaPlante	Aug 30	7,472
The Blow Out	Buddy Messinger	Aug 30	2,000

VITAGRAPH

Let Not Man Put Asunder	Feature cast	Jan. 26		8,250
My Man	Patsy Ruth Miller	Feb. 23		6,800
Virtuous Liars	David Powell	April 19		5,600
Between Friends	Blackton prod.	April 26		6,936
Code of the Wilderness	Bowers-Calhoun	July 12		6,480
Behold This Woman	Blackton prod.	Aug. 2		6,425
The Love Bandit	Doris Kenyon			6,000
Borrowed Husbands	Williams-Vidor			7,000
Virtuous Liars	David Powell			8,500
One Law for the Woman	Landis-Harris			6,000
Captain Blood	J. Warren Kerrigan			

WARNER BROTHERS

Conductor 1492	Johnny Hines	Feb. 23		6,500
Daddies	Belasco play	Feb. 23		6,800
George Washington, Jr.	Wesley Barry	Mar. 22		6,700
Beau Brummel	John Barrymore	April 12		10,000
Broadway After Dark	Adolphe Menjou	May 31		6,300
Babbitt	Star cast	Aug. 2		6,500
Being Respectable	Feature Cast	Aug. 16		7,500

MISCELLANEOUS

		Review	Footage
ARTCLASS PICTURES CORP.			
Rough Ridin'	Buddy Roosevelt	April 26	4,670
Leave It To Gerry	Billie Rhodes	July 19	6,400
Rarin' To Go	Buddy Roosevelt	Aug. 2	5,000
BANNER PRODUCTIONS			
The Truth About Wives	Sherman-Hampton	Aug. 2	5,600
The Man Without A Heart	Novak-Harlan	Aug. 2	6,000
Those Who Judge	All star	Aug. 2	5,700
CHARLES C. BURR			
Restless Wives	Doris Kenyon	Feb. 16	6,000
Three O'Clock in the Morning	Constance Binney	Feb. 23	6,20[illegible]
The Speed Spook	Johnny Hines	Aug 30	6,000
C. B. C.			
Innocence	Anna Q. Nilsson	Jan. 26	5,923
Traffic in Hearts	Mildred Harris	July 12	5,549
CHADWICK PICTURES CORP.			
The Fire Patrol	Feature cast		
Meddling Women	Lionel Barymore		
The Paointed Flapper	Kirkwood-Garon		
I Am the Man	Lionel Barrymore		
DOUGLAS FAIRBANKS			
The Thief of Bagdad	Douglas Fairbanks	Mar. 29	12,000
GRAND-ASHER			
Between Worlds	Star cast	July 19	6,000
D. W. GRIFFITH, INC.			
America	Feature cast	Mar. 8	14,000
WM. STEINER PROD.			
Surging Seas	Charles Hutchison	April 26	4,700
Hutch of the U. S. A.	Charles Hutchison	May 31	....
Payable on Demand	Leo Maloney		
Lawless Men	Neal Hart		
Black Gold	Pete Morrison		

EQUIPMENT · CONSTRUCTION · MAINTENANCE

Dividend Insurance

Here's a thought:

Is your projectionist just "one of the help" or is he a very vital factor in the presentation and success of your shows?

I am not asking foolish questions.

Every person connected with your theatre is important. I admit that, and I emphasize it. The ticket-seller's "Thank you" often brings them back again, the ticket-taker's or usher's kindly bit of help often softens the rough edges of a poor show.

That is all true.

But there is something of particular importance in the projectionist to the wise exhibitor. Here is an opportunity for diplomacy, tact, and good sense that will pay more than oil gusher dividends.

Your projectionist can be an "operator" or an artist—of course dependent on his own good sense, but also in great measure dependent upon the manner in which you handle him.

Do you just treat him as a time clock subject—someone who reports at a certain hour, and grinds away until another hour has registered on the clock?

Or do you take an interest in his problems, compliment him when the show has been thrown on the screen in Broadway fashion, sympathize with him when limited or faulty equipment has handicapped him?

It's just common sense. It is only common decency to a man who is in the fullest sense a vital and important part of your show. But it will also pay dividends.

Is your projectionist a youngster—just learning the possibilities of his vocation? Often it is in your hands as to whether he will remain that way—or whether he will develop into a real asset to the theatre. Often you, by your own attitude, can make him an "operator" or an efficient disciple of Richardson.

What will the answer be?

Jim Jones

PROJECTION

EDITED BY F. H. RICHARDSON

Deep Sea Projection

From Carlsbad, Bohemia, Hugh Hoffman, for years on the staff of Moving Picture World, now with Universal, sends the following:

Attached find photograph showing Carl Laemmle, president of Universal Pictures Corporation, as every one knows, and R. W. Voorhees, who is, as every one ought to know, Projectionist on board that huge floating palace, the Leviathan.

Motion pictures are an established part of the day's program on all well-regulated ocean liners these days, and the Leviathan certainly is "well regulated." She is, in fact, the aristocrat of the seven seas, and the man who places the movies on her screen is therefore the ranking aristocrat of projectionists who do their stuff on the briny deep.

This meeting occurred during the annual passage of Mr. Laemmle from the United States to Europe. Motion pictures have almost entirely supplanted the once popular "ship's concert." Every night, weather permitting, all the highbrows gather on the first cabin deck for the movie entertainment. Every first cabin passenger is a "highbrow," and they eat it up strong on board ship, no matter to what extent they may disdain the humble movie when under their own theoretical vine and fig tree.

Universals Shown

As to the photograph, on the trip Universal showed two late pictures, viz: "The Signal Tower" and "Love Insurance." Not forgetting the "man behind the gun," Mr. Laemmle sought out Projectionist Voorhees and complimented him upon the excellence of his work. In the photograph they are seen standing by the projection room door, located amidship on the second deck. Further along the deck the screen is pulled down like a window shade and the passengers enjoy the entertainment seated on camp chairs. It is a rather crude presentation, so far as surroundings are concerned, but the audience likes it. However, they probably would enjoy it still more were the show given in the main salon. There they would be more comfortable and the added dignity would operate to improve the show in many ways. Possibly a drive in that direction would accomplish the change.

Projectionist Voorhees is a member of Local Union No. 384, Hoboken Motion Picture Projectionists, I. A. T. S. E. & M. P. M. O."



Carl Laemmle, president of the Universal Film Corporation and the ship's projectionist.

Bluebook School

Question No. 118—Explain why evenness of screen illumination is impossible unless the entire light beam enters the projection lens.

Question No. 119—Explain why the light beam diverges between the aperture and lens, when a plano convex, meniscus bi-convex or prismatic condenser is used, and what controls the amount of divergence.

Question No. 120—Explain effect of distance of condenser from aperture, when condensers named in question 119 are used, on divergence if beam between aperture and lens.

Question No. 121—Give us your idea of how heavy the light loss due to divergence of beam between aperture and lens may be, and tell us what other bad effect there may be.

Question No. 122—Can you or have you ever tried to apply the universal method for ascertaining condenser focal length and aperture distance described on pages 194 to 198 of Bluebook?

(Note: Next week we tackle something very different and perhaps more interesting to you. The week following we jump into "Practical Projection." Well, anyhow, we've got a good start now and more and more I'm finding how many are following the "School" who don't send in answers.)

Some Uniform!

Gosh! I had to laugh as I mentally compared that very neat, official looking cap and coat, with its brass buttons 'n everything, with the "uniform" I've found some of the men in in the projection rooms of theatres which are the very last word in picture palace elegance. My compliments to brother Voorhees. Also thanks to Hoffman, Old Scout, for sending the interesting item and picture.

I really don't know how the Sam Hill Laemmle does it, but he looks younger than he did when I managed an exchange for him down in Memphis, Tennessee, fifteen years ago. Laemmle is usually in the exact geographical center of some sort of a scrap, and I guess it must agree with him. I regard Laemmle as one of the really most wonderful men in all the motion picture industry. I don't always agree with some of his ideas, but, by gum, I do admire any man who can accomplish what Carl Laemmle has accomplished during the past twenty years or so.

Should Be Whipped

The accompanying photograph was handed me by P. A. McGuire, of the N. Power Company, at the request of Herbert Griffin, sales manager for that company. It is the photograph of the interior of a Power intermittent movement oil well taken from a mechanism sent in for repair by the Central Theatre, Biddeford, Maine.

Evidently some cowardly cur has sought to ruin the movement by dropping the pellets (which McGuire says are shot, though they hold their form pretty well for lead and I would have guessed them to be steel balls) into the movement with intent to either render the operation of the projector unsatisfactory or with intent to just plain ruin the movement.

It is difficult to understand the mental processes of a "man" (?????) who will perform such a caper as this. He may have had a grouch against the theatre management, he may have wished, for some reason, to discredit the Power projectors, or this may have just been his idea of a good joke. Whatever it was which actuated him, I believe that, if caught (he probably won't be, as such curs sneak around to do their devilment in the dark, hence it is hard to catch them at it), ought to be reasoned with through the means of the old-fashioned whipping post, with a fairly husky man on the handle end of a stout black-snake whip. I think we all more or less admire the man who lugs a more or less authentic grievance out into the open and proceeds to swat the one who has offended upon his honorable nose—if he is able. Even though we may not think his grouch is justified, still, darn it all, he is a he-man and FIGHTS for what he thinks is right. But the COWARDLY CUR who sneaks around and standing at a distance to give him a good start, throws a knife at your BACK—Faugh! The whipping post for him.



Projection

(Continued from preceding page)

Conditions Terrible

From a city not very far from Washington, D. C., comes this letter. The writer has not suggested that his name be withheld, but I think it advisable, because probably its publication would call down upon his head cusses deep, loud and terrifying, merely for having spoken the plain truth—as I have no doubt the writer of the letter has. He says:

Last time I wrote our department was during the time I was getting settled in another city, quite some while ago. I have made a change, and now am standing on my head to peer at a picture eighty-five feet away, through observation ports thirty inches from the floor.

Have two real antique Powers projectors. One is one of the first No. 6s that came out (1910—Ed.), the other a little later model. Conditions here are terrible, due, I think to the fact that there is very little competition. I am, however, trying to give the best results possible, without even adequate repairs for the Noah's ark equipment.

There, I'll stop grumbling. The projec-

(Continued on following page)

Bluebook School—Answers 84 to 88

Question No. 84—Can a projector optical system be judged by ordinary standards?

P. E. Thomas, Creston, Iowa; Harry T. Dobson, Toronto, Ontario; Charles Oldham, Norwich, Connecticut; Arthur H. Gray, Boston, Massachusetts; G. W. Bennewitz, Sioux Falls, South Dakota; Daniel Constantino, Easton, Pennsylvania; A. L. Fell, Collingswood, New Jersey; Walter E. Lewis, Endicott, New York, and C. H. Hanover, Burlington, Iowa, made good on this one. I think the reply of friend Hanover is perhaps best suited to publication. He says:

No, it would be foolish to judge the optical system of a motion picture projector by the same standard by which we would judge a telescope or camera. The optical train of a projector is made up of two entirely separate lens systems, which must work together under what may be termed abnormal or forced conditions. One of the lens systems must work under high temperatures, and under conditions which cause the lenses to become coated with a fog of dirt very quickly; also, the proximity of an electric arc causes the face of one lens to pit rapidly. This lens system is entirely uncorrected.

The other lens system is highly corrected, but must pick up the rays from this first system under conditions which cannot but impose a heavy strain upon it. No, it could hardly be said that a compound system of this kind, working under such highly abnormal conditions, could be judged by ordinary standards. In fact, I would say that the conditions under which the motion picture projector optical train works is so enormously varied that it would almost be necessary to consider each individual case by itself, and to "judge" it by the individual difficulties under which it works.

Question No. 85—Explain the practical operation of the law of light quoted on page 161, and tell how you would prove its correctness.

Paul D. Patterson, Harrisburg, Pa., Arthur H. Gray, Boston, Mass.; Karl H. Sommermeyer, Marietta, Minn.; Harry T. Dobson, Toronto, and C. H. Hanover, Burlington, Iowa, came under the wire. Many fell down on the matter of proving. Fried Hanover's answer is best for publication. He says:

This law is based upon the fact that light rays emanating from an open light source travel in straight, diverging lines, in every direction within "sight" of the source. From an open arc, with carbons in vertical position, these rays would represent the spokes of a wheel. It therefore follows that the greater the distance from the source, the less number of rays will strike any given area of surface, and this diminution of illuminating power is inversely as the square of the distance.

This may be proven as follows: Support an opaque screen six inches square one foot from any reasonably concentrated light source, say a candle, and hold a second screen back of the first one at a distance of two feet from the light source. It will be found that the shadow cast upon the second screen by the first will be equal in area to four times the area of the first screen. The shadow will be one foot square. The area of the shadow will be found to increase in exactly this proportion as the second screen is set further away from the light source, the first screen remaining stationary. Of course it is evident that the shadow space will represent the area the light falling on the first screen would fall upon were the first screen removed. This experiment proves the correctness of the rule.

Question No. 86.—What is the first problem to be considered with relation to the projector optical train?

Walter E. Lewis, Charles Oldham, Paul D. Patterson, Karl H. Sommermeyer, C. H. Hanover, Harry T. Dobson and Arthur H. Gray are all who "got by" on this one. I think brother Hanover's reply is best from the standpoint of publication. He says:

The amount of light that can be collected by the collector lens of the condenser is of first importance, naturally, since light which is not collected cannot be transmitted to the spot. Since the amount of light collected will depend largely upon the distance from light source to face of collector lens, the first and most important item is to locate the light source as close to the collector lens as possible—the minimum distance being governed, in the case of the arc, by the degree of heat given off, the completeness of the ventilation of the lamphouse, and the manner in which the collector lens is protected from breakage by its mounting. Of course it is understood that there are other hugely important things to consider with relation to the projector optical train, but "crater distance" (light source distance in this instance) is easily first.

Question No. 86A—You have just secured a position as projectionist in a new theatre. The projectors have just been installed. Tell us, in detail, just what steps you would take with relation to the projector optical trains, which we will assume have been installed prior to your arrival.

This question seems to have puzzled a few as to just what was meant. Seems to me it is plain enough. It means exactly what its wording would seem to me to indicate. Lewis, Oldham, Dobson, Hanover and Bennewitz made good. Bennewitz wins easily for publication. He says:

First I would measure the horizontal diameter of the crater (assuming an arc light source), the free opening of the projection lens and its working distance. These measurements are necessary for the use of the lens charts. In chart B I would find a diameter to correspond with the free opening of the projection lens. Under this, in the same vertical column, I would find a working distance corresponding to that of the lens. To the left of this I would look for the Y distance necessary for the lens. In chart A, in the 6½—6½ condenser combination, I would (I am assuming a plano convex condenser combination) look for my crater diameter, to the right of which is the crater distance when using a 6½—6½ condenser. Opposite this, in the center column, I would find the Y distance for the crater diameter when a 6½—6½ condenser is used. If the Y distance for the lens opening and working distance and the 6½—6½ condenser combination did not agree, then I would either seek a compromise, in accordance with the directions printed on the lens chart, or else get projection lenses with larger free opening.

Having the correct optical line-up according to the charts, I would next proceed to find out whether or not all elements thereof were centered correctly on the optical axis of the system, the condenser elements spaced one-sixteenth of an inch apart and all lenses clean. Last, but NOT least, I would set the rotating shutter at the aerial image, reduce the width of the master blade as much as possible without setting up travel ghost and arrange to carry my crater at a 55-degree angle to the optical axis. (Brother Bennewitz then goes a bit outside the question, but what he says is too excellent to be suppressed, so here it is.—Ed.) I would recommend that the size of the picture be reduced if it is large enough to cause eyestrain when viewed from the front rows of seats and a reduction could be had without serious injury to the view from the rear seats. This would not only give better definition and better illumination—or reduce the light necessary to provide the desired screen brilliancy—but also would reduce the magnification of defects contained in the film.

The necessary amperage to give the desired screen illumination would, of course, depend upon house lighting, screen surface and screen location and surroundings, which latter include the orchestra lighting. If I found it necessary to use in excess of 65 amperes (D. C. of course—A. C. should not be considered at all), I would promptly recommend high intensity arcs.

There, gentlemen, I hold this answer to show a good general understanding of the whole proposition. To undertake to select and adjust the elements of a projector optical train without a lens chart is equivalent to starting to drive a thousand miles over unknown roads without a map. You may and probably will arrive, BUT having a good map would have simplified matters and saved you many an anxious moment—also a number of perhaps pretty costly mistakes.

Question No. 87—Of how many lenses may a condenser be composed?

Oldham, Dobson, Gray, Lewis, Patterson, Sommermeyer, John C. Kavanaugh, Memphis, Tenn., and Bennewitz came through with correct replies. Brother Oldham says:

The motion picture projector condenser may be, and in some foreign countries is composed of three lenses, viz: a collector lens, a center lens and a converging lens. The condenser system used in this country and Canada, however, is a two-lens combination—a collector and a converging lens.

To which Brother Patterson adds this: "The three-lens type has its advantages in that the arc may be brought closer to the collector lens, thus enabling the collection of a greater amount of the light."

Brother Patterson is both right and wrong—right because what he says about bringing the arc closer for a given focal length of combination is, I think, correct, BUT wrong because we now have the arc as close as we can have it without breaking the lens; also, there is additional light loss by reason of the two additional glass surfaces, plus a slight absorption by the third lens.

Question No. 88—What is the effect of discolored condenser lenses?

Thomas, Lewis, Sommermeyer, Dobson, Gray, Bennewitz and Hanover were present. Bennewitz says:

While the light loss caused by discoloration in condenser lenses is not as great as we once thought it to be, still there nevertheless is some loss, and the color changes the color value of the light, to its detriment. This is more so with green than with other colors, since green imparts a "muddy" value to the light.

Projection

(Continued from preceding page)

tion room is 14 feet 17 inches wide, 9 feet front to back and ceiling is 11 feet nine inches high, with an exhaust fan in its center. Lamphouses are not piped, but am going to do it as soon as the necessary material arrives.

The projectors are motor driven—with old fan motors. It was necessary to build a rheostat to control the speed of one of them, which same I did at my own expense. Have two outside windows at top of room. The walls are painted a dark green—where the plaster still remains. The rest is that well known plaster color. Have offered to re-plaster and re-paint, but would have to furnish the materials also, so I guess it will NOT be done. (I'd see him, it or them in the exact geographical center of a place where brimstone is said to be the main fuel first.—Ed.) Have built an inclosed, fireproof re-wind as my own personal property. It cost me close to fifty dollars, without motor. It is as good a portable rewinder as I have seen to date, which statement is, of course, a barefaced attempt to heave bouquets at myself.

One of Several

Other theatres? Yes, we have them, and some of them are good houses too, paying as high as forty-five of those dollars each and every week to their projectionists, but in none of them is there a single arc control or a lamphouse piped to the vent or open air. Also in none of them is there a neat or systematic way of handling the projection room equipment, at least so far as I have been able to learn.

I have tried to talk Mazdas to replace our 35 ampere arcs, but am informed that they are a total failure. (Gee, but Kroesen, Halvorsen, Rogers et al are just going to LOVE that.—Ed.) Might say that I have used them myself for two years, and the all around economy, coolness and cleanliness would more than justify their purchase. The owner of the two I handled would not part with them and go back to arcs at any price.

Look Us Over

The first time you pass here I would much appreciate it if you would stop off, pay us a visit and inspect affairs projectional here for yourself. As evidence that I mean this I will myself pay your fare back to help offset your loss of time. Think I could show you I'm not quite dead anyhow. Have intended to get in on the Bluebook school, but always something seems to get in the way.

Well, brother, don't let it. Get busy. As to you paying my fare—nothing doing! Now-a-days when I visit a city and address the men, I do require that the LOCAL shall pay my expenses while there, but that is all. That means just a few cents expense to each man, and I feel that if they don't think I can be of that much value to them, then there is no reason why I should give BOTH the time and the money to make a visit.

As to Equipment

As to your real antique equipment—well I don't know as it is any use scolding an exhibitor who is so foolish. If he don't know his business well enough to know that such proceedings operate to reduce his box office income by probably several hundred times the "saving" effected by using such equipment, then do YOU think he would be able to appreciate any argument anyone could make against such unshowmanlike doings?

The last time I visited your city I well remember how very backward everything was. No theatre could be obtained for a mere lecture on projection, and not a single exhibitor or manage appeared at the lecture. One of the exhibitors excused himself to me by saying that he had been up very late the previous night looking at a production he proposed to book. He could stay up all night looking at a production he would use for one or two days, at most, but stay up late one night to listen to something which would help place all his productions before the public at greater value—why, that they held to be mere foolishness.

Mazda Projection

The Mazda lamp, properly handled, will give a better result on the screen than is gotten from nine out of ten 35 D. C. ampere arcs (provided the projection lens working distance be not to long, which under your condition it would not be) and would be more economical in current consumption, more clean and cool. Where your employer got his information about the Mazda Isis and Osins only know. Probably some one who got them and placed them in charge of a boy or a half-baked "Operator," told him. Handled expertly the Mazda will deliver the goods and do it well.

Continuous Projector

This department is in receipt of a letter from the E. L. Syndicate, Ltd., London, England, as follows:

We have read with considerable interest your article on continuous projection, which appeared in your June 7 issue. Undoubtedly, up to a quite recent time, everything you say in that article would have been true in every particular.

We all have seen many attempts to solve the problem of projection with a continuously running film, some coming apparently just within sight of the goal of success, only to fail in the final testing.

Difficult Problem

The problem is, of course, a very difficult one, and one which can hardly be successfully solved except with the aid of a complete staff of theoretically trained engineers, with all the resources of a large optical factory available. This lack is probably the secret of so many past failures.

Many years past, the world-famous optical firm of Ernst Leitz, of Wetzlar, took up the matter of continuous projection, and it was only after fourteen years of constant experimenting and intense study of the problems that it was able to produce a projector which certainly now represents perfection in non-intermittent projection, so far as we may ever hope to attain it. The firm would not allow the projector to bear its name until it had withstood three years of severe test in a theatre.



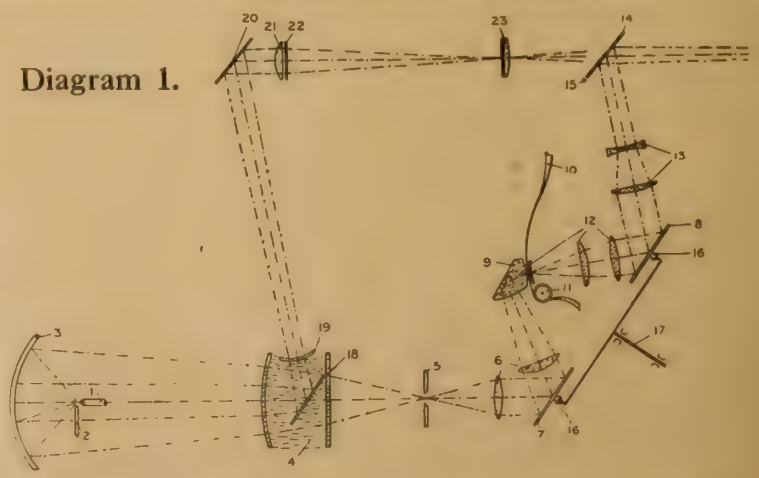
Arcadia Projector and its inventor, Mr. Mechau.

Now in Market

Time has not as yet permitted the demonstration of the projector in either of the Americans, but it is now in the market, and is in use in a number of theatres on the continent. We hope to be able to show the "Arcadia" (as the new projector is called) in the United States of America soon. In the meanwhile you may be interested to receive one of the first copies of the booklet descriptive of the Arcadia, which same is attached hereto.

I have heard of this projector. In fact, I came very near going to England to look into its merits recently. I present herewith a picture of the projector, together with its inventor, Mr. Mechau; also the optical system thereof. Reports vary as to its desirability in black and white projection, but the unanimous opinion of all reports is that it gives splendid results on color work. I understand the price on the projector is well in the thousands of dollars, but that may be an error.

Diagram 1.



1. Positive carbon of the arc lamp
2. Negative " " " " "
3. Concave mirror.
4. Water condenser.
5. Light cut-off aperture.
6. Lenses.
7. Lowest section of rotary mirrors.
8. Top section of rotary mirrors.
9. Prism.
10. Film.
11. Continuous feed.
12. Projection lens.
13. Tele-Objective lens.
14. Projection mirror.
15. Pivoting axle of the Projection mirror.
16. Pivot.
17. Axle of the rotary mirrors.
18 & 19. Diving mirror & Condenser (Slide Projection).
20. Stationary mirror. (" ")
21. Condenser. (" ")
22. Slide carrier. (" ")
23. Lens.

Optical System of the Arcadia Projector. 20, 21, 22 and 23 is the Stereopticon.

New Grand Riviera Theatre, Detroit, Will Be One of the Most Elaborate in Middle West

DETAILED plans for the new Grand Riviera Theatre, just announced by C. W. Munz, who heads the enterprise, indicate that the new house will be one of the most elaborate in the Middle West. It is now being erected at the intersection of Grand River Avenue and Joy Road, Detroit, Mich., in a section with a population estimated at more than 100,000.

The Grand Riviera will have a seating capacity of 3,000 people. It will be a three-story building and will house, in addition to the theatre proper, three large stores on the Grand River frontage and seven offices on the second floor, while a part of the basement will be devoted to shops and the top floor will be



C. W. MUNZ

given over to a spacious auditorium suitable for dances, lodge meetings or social functions.

The most remarkable feature of the theater, according to the details just announced by Mr. Munz, will be the decorative scheme of the interior, which is planned to give the effect of an Italian garden. The two sides of the auditorium are to be as unlike each other as it is possible to make them. One side will have a raised garden effect with a Greek temple and the other will be a replica of an Italian palace façade. To complete the effect of the out-of-doors the walls and great dome of the theatre are to be tinted a deep sky blue and ingenious mechanical effects will show the stars twinkling, a full moon and drifting clouds.

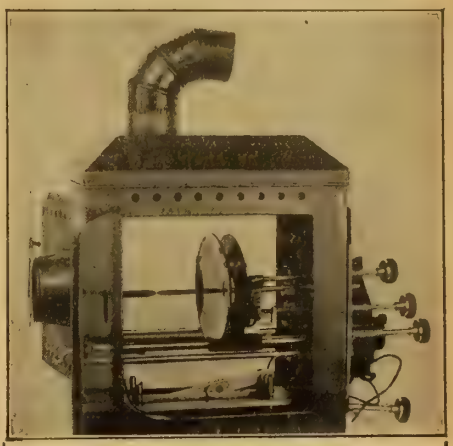
Bert Williams, who manages the La Salle Garden, Palace and Tuxedo, other theatres in the Munz string, will have charge of the policy of the Grand Riviera.

The Weeks' Record of Albany Incorporations

The usual mid-summer slump is prevailing in New York State at the present time in the number of companies incorporating and embarking in business, not only insofar as the motion picture industry is concerned but along all lines. As a general thing the fore part of September brings about a revival of business and while the past week witnessed a small number of companies incorporated in the motion picture business in New York State, a comparison with last year's figures shows that the business is maintaining as strong a tone as a year ago and that in all probability this year will show a greater number of companies than 1923.

The following gives the companies that were incorporated last week, with directors chosen and capitalization, when stated in the papers filed: Service Film Corporation, New York City, $10,000, Samuel Seplowin, Herman Perry and Betty Solomon, all of New York city; United Industries Corporation, New York, Joseph S. Balayty, J. V. Mott and Edward E. Hoenig, all of New York City; Motion Picture Trading Corporation, Philip Zierler, Isaac Sickle and Jacob Hamburger, all of New York City; Ves Corporation, New York, $20,000, Robert C. Richter, H. Clay Littick and G. D. Murphy, all of Brooklyn; F. M. Y. Movies, Inc., New York, Jessie Morrison, I. L. Zekowski, and A. L Lustig, New York City; Silence Productions, Inc., $30,000, Max Marcin, Alberta Ganz and Herman Lapin, New York City; Theatre Owners' Productions, Thomas F. MacMahon, Beatrice Kramer and B. A. Daly, all of New York City; Myrtle Amusement Corporation, New York, $20,000, Philip and Jacob Metzger of Richmond Hill and Otto M. Gabler of Jamaica; White Productions, Inc., I. Bohm, I. M. Michelman and R. Liebhoff, all of New York City; Around in Par, Inc., New York, Joseph Stark, Adolph Birgel and J. C. Chisling, all of New York City; Staten Island Theatre Co., $20,000, F. X. McNamara, F. O. Driscoll and Rodney Powers, all of West New Brighton.

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Exterior and interior views of the new Grand Riviera Theatre, Detroit.

Projection

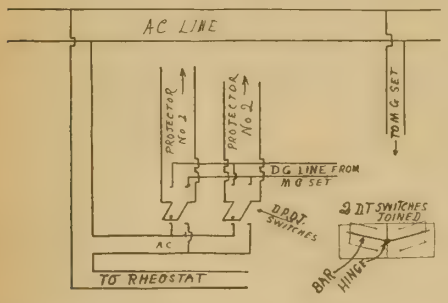
(Continued from page 86)

Indianola, Iowa

C. H. Watkins, Projectionist Empress Theatre, Indianola, Iowa, arises, secures recognition from the chair and proceeds as follows:

Friend Richardson: In June 28 issue you described your visit to the projection room of Paul Wollenberger, Stadium Theatre, New York City. You described the way he had a sprocket fixed to splice dark film; also his method of striking the arc.

I have adopted both these. The sprocket



idea for splicing is very clever. It cost me just ten cents to fix one, and I thank both yourself and friend Wollenberger.

Attached find a drawing which may be used to excellent advantage where there is a motor generator set, or anything else which will handle only one arc at a time. The arc of the idle projector may be warmed up on A. C. and then cut over to D. C. after the projector starts, or just previous to starting it.

I like two double-pole switches for each machine (presumably meaning the projectors—the motor generator is a "machine" too, you know.—Ed.) with a metal brace between them, better than the D. P. D. T. switches, since with them one may loose his arc cutting over.

Your scheme is excellent, only you had "machine" tackled on the projectors and motor generator set indiscriminately, which was not only wrong but confusing. I changed it. Many thanks for your contribution. You are right about the kind of switch to use.

A. C. Flicker, Shutter

"E. W." ahead of a name that looks as much like "Michelfelder" as anything else, writes from Lakewood, N. J., as follows:

My question is: May it be advisable to use a 3-blade shutter with A. C., to eliminate flicker, or is it improper to do so?

If you have a Bluebook, turn to page 613 and study "Why More Than One Blade" and "Flicker." Then turn to page 622 and study "The Shutter and A. C." and "Two-wing Shutter for 60 Cycle." This will answer your question very much more completely than I could do it in the restricted space at my disposal here, especially if you study the matter between the two pages named.

The Rub

You may use a 3-wing shutter on A. C., yes, but here is the rub. Most commercial current is 60 cycle. The action of A. C. is such that there is a period—infinitesimally small, but a period nevertheless—during each alternation of the current when there is neither voltage nor current at the arc. Short as is this period, still during its duration the arc emits very much less light than it does during the period when the current is flowing—especially while the voltage and current are at maximum.

If the current be exactly 60 cycle, then the current alternations occur twice each cycle, or 120 times per second. You can readily see that if the wings of the shutter, or any one of them, cover the lens just at the period when the voltage and current of the arc is at maximum, and uncover it just when the arc is electrically "dead," there will be a very great dimunition of the light.

An Example

Let us suppose that we are projecting at the rate of 20 frames a second—a not at all unusual speed in modern practice. This means that with a 3-wing shutter the lens will be covered just sixty times per second, and if this occurs at the wrong period you can see what will happen.

As a matter of fact what does happen in practice is this: There is a dying down and flashing up of the light as the shutter gets into synchronism with ONE SIDE of the alternations, and gets out again—for of course the two would not stay in synchronism for more than a second or two at a time.

It is quite possible to use a 3-winger if you find at what speed of projection it takes place, and then avoid that speed—which may be done without serious harm to results in most cases.

Right vs. Wrong

I have been severely criticized more than once because I have found it necessary to myself severely criticize individual union men and individual local unions. There have been those who have expressed indignation because I have done so, though up to this time not a single criticism of mine has been shown to be wrong or unmerited.

I wonder if it has never occurred to these good brothers that it is a bit absurd to pre-

(Continued on following page)

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RIGHT VS. WRONG

(Continued from preceding page)

sume an individual or an organization to be above criticism. Has it never occurred to you that it is not quite the thing for any individual or organization to resent honest criticism? Is it not a fact that every organization ought to WELCOME honest criticism? Do you think it is pleasant to me to criticise an organization such as the I. A.? Has it never occurred to you that the necessity for criticism is VERY unpleasant?

Nothing Perfect

BUT, my good friends, no human organization is perfect—not even the I. A., and unless some one has the courage to hold a mirror up which will reflect our faults, it is not at all unlikely that we will be VERY slow in seeing them and making the necessary effort to correct them. BUT when some doubly accursed one (who is really our best friend), has the courage and double distilled GALL to publicly point out our faults—well, that is something else again. Then we are apt to sit up, take notice and possibly get busy sweeping away the cobwebs of error.

The I. A. as a whole, is a splendid organization, and as you all know, or should know, I'm "for" it strong. However, as in every large organization composed of many more or less scattered units, some of its component parts stand in rather urgent need of considerable fixing. I shall lay before you certain matters which have come before me in a way which has made me closely conversant with all facts with relation thereto. I want you to get real mad, if you feel you must, and then when you have cooled down, as you will, THINK THE MATTER OVER CAREFULLY and ask yourself if such procedure is right and decent, or even just plain honest. Here are the FACTS:

A certain mixed local, near New York City, controls the situation and the supply of projectionists within its territory, which comprises several fair sized cities. In order to work within any of those cities as projectionist it is necessary to belong to the union. I will personally make the assertion that not to exceed half a dozen projectionists in the entire membership of the local could pass any real examination. I will personally vouch for the fact that some of the men in that local put on a picture which is nothing less than a crime against the motion picture industry, against the public and against the theatre management, and that, too, through absolutely no one's fault but their own. One of the International Vice-Presidents viewed some of the work himself, and expressed himself as disgusted with its rankness.

Strong Indictment

That is a pretty strong indictment, yes, but the facts warrant it, and mind you I MAKE NO STATEMENTS I AM NOT ABUNDANTLY ABLE TO PROVE. Now here is one instance of the actions of this union which I feel it right and proper to hold up to your "admiring" gaze.

Something like two years ago I went to the Business Agent of the local in question and asked if he would consent to a man working as an apprentice evenings in one of the theatres for a period of six months, though probably it would have to be done without pay, in order that the rule which says a man cannot make application to a union until he has worked six months within its jurisdiction be complied with—incidentally the rule is that no one may make application until he has worked within the jurisdiction of the local as projectionist or apprentice for six months, and as many unions prohibit apprentices and permit of ONLY union men working—well, figure it out for yourself!

O. K. So Far

The Business Agent, representing the union, agreed that it would be all right, and that when the period was completed there would be no trouble about the man joining. This man worked and earned a living for himself and family by day, and as apprentice every evening for SIX WHOLE MONTHS—and it was necessary that he travel a total of about thirty miles to and from work each day, so that actually, in order to comply with the union rule, he worked something like eighteen hours a day during the entire period, except that on Sundays he only worked evenings.

At the end of the period he made application and paid $50.00 of the $125.00 (I think it was) initiation fee. MONTHS passed without any word of any sort from the union, notwithstanding that he repeatedly asked for information as to what had been done. Then, after a long, long delay he was finally called for examination.

Ridiculous Absurdity

He was "examined" by one man. The examination took place in the projection room of the theatre where the "examiner" worked. I have myself visited this theatre and watched the "examiner," without his knowl-

(Continued on following page)

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RECEIVER'S SALE
A public sale will be held on Friday, September 5, 1924, at 11 A. M. (daylight saving time), 32 Main Street, Freehold, N. J., of all the theatrical effects of the defunct Orpheum Amusement Co.
Theatrical property of every nature, such as is customarily used in motion picture and legitimate theatres included in the sale. Everything sold to highest bidder. Terms—Cash.
MARVIN A. SPAULDING, Receiver
Broad Street Bank Bldg. Trenton, N. J.

RIGHT VS. WRONG

(Continued from preceding page)

edge of my presence, project a show which was very far indeed from being to his credit. The "examination" was a ridiculous absurdity. Not a single really pertinent question was asked the man. The examination consisted almost entirely of the "examiner" slyly disarranging some part of the working apparatus (with an audience in the theatre, mind you) and expecting the man to know instantly what was wrong.

One cute little "examination" stunt of his was he racked the projection lens clear out of focus right in the middle of a picture. Of course the man did not dream he would do such a thing with the show running, and naturally thought something had gone blooey entirely. He got a black mark because he did not instantly know the examiner had pulled such a jackass stunt as that.

Reported as Incompetent

Well, this "examiner" reported the man as incompetent and his application was rejected. He was told, though, that he could reappear for examination in a stated time—six months I think it was. About then, though, the union closed its books and kept them closed for about one year. Then they were re-opened at a $300.00 initiation fee, but the man was NOT called for re-examination, though the Business Agent once or twice called him to run a show near his home when he was unable to supply a member to run it. THEY HAD KEPT HIS FIFTY DOLLARS ALL THIS TIME, mind you.

Months after the books were reopened the man, utterly discouraged, concluded to cast the six months' work into the discard, since right and plain ordinary justice seemed not to enter into the calculations of this union at all, and made a demand for the return of his money. The union was more than a month and a half complying with even this demand, and then it was returned without any manner of explanation or apology for the utterly ROTTEN treatment accorded.

Two Reasons

Now, gentlemen, I have published this for two reasons. First, such an organization ought not to be allowed to get away scot free with such an utterly unjust and thoroughly bad procedure. Secondly, that YOU may look things over and see if YOUR union is dealing justly with applicants for membership. This union is "protecting" some men who are far, far from being competent projectionists with a $300.00 initiation fee. IS THAT RIGHT? Is it just to the Motion Picture Industry, to the public or to the exhibitor?

Think the matter over, gentlemen! This department will ALWAYS praise, uphold and fight for the I. A. in all things that are right, BUT it will NOT sit in silent cowardice and see such unjust things as this perpetrated.

Power's Coup

The General Electric Company has conferred upon the Nicholas Power Company the exclusive rights of distribution for the fused quartz condenser lenses. Just as soon as I can get complete data concerning these lenses I will advise you further with regard to them. Meanwhile I would be very glad to have reports from such projectionists as may have tried them out.

What They're For

Wm. A. Burnett, projectionist Rialto Theatre, Newton, Iowa, says:

Dear Mr. Richardson: Attached find my answers to questions 73 to 79, inclusive, of Bluebook school. The second gets more interesting each week. I am learning a lot in compiling my answers, some of which make me do a lot of studying—just what I need.

Just so! That's exactly what the "school" is for, brother Burnett and I'm glad you recognize the fact that you ARE learning.

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Just listen to this RETURN ENGAGEMENT story, from the Capitol theatre in Dallas.

"Hunchback opened yesterday, August 30th, return engagement; popular prices. Showed 874 *MORE* admissions than opening day record breaking first run record established last February despite extremely hot weather and 'Monsieur Beaucaire' as opposition. Hunchback played capacity matinee and night. It is the STRONGEST BOX OFFICE ATTRACTION WE EVER PLAYED."

And the weather was hot as hell itself!

On the first day of this return engagement New York was fairly broiling in the heat. The only city hotter than New York that day, according to New York newspaper accounts, was Dallas. But in spite of an awful, stifling heat "The Hunchback of Notre Dame" dragged the people out of their cellars and packed them into the theatre!

That's a wonderful record. It shows that in spite of all the great praise which has been lavished on "The Hunchback of Notre Dame," not one of us really appreciates what a record-smashing production it is. In years and years to come, this picture will be referred to as the outstanding classic of the screen.

If you have already played it, play a return engagement. It is much better known and much better advertised than it was before. The people are fairly hungry for it. How often do you find them in this state of mind? How would you like to have ten pictures as good as "The Hunchback of Notre Dame" in one year? Well, you can't have ten because they don't exist—but you can have one and you ought to play it fifty ways from the middle!

Our advertising and exploitation departments have worked out the finest and cleverest kind of stunts and press matter—ideas which have been tried out in hundreds of places with glorious success. Therefore, there's no guess work, either in the picture itself or in the manner of telling your public about it.

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STARRING PRISCILLA DEAN

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From the great stage success

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A WALTER TILFORD Production

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STARRING PATSY RUTH MILLER

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17 smashing productions

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22 Short Subject Gems of Extraordinary Merit for Their Unique Subjects and Unusual Presentation

"Through Three Reigns" opened at the Rivoli Theatre on August 30th and received unanimous praise from the N. Y. daily press

The N. Y. Evening World says:

The most significant film of many years is at the Rivoli this week. It has more thrills in a single flash than those elaborate and artificial efforts have in their entire output.

The N. Y. Herald-Tribune says:

The most interesting thing on the program at the Rivoli Theatre this week is a picture called "Through Three Reigns." It is very effective.

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The LAUGH SENSATION of the NATION

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Featuring the famous fifty-fifty partners in their vivid vamp~ ire venture,

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Pleasure" by Montague Glass and Jules Eckert Goodman

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New York American

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"FLIRTING *with* LOVE"

With

Colleen Moore *and* Conway Tearle

Adapted from LeRoy Scott's great novel "COUNTERFEIT"

Directed by JOHN FRANCIS DILLON

Photographed by T. D. McCORD
Art Director—MILTON MENASCO
Film Editor—LeROY STONE
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Produced under the supervision of
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The
MOVING PICTURE
WORLD
Founded in 1907 by J. P. Chalmers



The Editor's Views

THE Man Who Had Been Away on a Vacation returned to Broadway after three weeks in spots where it is impossible to see, hear, or think motion pictures.

He felt the urge to "get in touch with things." The easiest way, thought he, is to read the accumulated publications of the industry.

But he made a mistake. Nearest at hand on his desk were several copies of the sincere Pete Harrison's issues. He tackled them first.

In half an hour The Man Who Had Been Away on a Vacation was ready to take another one. Tears were in his eyes, and bile in his system. "Gosh," he groaned, "the business has gone to the bow-wows. Everybody is kicking, growling, and grumbling; crooks and tricksters lurk on every corner. Woe is me; and then some more woe."

It can't be as bad as all that.

Thank the Fates, it isn't.

* * *

THEN our vacationing friend turned to another stack of publications. And discovered that Bill Johnston's admirably conceived distribution contest had come to an end. Something familiar about the name of the winner: W. W. Irwin.

We are glad that is settled.

Now we have a Distribution Plan. All that remains is for that excellent salesman, Mr. Irwin, to sell it to Marcus, Adolph, Richard, and a few others.

Very simple.

Getting a Distribution Plan seems very much like borrowing the price of a bag of salt when you start rabbit hunting.

It's a start, anyway.

* * *

THE Man Who Had Been Away then sought some information on recent picture premieres. And discovered that he had missed the William Fox Annual Surprise Party.

"The Iron Horse" he heard when he first queried about pictures and "The Iron Horse" he has heard from every visitor to the office during the week.

William Fox has evidently pulled another "Over the Hill"—and, as usual, added the value of surprise to his feat. If there was an advance whisper or rumble about "The Iron Horse" along the Great Rumor Way then this writer hadn't heard it.

Even the "wise birds" don't try to convince you that they "knew it all along."

* * *

WE encounter something else of interest. The news that Vitagraph's "Captain Blood" follows "The Sea Hawk" into the Astor Theatre.

That's a neat stroke. Showmanship, and good business sense.

Remember that we told you a few weeks ago that the crew handling Vitagraph these days is right up on its toes—and missing nothing?

Keep an eye on "Captain Blood," and the methods of presentation and exploitation. Also, make a mental note of this title: "The Beloved Brute."

All we know at this writing is a letter from the coast received this week in which a well-known player says, "The best picture I ever worked in."

When a player admits that—there's a picture on the way.

* * *

THE Man Who Had Been Away is informed that he missed something real good in Will Hays' speech to the advertising men of the industry. But at least he has the satisfaction of feeling that his two recent editorials had been well-timed and fortunately placed.

Will seems to have taken his second breath on the job; and the industry to have re-doubled its loyalty to the leader.

All is well.

Robert E. Welsh

Europe and Production Supremacy

Aspirations of England, France and Germany as Observed by an Expert

By TOM WALLER

WITHIN the next decade or so America, unless she maintains alert guard, will be usurped of her crown as sovereign of the universe's motion picture industry. England, France and Germany are far more ambitious and aspire to far greater heights in the cinema world then they are now manifesting. They have unlimited resources which they could facilitate once plans were under actual execution to corner the world market in film.

These are not predictions. They are observations tendered with modesty and with no intention of self-assertiveness but with the desire to preserve America in film supremacy by an expert of world wide experience and one who has specialized in the study of those film conditions in Europe which do not always come to the surface.

A British officer in the Boer and World Wars, a pioneer camera man, distributor and producer in the English film industry, and now established in New York City as a national distributor, establishes for W. F. Clarke a background and fund of knowledge above the average, which predicates on sound facts his ability to digest international film conditions.

Clarke who arrived in New York from English shores a month ago to promote the firm of Clarke and Cranfield, Inc., through which all Hepworth productions will be distributed in America, in touching upon this subject takes first into consideration the geography and populace of the countries mentioned. In approximate figures, he says, the United States houses ten per cent of the world's population; the British Empire, thirty-five per cent; Germany, seven per cent and France, five per cent.

He mentions these figures to show that the three European continents have over four times as many moving picture fans as the United States who have to content themselves, under present conditions, with viewing foreigners in these American films, which now comprise the great majority of cinema entertainment in the old world.

The geography is such as to provide true locales for every type of plot. In this respect Clarke cites big American producers who were compelled to go to Europe for proper location sites.

As to climatic conditions they are just as good over there as in California, in the mind of Clarke. There was a time when this was not so and when it was true that weather sprites favored America as a producing center. The improvement of the camera lense and the perfecting of studio illumination has made the weather of little import, he says.

Another point which Clarke undertakes is that a number of the screen stars appearing in American productions are foreigners. It is his opinion that if producing conditions were made as feasible in their own countries as they are here these stars might easily be induced to abandon these shores and return to their own kind and their mother tongue.



W. F. CLARKE

Clarke first got into the picture game as a camera man in 1909. A week before the inter-state boat race in Australia, a concern requested him to have his camera ready and take "movies" of the event. The filming of the race was Clarke's first official work.

He was inspired by that success to establish a producing company near Sydney the same year. The company made several features which netted good box office returns through Australia. Clarke photographed and directed these features at the same time.

Shortly after that Clarke went back to England. There he was signed as general manager of entire Africa for Pathe Freres. He and his camera travelled over the Transvaal and through the heart of the dismal, dank and feverish Congo region, coming in close contact and filming in their true haunts ferocious beasts of the jungle.

Clarke arrived at Johannesburg in 1913, in time to get some wonderful "shots" of the miners' riot. His film, it is said, was one of the first to show an actual street battle at its height. From this reel was made a reproduction for a newspaper cut, which marked the first operation of this time in the history of the camera, it is learned.

While in Africa, Clarke, in addition to being a British lieutenant in the Boer war, was also Johannesburg correspondent for Moving Picture World. Many of his news letters, containing vivid descriptions of the struggle of the industry in the dark country, were published in various editions of this publication in 1913.

In 1914 Clarke traveled to this country, where he handled from Atlanta, Ga., the distribution of Hepworth productions throughout the South. He was here but a comparatively short time when the World War was declared. He hastened back to join the British forces, with which he fought until after the Armistice, when he was retired a colonel.

The moving picture game has lured Clarke ever since he was a small boy. Early this year he resigned a position which had brought him much affluence and prominence, that of managing director of the Anglo-American Commercial Corporation in London, to assist his friend Cranfield in the distribution end. It is Clarke's intention to remain with Cranfield until that firm has gained a sound footing. After that he expresses hopes of becoming a producer once more.

Missing on One Cylinder

The most cleverly written copy in the world, the finest work of the engraver and the printer, do not become an ADVERTISEMENT until before the eyes of possible buyers of your goods.

That's certain.

So is this:

There are thousands of exhibitor readers who are missing your important message if it does not appear in Moving Picture World.

That's definite.

There is no dodging it.

Aside from the question of leadership—and Moving Picture World's leadership is certified by impartial A B C audits—there is the bedrock important fact that—

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The Reader's Paper is the buy For Advertisers

First in the Field!

Moving Picture WORLD

ROBERT E. WELSH - - - - - - - EDITOR

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One of a Series

The Hamilton National Bank

130 West 42nd Street

September starts the motion picture year.

Are you starting it right in a banking way?

Are you affiliated with a bank that will work shoulder to shoulder with you in the efficient handling of your banking affairs and the solution of your financial problems?

Are you realizing the benefits of dealing with an INDEPENDENT bank—where you are in touch with the principal officers?

Are you dealing with a modern, up-to-date bank that places at your command the facilities and courteous consideration of present-day banking methods?

Is your bank conveniently located for your purposes, its banking and safety vault departments open at convenient hours?

To start the new year right you must answer these questions in the affirmative—and that you can do when you get acquainted with Hamilton National.

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130 West 42nd Street
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Open 9 A. M. till 10.30 P. M. Our Deposit Vaults—open at the same hours—are admitted to be the best equipped in the city.



Scenes from Edwin Carew's production, "Madonna of the Streets," a First National Release.

Preparations for "The Mirage" Started at Ince Studio

PREPARATIONS for the picturization of Edgar Selwyn's sensational stage success, "The Mirage," were started this week at the Thos. H. Ince Studio, immediately upon the completion of "Barbara Frietchie," which it will follow on the Producers Distributing Corporation program.

"The Mirage" will be a pretentious production under the direction of George Archainbaud with Florence Vidor filling the role made famous by Florence Reed on the speaking stage.

As a stage play "The Mirage" ranks as one of Edgar Selwyn's outstanding successes. It was selected as the opening attraction at the Times Square Theatre in New York, where it enjoyed a long run and added considerably to the reputation of Miss Reed and the entire cast.

The story deals with the adventures and disillusionment of a young girl who migrates to New York in search of fame and fortune and becomes enmeshed in the tangle of Broadway night life.

Consideration of the players to support Miss Vidor is now in progress and the selection of the principals will be made during the coming week.

Phila. Newspaper Critics Praise Tilford's "Another Scandal"

BOTH the Tilford Cinema Corporation and the Producers Distributing Corporation are gratified with the reception given to "Another Scandal," starring Lois Wilson, at its premiere in the Fox Theatre, Philadelphia, during the past week.

Its reception by the public is reflected in the complimentary reports of the Philadelphia newspaper critics who were lavish in their praise of the subject.

The Evening Bulletin said: "Once in a while a photoplay, inconsistent and rather illogical yet delightfully entertaining, makes its appearnace on the screen. Such a photoplay is 'Another Scandal.' * * * At its close it leaves something more than a satisfactory impression."

The North American in a half column criticism states: "There is something of a surprise in 'Another Scandal.' * * * Lois Wilson does her best work so far as the young wife. * * * The audience is kept holding its breath."

The Public Ledger said: "'Another Scandal,' with Lois Wilson and Holmes Herbert, is a well told continuation of Cosmo Hamilton's book, 'Scandal.' * * * It is in the spirit of the original story."

The Philadelphia Record reports: "There's a really good photoplay at the Fox Theatre this week. * * * There is an intelligent portrayal, some excellent acting by Lois Wilson and some good sets and photography."

'Wine' To Be Released Soon

"Wine," the Universal-Jewel production made by Louis Gasnier from William MacHarg's celebrated Cosmopolitan story of the same name, is being released this week by all Universal exchanges. It reaches the screen as one of the best publicized pictures ever put out by Universal.

"Wine" originally was scheduled for release late in December, but its release date recently was changed to take advantage of an unusual publicity "break" which Universal executives capitalized from the news of the day. This was the "floating cabaret" supposed to be hovering in New York waters just off the 12-mile limit. All New York newspapers carried columns about this mysterious ship.

Foreign Heads Here

Two of Universal's European Managers Pay Visit to Home Office

Henry Henigson, European supervisor for Universal and A. B. Blofson, Universal manager for Latin Europe, have just made a flying trip to New York for a conference with N. L. Manheim, Universal export manager. They were called to this country to discuss sales plans for the coming season abroad and also to review the completed pictures on the fall program.

Henigson was enthusiastic over the progress Universal is making across the Atlantic. Blofson has recently been promoted by Carl Laemmle to the managership of Latin Europe. For the past two years he has been manager of the Paris office where he made a splendid record. He, too, is very optimistic over next season's prospects.

Both Henigson and Blofson returned to their foreign stations as soon as their conference with Mr. Manheim was over. Their hurry-up visit to America is in keeping with Universal's new policy of having their leading foreign managers keep in closer touch with the home office than heretofore. In this way, a better understanding and closer cooperation in business is being worked out. It is felt that the foreign market and especially the European market, is fast becoming similar in demand and treatment to the domestic market.

Sign For Metro Production

Jensen and Von Herberg Contract for Productions for all Their Houses

The fact that operators of chains of theatres and prominent exhibitors the country over are signing up for the Metro-Goldwyn product becomes more apparent every day.

The latest contracts to be signed are with Jensen and Von Herberg who made arrangements with James R. Grainger, in charge of sales for Metro-Goldwyn in the Eastern territory, to play Metro-Goldwyn pictures in their first run theatres in Portland and Oregon.

Mr. Grainger also contracted for the presentation of "Yolanda," the Cosmopolitan feature starring Marion Davies and distributed by Metro-Goldwyn, at the Strand Theatre, Seattle, where it will open shortly for an extended run.



Scenes from "The Siren of Seville," starring Priscilla Dean and released by Producers Distributing Corporation.

Closes on Gotham Films

Series of Six Bought by Federated in Boston; Other Contracts Signed

Samuel Sax, president and general manager of Lumas Film Corporation, distributors of Gotham Productions, announces the following sales closed last week: The entire series of six special Gotham productions, consisting of "Unmarried Wives," with Mildred Harris as the star; "Black Lightning," "Women and Gold," "The Night Ship," "You Can't Fool a Woman" and "Every Woman's Secret," to the Federated Film Exchange of Boston, Mass., for New England. Mr. Sax also closed contracts with the Renown Film Exchange of Buffalo for the northern New York territory for "Defying the Law."

"Black Lightning," the second of the Gotham Productions, featuring "Thunder"—The Marvel Dog, and Clara Bow, has been completed and the negative is now on the way to the New York office.

James P. Hogan, who is producing and directing the Gotham Series at the Hollywood Studios, is at present engaging his cast for the third of the series, "Women and Gold."

Mr. Sax leaves early next week for a sales trip through the Middle West, after which he will go direct to the Coast to confer with Mr. Hogan regarding the casts of the future productions, it being Mr. Sax's intention to have nobody but recognized stars with proven drawing power in the pictures.

Jordan Cast With Mix

Sid Jordan has been cast in the heavy role with Tom Mix, in "The Deadwood Coach," which is in production at the West Coast Studio of Fox Film Corporation. Others who have been added to the cast are Doris May, who will be Mix's leading lady; Norma Wills and Nora Cecil.

Jones Starts New One

Having completed "Winner Take All," the screen version of Larry Evans' story Buck Jones has jumped right into production on his next picture at the Fox West Coast Studios. It is "The Man Who Played Square," a story by William Wallace Cook and it will be directed by Al Santell. The cast, which is incomplete, includes Ben Hendricks, Jr., in the heavy role, David Kirby, Hank Mann and Howard Foster.

No Projectionist Trouble in New York, T. O. C. C. Reports

By Tom Waller

NO projectionists strike, as far as can be ascertained, was apparent in New York City on Labor Day, which occasion, previous reports had it, would witness members of Local 306 embarked for a vacation to Bear Mountain.

Officially the Theatre Owners Chamber of Commerce, Greater New York exhibitor organization, stood pat on its resolution opposing all demands of members of the local who demanded a thirty per cent. increase and a two-shift working basis, according to Secretary Samuel Moross. The resolution was adopted after earlier negotiations with the union failed.

Efforts to get in touch with the local just before going to press were futile. It is understood from Moross, however, that members of the union settled the matter for the greater part among themselves.

In some quarters, it is gathered, these union projectionists were successful in negotiating for a five per cent increase. This negotiation, it is said, was chiefly with the circuits.

Moross would neither affirm nor deny reports that a number of the members of his organization had acceded to a five per cent. increase. He said that possibly some 50 or 75 theatres in New York City, which formerly employed Local 306 men, since the outbreak of the trouble, have engaged projectionists from the Reel Club, a rival of the local's.

Producers Dist. Corp. Schedules Four Big Pictures for September

FOUR widely different subjects will be released this month by Producers Distributing Corporation. Two of these will be Regal Pictures productions from the Thos. H. Ince Studio. One is a Tilford Cinema Corp. subject produced at Miami, Florida, and one is a Frank Woods production from the Peninsula Studios in San Francisco.

First on the list of September releases is "Ramshackle House," starring Betty Compson, produced by the Tilford Cinema Corporation from Hulbert Footner's novel.

Supporting Miss Compson are John Davidson, Robert Lowing, Dan Duffy, William Black and Duke Pelzer, under the direction of Harmon Weight.

"Barbara Frietchie," starring Florence Vidor and Edmund Lowe, is the second September release. This is a lavish picturization of Clyde Fitch's famous stage success produced by Regal Pictures, Inc., under the direction of Lambert Hillyer.

"Chalk Marks," the picturization of Frank Woods' life-long study of humanity, is scheduled for release on September 14th. This is the story on which Mr. Woods has been devoting his literary talents for the past fifteen years.

The first of the Jacqueline Logan features, "The House of Youth," will be released on September 28th. The story in which Miss Logan makes her starring debut is a scenario by C. Gardner Sullivan from the novel by Maude Radford Warren.

The supporting cast includes Malcolm MacGregor, Vernon Steele, Richard Travers, Nola Lustford, Lucila Mendez, Edwin Booth Tilden, Elsie Manning, Hugh Metcalf and Barbara Tennant, produced under the direction of Ralph Ince.

Added Responsibility

Paula Gould, who has been with F. B. O. since its inception over two and one half years ago, has been placed in charge of trade paper publicity and F. B. O. News, in addition to the fan magazines and newspapers. The rest of the Publicity Department, including Leslie Jordan, press sheets; Dave Strumpf, art work, and Harry Osborne, assistant to the chief, continues as formerly under the direction of Nat G. Rothstein, director of publicity, advertising and exploitation. Hyatt Daab is in charge of the West Coast publicity department .

Names Judges to Select Year's Best Picture

THE Authors' League of America, which was designated by Adolph Zukor, president of the Famous Players-Lasky Corporation, to select the judges who will name the winner of the $10,000 prize offered by him "to the author whose story or play makes the best picture," has announced the personnel of that board. The members are: Ellis Parker Butler, President of the Authors' League of America, Inc.; Frederick Roy Martin, General Manager of the Associated Press; Edward Childs Carpenter, President of the American Dramatists' Society; Charles Dana Gibson, famous American artist; Elmer Rice, playwright and scenario writer; Allan Dwan, motion picture director; Mary Roberts Rinehart, novelist; Robert E. Sherwood, motion picture reviewer, and George Barr Baker, who was Chairman of the International Congress of Motion Picture Arts held last summer.

This offer by Mr. Zukor of a $10,000 annual prize was announced at the first International Congress, which was held at the Waldorf-Astoria Hotel in New York in June of last year. The offer was made through the Authors' League, under the auspices of which the Congress was held, and the prize will be awarded "to the author, either American or foreign, whose story or play makes the best picture to be produced upon the screen and publicly exhibited in a theatre during the year beginning September 1, 1923."

In requesting the Authors' League to select the judges, Mr. Zukor suggested that the board include the president of the Authors' League, a newspaper editor, a novelist, a dramatist and a motion picture producer.

The first year ended August 31, 1924. To give the jury time to judge the pictures and select the winner, it is announced by the Authors' League that the award will be made during the Christmas Holidays.

Following are the rules formulated by the Authors' League of America for the guidance of the judges:

First: The term "author" shall apply to the person or persons so designated in the main title of the positive print of the motion picture production.

Second: The author must have been alive when the filming of the story was begun.

Third: The production must have been made by an American company.

Fourth: The committee of award in judging exhibited film will consider as its standard the effectiveness of the pictures as public entertainment.

An indication of the interest which has been aroused by this contest is given by the flood of letters already received. Hundreds have been sent in from all parts of the country and scores of pictures have been nominated.

Schulberg Announces Order of Release for His New Films

B. P. SCHULBERG announced this week the order in which he will produce the nine Preferred Pictures to be released during 1924-25 by B. P. Schulberg Productions, Inc.

With Edwin Balmer's novel, "The Breath of Scandal," completed and ready for release, work has already started on the next Gasnier production, "The Triflers" which will be ready for playdates in October.

Third on the Schulberg program will be the celebrated Belasco play, "The Boomerang" by Winchell Smith and Victor Mapes. It is a toss-up between George Agnew Chamberlain's "White Man" and Royal A. Baker's "When A Woman Reaches Forty" for the fourth place on the schedule.

However, "Faint Perfume" by Zona Gale and "My Lady's Lips" by Eve Unsell, will be sixth and seventh. Number eight will be a production based on the song, "The Mansion of Aching Hearts" by Harry Von Tilzer and Arthur J. Lamb.

Last will be "Frivolity," an original screen story by Larry Evans which will complete this year's allotment of Preferred Pictures.

Brownell Returns

John Brownell, eastern scenario chief of F. B. O., returned to his desk this week after a two-month sojourn at the West Coast, where he conferred with B. F. Fineman, F. B. O. production manager, and Edward Montaigne, western scenario chief, regarding F. B. O.'s output for the fall and winter season.

For September Release

Associated Exhibitors announces this week that the third week in September has been set for the release of the Howard Estabrook production, "The Price of a Party."

"Iron Horse" Has Premiere

Fox Super Production Makes Debut to Broadway

For the past few weeks in New York there have been signs in the sky and elsewhere, of a great new motion picture produced by William Fox and called "The Iron Horse." That picture had its premiere at the Lyric Theatre on Broadway the evening of August 28, and was welcomed by a large and distinguished audience.

"The Iron Horse" has as its theme the building of the first transcontinental railroad.

Perhaps this accounts for the interest that many prominent men have taken in the picture. Sprinkled through the list of those who attended the first night performance were such names as Howard Elliott of the Northern Pacific Railroad; Dr. George F. Kunz, President of the American Scenic and Historic Presentation Society; Gerrit Fort, Vice President of the Boston and Maine Railroad; Adolph S. Ochs, publisher of the New York Times; Joseph W. Harriman, President of the Harriman National Bank; H. H. Charles, President of the Advertising Club of New York; Senator Royal S. Copeland and many others.

It would have taken a stern critic indeed to have resisted the droll witticisms of J. Farrell McDonald in the role of the inimitable Corporal Casey.

Madge Bellamy was charming as the girl pioneer and George O'Brien, the appealing young Irishman from San Francisco, in the role of a pony express rider, won all hearts with his big smile.

Included in the cast are Charles Edward Bull, Will Walling, Fred Kohler, Cyril Chadwick, Gladys Hulette, James Marcus, Francis Powers, James Welch and many others.

Gothic Signs Miss Brent

Evelyn Brent, famous British screen star, has signed a contract with Gothic Productions, to star in a series of eight pictures, to be made by that company and released through F. B. O. The first story in which Miss Brent will appear is titled "The Prude" and comes from the pen of Julie Horne. Casting will commence in a few days.



Petite Mary O'Brien, who appears in F. B. O.'s "The Go-Getters."



BETTY COMPSON
In a scene from "The Female," a Paramount production.

Collections Show Increase

Reports on Admission Tax for 1923 Exceed Previous Year

Admission tax collections during the fiscal year ended June 30, last, showed an increase of $7,537,376 over the collections of the preceding fiscal year, according to a preliminary report just made public by the Commissioner of Internal Revenue. Collections during the year, the last to be made under the 1921 revenue law, totaled $77,712,523, as compared with $70,175,147 in the fiscal year 1923. Beginning with July, the admission tax applies only to admissions exceeding 50 cents.

The report also shows the collections from the capacity tax, repealed by the new law. A total of $1,623,361 was collected from this source, a reduction of $241,927 from the preceding year, when $1,865,289 was collected.

The total collections of the Internal Revenue Bureau during the fiscal year were $2,796,179,257, an increase of $174,434,029 over the $2,621,745,227 reported for the preceding year. Income taxes provided $1,841,579,316 of this, as compared with $1,691,089,534 in the preceding year, an increase of $150,669,782. The cost of operating the bureau, not including refunds of collections and taxes illegally collected, was $42,365,000, of which, however, more than $8,000,000 was for the enforcement of the prohibition and narcotic laws. The cost of collecting the tax was $34,132,000, or $1.22 for each $100 collected, as compared with a cost of $1.39 per $100 of collections for the preceding year.

Organized Phoenix Pictures

Ferdinand H. Adam, who recently announced he would reissue four special productions to independent exchanges, has organized Phoenix Pictures Company to distribute and release his product.

N. Y. Critics Join in Praising "Messalina"

"MESSALINA," the colossal Italian film conceived and produced by Enrico Guazzoni, known as the Griffith of Europe, and released in America by Film Booking Offices, opened at B. S. Moss' Cameo Theatre, New York, on Sunday, August 24, for an extended engagement. At 11 a. m. there was a crowd outside the Cameo; at noon the doors were closed. Crowds continued to storm the theatre all day, and the management was forced to close the door four times that day. The same capacity business continued all week. The New York newspaper critics were most enthusiastic in their reviews:

Mordaunt Hall of the New York Times, says: "Great throngs of people, stupendous settings and valiant exteriors are to be seen in 'Messalina.' The crowd scenes in this production are directed with wonderful skill. Those who find entertainment in motion picture spectacles will do well to view this one."

Mabel McElliott in the Daily News, says: "The crowd scenes in the Circus Maximus are stupendous."

Dorothy Herzog in the Mirror, says: "Thrilling chariot race in the big Roman arena . . .thousands of people in the many mob scenes that lend good atmosphere to the intensity of the drama."

Herbert Crooker in the Morning Telegraph, says: "Full house at opening. . .crowds thronged the lobby of the Cameo to enjoy the sensation of watching the love-maddened vampire of the Roman Empire, 'Messalina.'"

Don Allen in the Evening World, says: "'Messalina,' an Italian film, is just exactly what it has been advertised, a gigantic Italian spectacle! We have never seen a better chariot race scene in our picture-going career. Mob scenes would do credit to a Griffith or an Ingram. . .If you enjoy a huge spectacle, chariot races, frenzied mobs and wonderful photography, be sure you do not miss 'Messalina.'"

Fred J. MacIsaac in the Evening Bulletin, says: "Not since Cabiria has Italy sent to America such an ambitious photoplay as 'Messalina.' The film as a spectacle is remarkable."

Rose Pelswick in the Evening Journal, says: "'Messalina' has beautiful settings. . .thrilling chariot race."

Harriette Underhill in the Herald-Tribune, says: "'Messalina' rich in pictures and pleased audience. . .we enjoyed the big Italian spectacle. . .because it is interesting and full of made-on-the spot pictures."

"The Siren of Seville" Has Big San Francisco Premiere

THE world premiere of the Hunt Stromberg production, "The Siren of Seville," at the California Theatre in San Francisco last week resulted in a decided triumph in which the producer and Priscilla Dean shared equal honors.

The attendance exceeded the records for the past several months and as a gauge of the impression created by the picture Nat Holte of the California Theatre distributed "cards of opinion" through the audience and these cards when returned to the management unanimously endorsed the production with the words "excellent" and "great" predominating in the public's expression of opinion.

The newspaper criticisms without exception seconded the expressions of the audience and Hunt Stromberg who personally attended the opening returned to Los Angeles "satisfied and inspired," as he said, to make "A Cafe in Cairo," now under production, an even greater picture.

The tenor of the critical opinion of "The Siren of Seville" may be gained from the following excerpts from the San Francisco newspapers: "'The Siren of Seville' is a great success for the flashing star and the producer. Its flaming scenes of adventure, its battle of women, its bull fights, its true love story and its beautiful star made the occasion memorable.—Miss Dean is better suited than she has been in a long time."—San Francisco Chronicle.

"Hunt Stromberg has made a good picture for Priscilla Dean and Miss Dean has created an admirably beautiful heroine for him. The bull fight is very genuine and in true Seville style.—Believe me Senorita Priscilla I shall remain in The California as long as your picture is being shown," said Thomas Nunan, San Francisco's leading dramatic critic in The Examiner.

"As the fasinating Spanish girl in 'The Siren of Seville' Miss Dean's work is more fiery and vivid than anything she has done on the screen. It is a typical Van Loan story of the fast moving variety with a series of thrills, romance and pathos."—The Bulletin.

FOX NEWS
The Best on Earth —Covers the World



Scenes from "The Grandstand Play," an Emory Johnson picture, for release by F. B. O., with Johnnie Walker, Gertrude Olmstead, Jane Thomas and Tom Stanschi.

Sells More Territory

The balance of the territory for Cranfield & Clarke's Big Twelve are rapidly being closed. Ed. M. Hopcraft, general sales manager for Cranfield & Clarke, now on an extensive sales trip through the Middle West, has just closed a deal with R. G. Hill Enterprises, Inc., with headquarters at 1010 Forbes Street, Piitsburgh, Pa., for three of their exchanges to distribute in their respective territories Cranfield & Clarke's entire product for the season of 1924-25, which consists of twelve productions. The territories included in this deal are Western Pennsylvania and West Virginia, State of Michigan, excepting the northern peninsular, and Ohio and Kentucky.

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New Fox Educational

"Dancing Girls of India" Shows Favorite Amusement of India

The latest Fox Educational Entertainment, "Dancing Girls of India," released August 31, sets forth the favorite amusement of the Orient. Little nautch girls are the darling of hte tired business man in India. These girls are trained in danncing and music from the time they can follow a tune.

The picture shows scenes taken in the Shalimar, the Imperial Palace in Kashmir, photographed by a film camera for the first time. Some of the dances are religious, while others are of a comic nature. Peculiarly enough, most of the dance interpretations are made by the weaving of the arms and body; the feet moving slowly with the rhythm, but not being an important feature of the dance.

Rayart's New Serial

Production Work Started; First Episode October 15

W. Ray Johnston, president of the Rayart Pictures Corporation, announces the lineup of their new serial, "Battling Brewster," which is going into production at the Russell Studio in Hollywood.

The new serial will be produced by Imperial Productions, Inc., a California corporation, and will be directed by Paul Hurst, who has not only a great number of features but also a number of serials to his credit as director. Hurst will best be remembered in serials by his direction of "Lightning Bryce."

The story is an original one by Lewis Weadock, a writer for some of the best magazines. The continuity is being done by George Pyper. The star will be Bruce Gordon, who has had the hero role opposite Ruth Roland in Pathe's two serials.

"Battling Brewster," which will be issued in fifteen episodes of two reels each, will be released by Rayart on October 15.

Wins Beauty Contest

Miss Peggy Montgomery, who is co-starring with Pete Morrison in a series of six five-reel western productions for Big Bill Steiner, has won first prize at Venice in the bathing beauty contest. This has been one of the most important beauty contests held in California in years.

Addition to Cast

A wire from the Coast announces that C. B. C. has added Phyllis Haver and Lloyd Whitlock to the cast of "The Midnight Express," the third in the series of eight Columbia Productions. This makes a very strong company to support Elaine Hammerstein in the leading role. George W. Hill, who will direct this picture, is taking his company out on location early this week to begin work on this picture, which, it is predicted, will be equal in every way to the "Foolish Virgin," the first Columbia picture starring Elaine Hammerstein.

C. B. C. Announces Cast

The cast of "Women First," the fourth of the Perfection Series, just completed and on its way to the East, is as follows: Eva Novak, William Fairbanks, Lloyd Whitlock, Lydia Knott, Bob Rhodes, Bill Dyer, Meta Sterling, Max Ascher, Andy Waldron, Dan Crimmins, Bill Carroll, Jack Richardson. This story is one of a Kentucky family in which Eva Novak does some very excellent riding in substituting for a missing jockey.



MOLLY O'SULLIVAN

Cosmopolitan player in "Janice Meredith" who has retired from the Charlot Revue to return to England. She will resume her picture work in London.



EDITH THORNTON

Big Drive on Picture

National Advertising for "Never Say Die" Starring Douglas MacLean

Douglas MacLean's Eastern Representative, Frank C. Payne, under whose direction the advertising and exploitation campaigns for all of Douglas MacLean's productions are carried on, plans extensive national advertising for the star's latest comedy triumph, "Never Say Die."

This advertising was inaugurated with four back-cover advertisements in Moving Picture Stories, with aggregate 400,000 national circulation. Beside these and other advertisements planned, Mr. Payne is cooperating in the exploitation of "Never Say Die" with first-runs throughout the country, the results of which are attested by the vast number of tie-ups obtained in all these showings and the record-breaking performances already turned in at Los Angeles, Detroit, Kansas City, Baltimore, Oklahoma City and Washington.

Elvey's Second For Fox

Maurice Elvey, the noted English director, who has been added to the staff of Fox Film Corporation, having completed "My Husband's Wives," starring Shirley Mason, has started to work on the script of his second picture for Fox. It will be "Curly Top," one of Thomas Burke's celebrated Limehouse stories and Shirley Mason will be the star.

Edith Thornton Risked Her Life to Win Her Spurs in Stardom

By TOM WALLER

"JUDGE not a man's strength always by the size of the biceps in his arms or the sinews in his thighs." That at the most is a miserable attempt at quoting that eminently antiquated philosopher, Socrates. Substitute "man's" for "woman's" and then look at the photographic cut next to this story of Miss Edith Thornton. The cut gives you an idea and meeting her in person substantiates the impression. The impression is at the height of accuracy until you shake hands. And then! Wow! Aren't looks deceiving!!!

Miss Thornton possesses a grip which well nigh minimizes the vise-like maul of her chief, Big Bill Steiner. And she possesses an aesthetic figure and oval face and everything exteriorly which would "once-over" her in the delicate constitution class.

But Miss Thornton, like her husband, Charles Hutchison, daredevil of the screen, is not to be outdone by any woman and by but few men when it comes to doing a "little" stunt before the camera in which she may risk her life.

Consequently, Miss Thornton has always led an athletic life. She had to because in the greater part of her screen career she was co-starred with, and thus had to compete with, her husband.

Nearly Lost Their Lives

Three years ago Miss Thornton and Hutch nearly lost their lives. They were speeding on a motorcycle and intent upon spanning they never got on the other side because the fifteen-foot orifice of a deep gorge. But the vehicle upon which they were riding plunged headlong, to be gored by sharp rocks on the floor of the chasm. When camera men and members of the cast peered over the edge they found this young couple making an heroic effort to regain a standing posture. Hutch's shoulder was broken and his wife's face was paralyzed.

Although the shoulder frame knitted together, Miss Thornton believed she would never again be able to appear in films, since it then seemed that her injury was a permanent one. A little over two years passed after the accident when this actress was pronounced actually cured by her physicians who had maintained vigilance over her.

Miss Thornton went back to the movies. She was signed up with her husband for a repetition of the dare-deviltry which her injury had temporarily caused her to abandon. She was half way through that series when Big Bill Steiner called a halt.

Jumping off ships in the dead of night, hanging onto telephone wires, leaping from roof to roof in a Bowery gunfight and taking countless other risks were accomplished by her with all of her old daring and reckless abandon. But her resumption of these activities after the near fatality had a tendency to unnerve Steiner. He discussed the subject from time to time. It would be no easy matter to duplicate such a running mate for Hutch.

Then Big Bill got his inspiration. With her poise and beauty Miss Thornton would be just as big a hit in society roles. So Steiner set into action a plan which has resulted in Miss Thornton joining the movie constellation.

Those are the circumstances, or fate if you would so call it, resultant in Miss Thornton occupying a throne of her own in the industry. Literally, however, she became a star through the hardest kind of work. And now she is starring in just the opposite extremity of the field in which she began her career.

October will witness the release of her first starring vehicle. It is in a Steiner production titled "Virtue's Revolt," the first of a series of four society starring vehicles she is making for Big Bill.

Miss Thornton will spend the next three weeks in New York City purchasing gowns for her next picture, "On Probation," which, Steiner promises, will be most lavish in its display of magnificent sets and costly wearing apparel.

Is Lead For Shirley Mason

"The Star Dust Trail," an original story by Frederick and Fanny Hatton, has been put in production at the Fox West Coast Studios with Shirley Mason as the star. This picture succeeds "My Husband's Wives," which has just been finished under the direction of Maurice Elvey, with Bryant Washburn playing opposite Miss Mason.



Scenes from Associated Exhibitors Release, "The Price of a Party"



Buddy Roosevelt in "Biff Bang Buddy," a Weiss Artclass Picture

Accidents to Stars Cause No Halt at F. B. O. Studio

DESPITE the recent accidents to Fred Thompson and Dick Talmadge, as a result of which these young stars will be incapacitated for several weeks, production activities show no sign of waning at the Film Booking Office studios in Hollywood," said J. I. Schnitzer, vice-president of the company. "F. B. O.'s own production units, together with those of prominent independent producers, are keeping the big plant at Gower street and Melrose avenue humming at a livelier pace than ever before in its history.

"Emory Johnson has started the third week of work on his big baseball melodrama, tentatively titled 'The Grandstand Play,' for which F. B. O. is arranging one of the biggest exploitation campaigns in the history of the show business. The cast includes Tom Santschi, Johnnie Walker, Gertrude Olmstead, Jane Thomas, David Kirby and Dickie Brandon.

"Larry Semon began work on his second three-reel comedy this week and B. P. Schulberg, another of the independents at F. B. O. started 'The Triflers.'

"Del Andrews is on location with his 'Go-Getters' company, co-starring George O'Hara and Alberta Vaughn. Episode number four of the George Marion stories is being filmed.

"Another group of producers will launch their first F. B. O. production this week when 'Hard Cash' gets under way. The producers are Associated Arts Corporation, in which the leading spirits are Ludwig Erb and O. E. Goebel. Harmon Weight is directing. Kenneth Harlan and Madge Bellamy will be starred, with Mary Carr playing an important part.

"Still another production to get under way this week is the Harry Garson company, starring Lefty Flynn, the famous Yale athlete and screen celebrity, in a series of outdoor attractions. The first will be 'The Forgotten City.' Mr. Garson will direct.

"Fred Thomson has completed 'Thundering Hoofs,' on which he was engaged when he was hurt, and Dick Talmadge has finished the Carlos Production, 'Stepping Lively.' F. B. O. is preparing a big melodrama which will be produced under the general supervision of B. P. Fineman."

Eschmann Promoting Sale of First National Accessories

BELIEVING that the amount of business done by the exhibitor on any motion picture which he shows depends to a considerable degree upon the amount of posters and other exploitation accessories which he uses and the manner in which they are displayed or distributed, E. A. Eschmann, general manager of distribution for First National Pictures, has devised and put into execution a scheme which will increase the sales of First National posters, heralds and other accessories.

To stimulate poster clerks in the various branch offices to effect as large sales as possible on the accessories, Mr. Eschmann has placed the company's poster clerks under a bonus system so that the clerk who is instrumental in increasing sales will be rewarded by increased compensation. The poster clerk's salary remains the same as heretofore, but for any fixed period in which the sales are increased over those of the same period last year, he will receive a certain percentage of the increase.

In explaining the reason for this step, Mr. Eschmann said that the purpose of the bonus was to benefit exhibitors and First National alike—not through the sales of advertising accessories, for these are sold practically at cost, but to benefit both by drawing increased patronage into the theatres showing First National pictures. The exhibitor will derive a greater revenue from the pictures, making it possible for him to increase the amount of his rentals, on certain productions at least, to a sum more equitable to the distributing company.

Working on New Picture

Edwin Bateman Morris's popular novel, "The Narrow Street," is rapidly being completed at the Warner Bros. West Coast studio, from an adaptation by Julien Josephson, who is now working on the script of Owen Davis' celebrated stage play, "How Baxter Butted In." William Beaudine, who recently finished "Cornered," is directing.

Dorothy Devore is co-starring with Matt Moore. David Butler, Kate Toncray, Tempe Pigott, Madame Sultewan, and George Pearce are also in the cast.

May Direct "Last Frontier"

Ince May Take Megaphone—Camera Work to Begin Soon

Thomas H. Ince may direct "The Last Frontier." This announcement was embodied in a statement from the Thomas H. Ince Studios, that camera work will begin soon on the main sequences of the film version of Courtney Ryley Cooper's widely read novel.

The story of "The Last Frontier" revolves around the laying of the first great transcontinental railroad, and the fight made by the pioneer men and women of the sixties as they pushed that road through the heart of the vast buffalo lands. Many historical characters, including "Buffalo Bill" Cody and General Custer, are woven into the central theme; which with the tender and intimate love story of Tom Kirby and his sweetheart, offers a thrilling romance of adventure and action.

The climax of the story is a buffalo stampede. The filming of these great scenes are already an accomplished fact, having been shot in Wainwright National Park at Alberta, Canada, through special permission obtained from the Canadian government.

Berman on Vacation

Harry Berman, sales manager of F. B. O., is vacationing in Atlantic City. Mr. Berman left New York City last week and expects to remain at the seaside resort for ten days.



Carl Laemmle, President of Universal, and Andre Herriot, Premier of France, Discuss Films



Scene from William Fox's Imperial comedy, "The Pinhead," with Clyde Cook.

Mack Sennett Busy

Four Units Now at Work on His Lot on the Coast

Under the supervision of F. Richard Jones, four different units are at work on the Mack Sennett lot. The first of these is the Mack Sennett Star Series unit, assigned to produce straight comedies, with a strong love injected into the action. Ralph Graves is one of the featured players of this unit.

Second is the Ben Turpin unit, programmed to make burlesque and satire—the first of these, recently finished, being "Romeo and Juliet" and "Three Foolish Weeks," "The Virginian" is now in production. The Mack Sennett Comedy group, under the direction of Del Lord, will continue as before, with slapstick comedies featuring Sid Smith, Billy Bevan, Vernon Dent, J. J. Richardson, Madeline Hurlock, Andy Clyde and Tiny Ward.

Harry Langdon, former vaudeville star, heads the fourth unit, which under the direction of Harry Edwards will produce "situation" humor on the lot. These comedies will contain pathos intermingled with slapstick, like those of Mabel Normand.

Fraudulent Operations

Lou E. Holland, president of the Associated Advertising Clubs of the World, has sent out to civic organizations throughout the country a statement reviewing the progress made by Will Hays in clearing fraudulent operations in the motion picture industry. In this crusade Hays has worked through the National Vigilance Committee, the Better Business Bureaus and the volunteer vigilance organizations co-operating with the A. A. C. It is suggested that these community units could save, in many instances, much time and money by using these mediums for investigating purposes.

"Peter Pan" to Play 250 Theatres Day and Date

THE flood of inquiries from exhibitors concerning the release date of the Paramount production of "Peter Pan" are answered in the statement from S. R. Kent, General Manager of Distribution, who says:

"'Peter Pan' will be released the week of December 28, and will play simultaneously in two hundred and fifty theatres throughout the United States.

"The same careful consideration that induced Betty Bronson to play the title role will be exercised in the selection of the other principals. It is anticipated that by the time Director Brenon is ready to go into active production of this vehicle the entire cast will be organized.

Prints Will Be Ready

"Although the contemplated shooting schedule for 'Peter Pan' has not been fixed rigidly, in order to allow Mr. Brenon to proceed without haste, sufficient time has been allowed to guarantee that the two hundred and fifty prints required for the day and date release on December 28 will be ready and will go into the two hundred and fifty major theatres preceded by the intensive sort of national advertising that went before 'The Affairs of Anatol'—several years ago—when it was played simultaneously in over two hundred theatres on its release day.

"In the December 27 issue of The Saturday Evening Post, which reaches every news-stand in the country three days before the picture is shown, a two-page spread in colors will announce exhibition of the classic by carrying a complete list of those two hundred and fifty houses which will show the production during the week that includes the New Year holiday.

Optimism Reigns

"This medium will be reinforced with a single page display in The Ladies Home Journal on January 1, and by the combination of both papers about seven million people will be reached in their homes making a climax to the publicity and advertising which will proceed with the production of the Barrie story.

"The personnel of the Paramount Exploitation department under the direction of Claude Saunders will so organize their field work that in the required two weeks before release the entire body of skilled advertising and publicity men will attune their efforts to carrying out in other ramifications the propaganda that has been released through the advertising and news columns.

Territory Selling Fast on Second Series by Banner

MARKED improvement in conditions in the independent field was noted by Samuel J. Briskin of Banner Productions, Inc., who returned early this week from a short sales trip through New England and Pennsylvania.

Mr. Briskin's trip, which was very successful, was made on behalf of Banner's second feature series, to be produced by Ben Verschleiser on the Pacific Coast, and he was especially enthusiastic over the reception accorded "Empty Hearts," the initial film offering of this series.

Advertising Campaign

"I was distinctly impressed," said Mr. Briskin, "by the fact that every exchange man I talked to was in most optimistic mood in decided contrast to a month or six weeks ago. Practically all of them were looking forward to a Fall season of unusual activity nd were making their plans accordingly. I believe that many sales will be recorded within the next thirty days in territories that have been hanging back all summer.

"Everywhere I went with "Empty Hearts," the first of the Ben Verschleiser pictures, of which Banner will release at least four, it was not a question of trying to make a sale, but rather of selecting the best exchange organization to handle the series in that territory."

Report Many Sales

Sales were reported by Banner Productions, Inc., following Mr. Briskin's return, of the Verschleiser pictures for the following territories: New York State and Northern New Jersey to Dependable Exchange Inc., 729 Seventh Avenue, N. Y.; New England to Federated Film Exchange Inc. of New England, 46 Piedmont Street, Boston, Mass.; Eastern Pennsylvania and Southern New Jersey to De Luxe Film Company, 1318 Vine Street, Philadelphia, Pa.; and Washington, D. C. to the DeLuxe Film Company of Washington, D. C.

FOX NEWS
The Best on Earth —Covers the World



Scenes from Benny Leonard's "Flying Fists" Series, released by Ginsberg and Wilk

1st National Reports Biggest August Bookings in History

FIRST NATIONAL officials are anticipating one of the most prosperous years in the history of the film industry. They base their optimism upon the volume of bookings which have been pouring into its office during late July and all of August, the greatest, for the time of the year, in the company's history.

"Exhibitors recognize the high quality of recent First National pictures," said E. A. Eschmann, general manager of distribution, in commenting on the volume of summer bookings, "and all of them are holding time for our product. Our offices are swamped by the bookings pouring in. The volume of business is considerably in excess of that at this time of year for any other season in the history of First National. And the bookings are far from having reached their peak yet.

"Sizing up the situation as it is developing in the booking situation in our own offices, the coming season is going to be a highly prosperous one—the most prosperous of any. Our list of specials, such as 'The Sea Hawk,' 'Secrets' and 'Abraham Lincoln,' have been extensively booked and new contracts are coming in at a rapid rate. The specials will be played at increased admission prices.

"Bookings on the rest of our product, designated by us as Pace Makers because of our confidence that their quality will set the pace for the industry for the coming year, are also greatly in excess of previous summers and increasing in volume daily.

"Open market contracts on the entire list of First National releases are exceptionally heavy. The pick-up in business is due, in my opinion, to three causes—increasing prosperity throughout the country, the increasing excellence of our product, which the industry recognizes, and the settled and thoroughly understood sales policy of our Distribution Department."

Warner Promises Completion of 1924-25 Pictures by February

OF especial interest to the trade for the past ninety days have been the unusual activities on the Warner Bros. lot in Hollywood. With three and sometimes four companies working at the same time each week recently has brought the announcement that another production has been finished.

Not a little of the "high speed" has been expended on the completion of the last four or five pictures on the 1923-24 schedule, including "How to Educate a Wife," "Being Respectable," "Cornered," "Lover's Lane," and "The Tenth Woman." But even more important is the progress which has been made on the productions scheduled for 1924-25.

H. M. Warner, who is personally in charge of production at the Coast, is responsible for the statement that by February all of the twenty productions planned for 1924-25 will have been completed and prints placed in the hands of the various distributors throughout the country. "Our big push—as big as is possible without sacrificing our high standards of excellence in production," he says, " is in accordance with a determined plan we have made which will be of great benefit to our distributors and the exhibitors they serve in the future.

"About the first of the year I expect to be in New York in conference with my associates in the business with the 1924-25 stuff pretty well behind me and a mind clear for the consideration of what we will do in 1925-26. When I leave New York after that visit it is our intention to have these newer plans definitely formulated and immediately upon the completion of our 1924-25 pictures in February we will get under way with 1925-26 productions.

"This will mean that a half dozen or more pictures for '25-26 will probably be ready for exhibition before we even make any general announcement of what we are doing—and when we finally announce our complete '25-26 schedule and begin to sell it we'll have practically everything ready to show."

Pathe Program

Two Mack Sennett Comedies Included for Week of September 14

Mack Sennett has two comedy releases on Pathe's program for the week of September 14, supported by a bill of mixed subjects, including a Hal Roach comedy featuring Charley Chase.

The first of the Sennetts is a Harry Langdon two-reel comedy entitled "The Luck of the Foolish." The production was directed by Harry Edwards under the supervision of F. Richard Jones. Marceline Day, Madeline Hurlock and Frank Coleman support Harry Langdon in this picture.

A Ben Turpin Comedy, "Three Foolish Weeks," a burlesque on the Eleanor Glynn story of "Three Weeks," is one of the features of the weekly program. Ed Kennedy and Reggie Morris are responsible for the direction of this comedy which carries a cast consisting of Ben Turpin, Madeline Hurlock, Billy Bevan, William Lowery and Judy King.

In addition to the two above mentioned productions, Pathe will also release a Hal Roach comedy featuring Charley Chase entitled "Outdoor Pajamas." One of the chapters of the Pathe serial, "Into the Net," is scheduled for release for the week of September 14. Pathe Review No. 37 includes: "The Fawn That Forgot," "The Makin's of An Artist," "Port of Oporto."

"In the Good Old Summer Time" is the animated cartoon comedy of the Aesop's Film Fables series.

Lists Universal Feature

"The Slanderers" Scheduled for Release During September

Al Lichtman, general manager of exchanges for Universal, announces that Universal in addition to the regular Jewel and Western feature productions scheduled for release in September, will put out a Universal Special during the current month. It is "The Slanderers," a feature production made by Universal from "The Judgment of West Paradise," a story by Velma Clark.

The Special was directed by Nat Ross, one of the most promising of Universal's younger directors.

Johnny Walker, Gladys Hulette and Billy Sullivan are featured in the production. Others in the cast are George Nichols, Edith Yorke, Philo McCullough, Margaret Landis, Jackie Morgan and Turner Savage. The picture was adapted by Harvey Gates.



ALBERTA VAUGHN
Star of F. B. O.'s "Go-Getters" in her latest one-piece bathing suit.

F. B. O. Active Abroad

Edna Williams Opens Offices on the Continent

Edna Williams, foreign sales manager of F. B. O., was sent abroad by the organization early in May to survey conditions affecting the industry in the various foreign countries. After a short stay in London, she proceeded to the Continent where, after an extensive study of foreign film conditions, she realized that the time was ripe for opening permanent offices in the more important film centers.

She made Paris her headquarters and at present is arranging for opening an office in that city, which will take care of F. B. O. sales in Southern and Eastern Europe, as well as in Asia Minor. After the completion of her work in France, Miss Williams plans to go to Berlin, where another office will be opened to take care of the entire Central European territory, including Russia, which is beginning to open up at this point.

Miss Williams will also visit Rome, Vienna, Prague and Copenhagen before returning to the States.

Pathe Review Announces Radical Change in Policy

STARTING with the release on October 5 of issue No. 40, Pathe Review will inaugurate a policy of unusual interest. Under the newly adopted policy it will take on an individuality and feature quality in each of its issues heretofore missing.

This is to be accomplished by incorporating in successive issues of Pathe Review feature subjects. These feature subjects aggregating in most instances two and three thousand feet will be so divided as to admit of insertion as serial instalments in successive numbers of the Review. Thus a wide range of highly interesting feature subjects will be covered completely and comprehensively instead of being dismissed with a brief presentation of a few hundred feet.

Accompanying each instalment of the feature series will be two or three other subjects as heretofore. The new policy retains in composite form all the diversity of interest marking the Pathe Review formerly, but lays special stress in both quality and length on one of the subjects presented in each issue.

The program of releases has been arranged so to provide the exhibitor with a different feature series each week over a period of a month. Under this arrangement the first instalments of four different feature series will be made available during October. The second chapters of each of the same four feature series will be released during November, this plan of release being continued until each of the initial feature series is completed, when new features will be entered on the program. It is planned in this way to give the exhibitor a variety of feature subjects to select from in the course of a single month's time, with succeeding numbers of each feature series coming frequently enough on the release program to sustain interest.

Sufficient feature material has already been assembled to provide for the next eight months' schedule of Pathe Review releases. This material covers an unusually wide array of subjects, as is evidenced by the following partial list:

"The White Indian Series." The first instalment of this series will appear in Pathe Review No. 40, to be released on October 5. This series will present exclusive and official pictures of the Richard Marsh Expedition to Darien Jungles and of the discovery of the White Indian race.

"The American in Pathecolor" series. At length America's principal cities in all sections of the Union are to be shown in motion pictures on the screen finished in the famous Pathecolor process.

"Keeping Fit" series. This group of pictures has been prepared by Dr. C. Nard Crampton, director of physical education in the New York Schools.

"The History of Fashion" series.

"Hunting Wild Game in India" series. The views were filmed during the recent expedition to India headed by Col. J. C. Fannthorpe of the American Museum of Natural History.

"Tracing the Origin of Man" series. This group contains the official and exclusive picture record made by Roy Chapman Andrews in Mongolia during the recent American Natural History Expedition.

"Secrets of Nature" series. An exclusive group of views of animal life filmed under the direction of scientists of the British Museum.

"The Prettiest Girl I Know" series.

"Building the Right Home" series.

P. D. G., Inc., Preparing

Seeks Physical Distribution of Product on Flat Service Basis

P. D. G., Inc. (Producers Distributing Guild), the new distributing organization announced by Arthur N. Smallwood, will not get into active operation with the beginning of the 1924-5 season as previously anticipated due to the lack of available physical distribution on a flat service basis.

Arthur N. Smallwood, president of the company, says: "The P. D. G. plan of distributing pictures embraces certain revolutionary reforms including the segregation of physical distribution and selling; sales on a graduated commission basis dependent upon value of individual booking; maximum advertising and exploitation through newspapers and trade press; remuneration to the sales organization based upon a percentage of commissions allowed the home office by producers, and last but not least, the absolute elimination of block booking.

"We have definitely provided for the production and release during the season of a group of Pyramid Productions, four Ray C. Smallwood Specials and a series of four additional specials to be filmed from best sellers from the pen of one of America's leading novelists. Added to this list, fourteen other productions have been tentatively arranged for from outside sources.

"Speed Spook" Sale

The latest sale on "The Speed Spook," Johnny Hines' latest feature, is to Ludwig Film Exchanges, Film Building, Milwaukee, Wisconsin, for the Wisconsin territory, according to C. C. Burr, managing director of East Coast Films. This sale was consummated this week by Sales Manager W. Wilkerson.





Scene from "The Cyclone Rider," a Fox production.

Story of Floating Cabaret Capitalized by Universal

ONE of the most unusual stories that ever cropped up in the newspapers last week engaged the attention of New Yorkers and perhaps the entire country, and by a strange coincidence showered Universal with columns of unexpected but highly acceptable publicity for "Wine," a forthcoming Universal Jewel release.

It was the story of the mysterious floating cabaret, a converted ocean liner supposedly hovering off the Long Island shore, beyond the twelve mile limit, and constituting itself a place of revelry and liquid joy. The story was a "beat" in one of the big New York dailies, supposedly "discovered" by one of their staff reporters. Other papers jumped at the story.

Universal heads saw in the story then on every tongue the possibility of a great tie-up. They remembered the "floating cabaret" scenes in "Wine" and decided to capitalize the story to boost the picture. Therefore, the next day each New York daily carried an intriguing ad purporting to be signed by "Captain of the Twelve Mile Limit Cafe."

The stunt worked wonderfully. But the public and the newspapers immediately jumped to the conclusion that Universal had actually "planted" a sea-going cabaret somewhere in New York waters. The Universal home office was besieged by reporters, revenue agents and thirsty New Yorkers.

The papers seized upon the Universal angle of the affair to give new zest to the story, printing pictures from the stills of "Wine," showing the exterior and interior of the "ship cafe" as depicted in the picture. News agencies sent out stories all over the country. Picture agencies used the Universal stills as news pictures to illustrate the story.

R. H. Cochrane, vice-president denied that Universal had had more to do with the story than take advantage of the chance for a tie-up.

The story "blew up" last Saturday morning when the daily which had started it printed a complete denial and a confession by the reporter that the story was a fake and a figment of his own imagination.

1,500 Copies Sold

First National's "The Sea Hawk" can break other records than box office receipts. This was proved at the first performance of the Boston engagement at Symphony Hall when approximately 1,500 copies of Grossett & Dunlap's low priced reprint of Rafael Sabatini's novel were sold.

This figure is said to break the record for number of copies sold of a novel from which a photoplay had been made at any screening of a picture at any theatre any place in the world.

Storm Back With Fox

Jerome Storm is back on the directorial staff of Fox Film Corporation. He started work last week on the second starring picture for Edmund Lowe. "The Brass Bowl," from the novel by Louis Joseph Vance. Storm made "St. Elmo," which was released by Fox as a special last year and directed several other productions in previous seasons.

Call It Diverting

New York Critics Like Colleen Moore's "Flirting With Love"

Colleen Moore's new First National picture, "Flirting With Love," captured the critics on the New York daily newspapers upon its showing at the Strand Theatre last week. They credit Miss Moore with a personal triumph and First National with presenting a picture which is highly dramatic and entertaining, well cast and directed.

"We enjoyed it more than any picture for a long time," wrote Quinn Martin in the Morning World.

"Something new for the versatile Miss Moore," wrote Louella O. Parsons in the American. "It gives her a chance to show her ability both as a dramatic actress and a comedienne and this talented young actress is not in the least daunted by them—the type of picture that the public seems to like and I have no doubt it will bring many shekels into the coffers of First National."

Dorothy Herzog in the Mirror: "Colleen Moore frisks and frolics through the picture with dizzy spontaneity."

"Colleen Moore is as good as she could possibly be as the young actress who flirts with love," wrote the critic of the Tribune and Herald.

The Sun: "Ingenious of plot and marked by the bright and smiling face of Colleen Moore."

Telegram and Mail: "The picture has an appeal distinctly alluring."

Two in September

Cranfield & Clarke Will Release Two Features This Month

Adhering to their new policy of distribution to release two productions every month, Cranfield & Clarke announce that two for the month of September are now ready for release. The first one is "Strangling Threads," starring Alma Taylor, the accomplished English actress. "Strangling Threads" was adapted from the famous stage play, "The Cobweb," by Leon M. Lion and Naunton Davies, and directed by Cecil M. Hepworth.

The second production is "A Soul's Awakening," starring Flora Le Breton, who has made such rapid strides to fame recently in the leading role opposite Lionel Barrymore in "I Am the Man." Prior to that Miss Le Breton appeared in a featured part in "Another Scandal." Cranfield & Clarke will continue to release two features every month. One picture on the first of each month and the second one on the fifteenth of the month.

Completes First of Series

Rayart Pictures Corporation announces the completion of the first of a series of special productions for distribution on the Independent market, the first release being "The Street of Tears," a six-reel production directed by Travers Vale with a supporting cast, including Tom Santschi, Marguerite Clayton, Barbara Tennant, Gordon Griffith and George MacQuarrie.

This is the first of four productions to be distributed every three months through the Rayart offices.

"The Street of Tears" is described as a story of the lights and shadows of a great city.

Completing Star Cast

Next Banner Production Will Have Patsy Ruth Miller and Lou Tellegen

Casting is being rushed on "Those Who Judge," the third feature offering in the Banner Big 4 Series, directed by Burton King, of which the first two were "The Truth About Women" and "The Man Without a Heart," according to an announcement by George H. Davis and Samuel J. Briskin, directing heads of Banner Productions, Inc. Camera work is scheduled to begin during the second week in September at the Whitman Bennett Studios in Yonkers, N. Y.

Heading the all-star cast will be Patsy Ruth Miller and Lou Tellegen, with Flora Le Breton, Mary Thurman and Walter Miller included in the list of the balance of the talent. Contracts with other prominent artists will be concluded before the end of the week, which will complete the cast of box office names.

The picture is a society melodrama, with a strong romantic interest and is based on the popular novel by Margery Land May, author of many screen successes, originally entitled "Such As Sit in Judgment," which has had a wide sale in the United States and Great Britain.

Books "Fire Patrol"

Chadwick Pictures Corporation are in receipt of advice from First Graphic Exchanges, Inc., which is distributing the Chadwick 9 in upper New York, that it has booked "The Fire Patrol" in the Mark Strand Theatre, Albany, and in the Troy Theatre, Troy, N. Y. The Troy is also a Mark Strand theatre.

Goldwyn Signs Colman

Samuel Goldwyn announces that he has just signed a contract with Ronald Colman to appear under his banner for five years. Colman sprang to over-night fame in his first picture appearance in "The White Sister" and has just completed work in the Samuel Goldwyn-George Fitzmaurice production, "Tarnish," released by First National. Colman was also loaned to Constance Talmadge by Mr. Goldwyn for her picture, "Heart Trouble."



Charlotte Merian and James Morrison in a scene from Vitagraph's "Captain Blood."

Sign to Produce Witwer's Famous Base-Ball Story "There's No Base Like Home"

MAX COHEN, general manager of Stadium Pictures, Inc., and Tom North, closed the deal with John J. McGraw of the New York Giants and Charles Comiskey, of the Chicago White Sox, whereby they will produce W. C. Witwer's famous base-ball story, "There's No Base Like Home" in nine parts (or innings) of two reels each (and each "inning" a separate and distinct story) on the coming European trip of the Giants and White Sox.

John W. Noble will direct and supervise and the first inning will take place at Polo Grounds and include the World's Series providing, of course, that the Giants win the National League pennant and that seems certain at the present time.

The next inning will take place on the trip en route to England and the succeeding innings in England, France, Germany, Italy, Belgium, Ireland and Scotland, thus completing the entire set of nine innings and each in a different locale with different local celebrities at the game as well.

The entire membership of the Giants and the White Sox as well as world-wide known sport writers and magazine men who will accompany the aggregation, will work in different sequences of the series and the backgrounds and settings will, of course, be different in each inning as each will be taken in a different country. Witwer's famous pitcher Ed Harmon will be played by a star comedian whose contractural arrangements prevent mention of name at present time; however this will be announced later in conjunction with the entire cast and releasing concern. The company will be under the management of Tom North during the tour and the series of pictures will be under his presentment.

"U" Short Product Strong in Features for Early September

UNIVERSAL'S short product release for the current week features another Jack Dempsey—"Fight and Win" picture. This time it is "Bring Him In," the sixth two-reeler in the series, and hailed as one of the best in the bunch.

"Bring Him In" was directed by Earle C. Kenton, who has directed many successful screen comedies during the last two or three years and who alternated with Jess Robbins in handling the Dempsey unit. The picture was made in San Francisco and shows Jack Dempsey as a member of the Frisco police force.

Playing opposite him are Hayden Stevenson and George Ovey as his fight manager and sparring partner respectively, Frank Hagney and Chuck Reisner as the opposing fighter and his manager, and Harry Lorraine and Otto Lederer in important roles. The leading woman is Florence Lee. Gladys Verden also has a part.

Another strong feature on the Universal schedule for the week is a one-reel Universal comedy featuring Bert Roach, supported by Alice Howell and Billy Bletcher. It is "That's the Spirit" and is a howling take-off on the scientific attempts to photograph ghosts. William H. Watson directed it and made it one of the best comedies Universal has put out in some time.

There also is another comedy on the schedule, "Traffic Jams," a Century comedy featuring Harry McCoy and Hilliard Karr. It was directed by Edward Luddy and is a laugh-riot, advance reports indicate.

"Flames of Hate," Chapter Two of "The Iron Man," Universal's current serial, starring Albertini, celebrated European stunt man, also is being released this week.

Universal is also releasing the Tempest Cody series of two-reel westerns made several years ago by Marie Welcamp. This series was immensely popular when first released. Its reissue is due to request on the part of many exhibitors looking for punchful two-reel subjects. "Tempest Cody Gets Her Man," is the title of the one released this week.

International News 73 and 74 includes the latest scenes of the Prince of Wales, the Round the World fliers and of the great international horse race between Epinard, the French favorite and Wise Counsellor, the American entry and winner.

Arrow Closes Contract

W. E. Shallenberger announces the completion of negotiations he started on his recent Western trip, with Greater Features, Inc., Seattle, Wash., for the distribution of 32 Arrow releases, including "Gambling Wives," twenty-six "Arrow-Great Westerns," starring Ben Wilson, Dick Hatton and Yakima Canutt, World's Champion Cowboy, supported by Marjory Daw, Mildred Harris, Violet La Plante, Marilyn Mills, Neva Gerber and the two most highly trained horses on the screen, "Star" and "Beverly," four "Pinto Pete" Stunt Series, starring Ashton Dearholt, supported by Florence Gilbert, and the Arrow novelty featurette, "Mysteries of Mah Jong." These are for Washington, Oregon, Montana, Colorado, Utah, Wyoming, New Mexico and Alaska.



The Play, From The Picture Angle

By Robert G. Lisman

"THE WEREWOLF," a comedy by Gladys Unger, presented by George B. McLellan at the 49th Street Theatre on August 25.

This play will doubtless prove one of the season's choicest morsels, but not for pictures. The motion picture censors would consider "Rain" a Pollyanna production in comparison to "The Werewolf." I cannot go into the details of the plot here.

"THE EASY MARK," a comedy by J. Larric, presented by The Independent Theatre, Inc., at the 39th Street Theatre on August 26.

In the first act "the easy mark" is promoted by local oil land sharps. In the second act he reluctantly admits the promotion. In the third act he successfully promotes the promoters to the tune of a hundred and ninety thousand dollars,—but just before the final curtain, "the easy mark" (to prove that he is not cured) is about to be promoted by a mining expert. Technically this play has all the ingredients necessary to make a picture. It has action, speed, suspense, "mother stuff," humor and even love interest; but what picture audience could tolerate a hero who is as much of a fool as "the Easy Mark?"

"NO OTHER GIRL," a musical comedy presented by A. L. Jones and Morris Green in association with A. H. Woods, at the Morosco Theatre, on August 13th.

Picture editors take notice. "No Other Girl" has so many new gags suitable for sub-titles as the one at the Morosco Theatre. The plot is No. 332. You know the one where the small town bum makes his home burg a metropolis. William Sully, the world's best and fastest whirlwind dancer, is in this production. If a speedy enough camera can be found his antics should be worth while filming.

"HAVOC," a drama by Harry Wall, presented by the Shuberts at the Maxine Elliott Theatre on September 1st.

This is the best picture material offered so far this season. It is a story of a real vampire—not just a "vamp." A man attempts to kill his best friend for love of her and when he only blinds his pal he commits suicide. All of which leaves the lady cold. It will make the best of them weep. The tale has a war background but it is too fine and original a story to let that make any difference.

Fox Has Many Exploitation Novelties to Aid Showmen

IN line with a policy to give the exhibitor every possible aid in the presentation of Fox Specials during the season of 1924-25, Fox Film Corporation has prepared exploitation novelties and special business pulllers for nearly every production. These novelties have been manufactured and will be distributed to exhibitors at a nominal cost, saving them time and expense of preparation and giving them the advantage of trained publicity minds.

For instance, on "The Man Who Came Back" there have been prepared three distinct novelties. One is a duplicate of a long railroad ticket entitling the bearer to one trip between the points represented in the picture. The printing is so worded, however, as to contain strong selling copy. Another interest compelling novelty on this picture is a "forged" check and a third is a unique folder herald with half-tone inserts of dramatic points in the story, carrying the reader over the route of "The Man Who Came Back."

A small key is one of the novelties for "It Is the Law." An attached tag carries the inscription: "The key to the mystery in 'It Is the Law'—Opens the door to excitement, romance and thrills." An automobile tag bearing the rules of the road and other advice to motorists, with the admonition that "It Is the Law," is another stunt.

These are merely specimens of the many novelties that have been made. An arresting sticker on "The Last of the Duanes" represents a human hand pointing a six-gun at the observer; on "Teeth" there is a piece of chewing gum with fittingly printed wrapper; on "Gold Heels," a roll of bills that is bound to arouse interest; on "The Cyclone Rider" an accident insurance policy; a counterfeit book of etiquette on "Oh, You Tony!" etc., ad infinitum.

Taken as a whole, the Fox collection of novelties is one of the most complete that has ever been assembled to exploit a season's product. It should aid the showman immeasurably in the presentation of his pictures and shows a commendable intent on the part of the producer for unlimited cooperation with his exhibitors.

Beverly Bayne Signs

Beverly Bayne has signed a long term contract with Warner Bros., making her the latest addition to a list of important screen players in the Warner string which has been growing at the rate of one or more a week for some time. The Warner product for 1924-25 will provide many parts in which a player of Miss Bayne's capabilities and wide experience will be invaluable.



Scene from Pathe's "Alexander Hamilton," a three-reel Chronicle of America photoplay.

Effective Ad. Stunt

Special Douglas Mac Lean Lapel Button Proves Good Advertising

One of the most effective stunts ever used with a motion picture is being put into effect by practically every first run theatre which plays Douglas MacLean's latest release for Associated Exhibitors, "Never Say Die."

In conjunction with the distribution of special Douglas MacLean lapel buttons, issued with this picture especially because of the proximity of the election which will bring into play the vast distribution of lapel buttons, every first run thus far has used from ten to thirty girls, dressed in nurse's costume. These girls go on the busy downtown streets pinning the buttons on all male pedestrians and in each city the stunt has caused unusual comment, usually in the daily newspapers and much word-of-mouth advertising.

This stunt was effectively used in Los Angeles, where thirty girls from Douglas MacLean's studios passed among the crowds watching the Greater Movie Season parade. It was also used in Kansas City, Detroit and in Baltimore. Manager Milton H. Feld at Kansas City had a number of the prettiest girls in his city working on this stunt for an entire week. With the buttons the girls passed out a Free Button Insurante certificate.

Over 200,000 buttons and certificates have already been distributed in this manner in half a dozen cities.



Pola Negri in "Lily of the Dust," a Paramount production.



Scene from the big Fox production, "It Is the Law."

Praise New Picture

Critics Applaud "Breath of Scandal" at Premier Showing in Albany

The first showing of B. P. Schulberg's new Gasnier production, "The Breath of Scandal," occurred this week at the Leland Theatre, Albany, New York where this house reported tremendous business at the opening of a seven days' engagement.

The opinion of the local critics is particularly interesting since it constitutes the first newspaper reviews published on this picture.

The Albany Journal said: "It is a gem of great brilliancy and those who fail to see it will miss one of the best dramas to be shown on the screen in some time. Rich in cast, scenic effects and everything else that goes to make up a good picture, it has a theme that eats right down into the hearts of the movie fans. It is drama, first, last and all the time. Crowded houses prevailed yesterday at every performance."

The Albany Times-Union wrote: "A great picture. The ending finds everybody happy but before that point in the story is reached the principals go through some trying experiences."

"Dante's Inferno" Listed

Scheduled for Release on September 7—Is Second of Five Big Specials

Fox will release this week the second of five giant specials on its 1924-25 schedule. It is "Dante's Inferno," a combined modern story and allegorical spectacle based upon the famous literary classic.

The Fox version of "The Inferno" is essentially a strong, dramatic modern story, conceived by Cyrus Woods, into which has been written the vision of the immortal Dante as visualized by Henry Otto, a director who has become famous for his presentation of fantasy and allegory. Edmund Goulding prepared the scenario.

Ralph Lewis plays Judd and Josef Swickard is seen as Craig. Others in the cast of the modern sequence are Pauline Starke, Gloria Grey, William Scott and Bob Klein. Lawson Butt portrays Dante in the allegorical sequences and Virgil is played by Howard Gay.

The only other Fox release schedule for September 7 is a comedy, Unreal News Reel No. 4, directed by George "Slim" Somerville.

Southern Illinois Showmen Are Badly in Need of Help

By DAVID F. BARRETT
(Special Correspondent, Moving Picture World)

GRIM business death stalks the coal fields of southern Illinois today, reaching out his slimy hands to grasp the necks of all he comes in contact with, and before the winter of 1925 has passed, unless some relief comes from a most unexpected quarter, hundreds of exhibitors in those parts will be forced to the wall with thousands of other merchants.

More than one-third of the 250 or so theatres in the coal fields proper have already closed. Others are running but one and two nights a week, while others are holding on, hoping against hope that something will bring relief.

But an exhaustive survey of the district indicates that no relief is in sight, and that even when the miners get back to work it will take many, many weeks of fat payrolls for them to pay up the debts that they have contracted this summer, and have sufficient surplus cash to patronize picture houses and other amusements.

Today in many of the southern Illinois towns big mine shafts are flooding, while coal from the western Kentucky and other unorganized fields is being shipped to and used by industries in the very heart of the southern Illinois fields. The grim law of supply and demand is making it impossible for the higher priced miners of southern Illinois to compete with the cheaper labor obtainable in other fields, despite the high freight rates paid on shipments of coal from other states.

Night after night the picture houses are playing to empty seats, the receipts being far below the expenses, without considering interest on investment, depreciation or wages for the owner and manager. Surplus money put aside when times were good is rapidly dwindling away and in many instances has already disappeared. Many exhibitors have borrowed to the limit in the hope of tiding themselves over until times get good again.

Last week a conference of business interests, railroad officials and coal operators was held at Herrin, Ill., under the auspices of the Lions Club, to discuss the situation and to devise ways and means to bring relief. However, local officials of the United Mine Workers declined to attend, explaining that the national organization had already gone on record as opposed to any reduction in miners' wages or changed working conditions. So the situation remains deadlocked.

It is hoped and expected that when cold weather arrives and the domestic consumers enter the market the southern Illinois mines will get back to work. Undoubtedly many of the larger mines will do so, but some will never open again and theatre owners in the towns depending on such mines are ruined. Fuel oil has made deep inroads on coal consumption and this competition will be reflected more or less in theatre box office receipts throughout southern Illinois this winter.

The southern Illinois situation is such that the best minds in the film industry should give thought to solving the problem so far as it affects theatre owners.

Signs With Metro

Gertrude Olmstead is now a member of the ever growing list of Metro-Goldwyn-Mayer featured contract players. The actress has attached her signature to a long term contract with the newly consolidated organization and will appear in leading roles in future productions of the company.

Three in Cutting Room

Three more pictures to be released by First National Pictures, have gone into the cutting room at the Coast studios. Two Thomas H. Ince productions, "Idle Tongues" from Joseph C. Lincoln's Cape Cod novel, "Doctor Nye," with Doris Kenyon and Percy Marmont; "Christine of the Hungry Heart," from Kathleen Norris' novel, with Florence Vidor, Ian Keith, Olive Brook, Emily Fitzroy and others; and Joseph M. Schenck's Constance Talmadge picture, "Heart Trouble," with Ronald Colman, Albert Gran and Jean Hersholt.

For Release in August—Now Booking



Season 1924-1925—Thirty First-Run Pictures

EXHIBITORS' NEWS AND VIEWS

EDITED BY SUMNER SMITH

Council Bluffs Manager and Cashier Kidnapped by Bandits

Two masked bandits kidnaped George F. Clark, new manager of the Broadway Theatre, Council Bluffs, Ia., and his cashier, Mrs. Mazie Shorter, on August 25, and took them to a remote spot near Big Lake, where, dividing forces, one bandit held them at the point of a gun for half an hour while the other made a futile attempt to rob the theatre safe of its $2,500 contents, according to the story told by Clark to police. Mrs. Shorter was ill from the shock and could not be interviewed. Police corroborated the story. They found the outer safe door open.

With a gun in his ribs, Clark was forced into an automobile, was compelled to drive with the bandits to inquire the address of his cashier, which he did not know, and to call for her at her home. She and Clark were made prisoners and driven away in the car. From 12:30 to 1:30 a. m. Clark did the bidding of the bandits.

Police, called by relatives and friends of Mrs. Shorter, frightened the bandit from the safe, it is believed, just as he had opened the outer door and was working with the inside combination. But Clark and Mrs. Shorter were not found until they had walked in the two miles from Big Lake.

"The theatre had just closed and I had checked over the accounts with Mrs. Shorter," said Clark. "At the foot of the stairs we separated. I went south and she north. I noticed a man following me. He stopped and asked me where was the best hotel in town. The other fellow who had followed jabbed a gun into my ribs and ordered, 'Get into that car or I'll blow you to pieces.' I got into the front seat and one of the fellows sat behind me and held the gun at the base of my neck. 'If you even look around I'll blow your head off,' he told me. They asked me the combination of the safe. I told them truthfully I did not know.

"'Then you get it. We don't care how you get it. If you don't get it, you are a goner,' one said.

"I did not know the cashier's address. I just came here from Des Moines two weeks ago, so I directed him to the home of John Corliss, the electrician. All the time I was talking to Corliss on the front porch one of the men had his gun at my back. Corliss did not know the combination, and directed me where to find Mrs. Shorter. They drove me to her home and ordered me to tell her that they were Des Moines representatives of A. H. Blank Company, owners of the Broadway Theatre, and that it was all right for her to come down and open the safe for them. But when they got her into the car they made her tell the combination and drove us to Big Lake."

R. C. Ingersoll has reopened the Orpheum at Oelwein, Ia. The house has been closed all summer.

Theatre Dynamited

The Boulevard Theatre in Omaha was dynamited early Sunday morning, August 24. The front doors were blown from their hinges clear across the street and the front badly wrecked.

J. F. Bredin, manager of the theatre, which for two years has been operated as a non-union house, told police he believed an attempt to wreck the place had been made by union men. Bredin operates his own picture machine.

"I have been hounded by the unions and have had several arguments and a lot of trouble," he told police.

Officials of the union declared they did not believe it was the work of union men, and said such an act was abhorent to the union.

In the investigation following the explosion Bredin said that odor bombs had been planted in the theatre a number of times lately.

The Grand, Solon and Fraser theatres at Spencer, Ia., have been purchased by a Mr. Quigley of that place.

Miss Ethel Robin, Scenic Theatre, Sioux City, Ia., visited in Omaha recently.

The Lyric Theatre a Stheldon, Ia., which had been dark for some time, has reopened.

For Release in August—Now Booking



Season 1924-1925—Thirty First-Run Pictures

The Dempsey-Firpo fight pictures have been booked to show at the Colonial Theatre at Lincoln, Neb., during the week of the annual state fair.

C. G. Binderup, Minden, Neb., who carried on the sensational fight in the state and federal courts for nearly four years against a group of seventeen eastern film companies, charging them with combination to put him out of business with his string of theatres by refusing to sell him films, and who has recently settled with them out of court, after appealing the case to the United States Circuit Court of Appeals, now is going to reopen a theatre at Minden, it is said. He was in Omaha recently negotiating for some films.

Among the out-of-town theatre owners who were in the city recently conferring with the film companies are Mr. Shanner, Cozy Theatre, Page, Neb.; Mrs. R. W. Steen, Atlantic Theatre, Atlantic, Ia.; Mr. and Mrs. B. B. Holdredge, Zenith Theatre, Shenandoah, Ia.; Fred Mayland, Rivola Theatre, Seward, Neb.; Ned Preston, Bessie Theatre, Red Cloud, Neb.; M. W. Sells, Sells Theatre, Randolph, Ia.; C. G. Binderup, Minden, Neb.; Tom Brown, Strand Theatre, Iowa City, Ia.

Pittsburgh

Charles Dortic has been named manager of the Cameraphone in East Liberty, to succeed R. J. LaVoise. The new manager took charge on September and is probably the youngest theatre manager in Pittsburgh. He formerly managed the William Penn on the Northside, and more recently was on the sales force of the local Universal branch.

S. Haimovitz, general manager of the Columbus Amusement Company, New Kensington, has announced the appointment of Charles Smith to the position of publicity manager for all the houses controlled by this company. Mr. Smith was for some time manager of Rowland and Clark's State Theatre in downtown Pittsburgh, and for two months has been temporarily in charge of the Ritz, Pittsburgh, pending the return of Charles Johnston, house manager, who has just recovered from a serious illness.

William J. Bittner, well known exhibitor of Johnstown, Pa., has been discharged from the Latrobe Hospital at Latrobe, following his recovery from injuries sustained in an automobile accident recently.

William Mason, who has been associated with the Harris Amusement Enterprises here for a number of years, and who is officiating as manager of the William Penn on the Northside, has left for an extended vacation trip to Florida. As real estate is one of Mason's favorite hobbies, we don't doubt but what he will dabble in lots while in the sunny state and return home with a barrel of money.

Albert Nordquist, owner of the Main Street Theatre, Galeton, was a recent Film Row visitor. Nordquist says that the coming hunting season will be a great one for those who like to hunt and shoot bear, as they are more prolific this year than for a long time.

The Maine Amusement Company is building an unnamed picture theatre at Myersdale, to be opened about the middle of October. W. E. Jobes is general manager of the company.

Tom Wright of the Plaza, Brownsville, has returned from a two months' tour of Europe. Tom attended the advertising convention in London and also witnessed the Olympic Games.



Scenes from Paramount's "Lily of the Dust," with Pola Negri.

Sectional Exhibitor Meeting in Chicago on September 12

Joe Hopp reports that a sectional exhibitor meeting will be held at the Kaskaskia Hotel at La Salle on September 12. A big turnout is expected. Joe has just returned from his latest trip and the following are new members he brought in this time:

The Opera House, H. V. Connor, at Orion, Ill.; Sheffield Theatre, Sheffield, Ill., W. L. Howard; Gayety Theatre, P. V. Wright, Ottawa; Opera House, Leslie J. Grevor, Aledo; Russell Theatre, John Russell, Matherville, Ill.; Gem Theatre, H. B. Frick, Keithsburg, Ill.; Royal Theatre, Dr. J. G. Ohlwein, New Boston, Ill.; Family Theatre, Mrs. A. M. Osborn, Monmouth, Ill.; Peerless Theatre, George Pierce, Kewanee, Ill.; Rialto Theatre, F. W. Shaver, Kewanee; Coliseum Theatre, A. R. Workman, Marseilles, and the Valley Theatre, John Campbell, at Spring Valley, Ill. At the rate Joe is going this state will soon have a 100 per cent. membership.

Joe Hopp, managing director of the Illinois exhibitors, was given a dinner recently by the Quad City Theatres Association of Moline and Rock Island, of which he was formerly president, and they gave him a white gold pen and pencil in recognition of the good work he had done for the organization. At the meeting the demands of the stage hands and musicians for salary increases were considered. The vote was against granting the demands.

The Logan Square Theatre, under the management of Julius R. Moss, will reopen on September 28. Moss is looking after the management of the Orchestra Hall and put on a morning show for the Barnum and Bailey circus crowd last week that made a hit with the show folks.

With the reopening of Northwestern College, the Campus Theatre at Evanston, Ill., will reopen.

The National Theatres Corporation, with main offices at 63rd and Halsted in the Stratford Theatre building, have certified to the secretary of state an increase in capital stock from $1,000,000 to $2,500,000. The company has several houses on the South Side and others are projected.

Teter and Foster, who have managed the Buckingham Theatre on North Clark street for several years, have added the Rivoli Theatre at 4380 Elston avenue to their circuit.

The Shirley Amusement Company has been organized by Jean Handelsman, Robert Gumbiner and Harry W. Rosenblum with offices at 10 South LaSalle street. The new company has a capital of $20,000 and will operate picture theatres.

H. W. Bell, J. B. Fletcher and E. G. Steele have organized the Fletcher Amusement Company of Decatur, Ill., with offices in the Milliken Building, to operate all kinds of amusements in that city.

The Lynch and Langdon circuit of theatres is adding two new houses. One is building at Elmhurst and the other at Park Ridge, both rapidly growing suburbs of the city.

Sam Katz of Balaban & Katz is reported Alaska-bound for his vacation, which is not so bad for the dog days.

Allen Nickowitz, formerly with the Orpheum Theatre here, died suddenly in New York last week from spinal meningitis. The body was shipped here and the funeral held from his home on Wrightwood avenue.

John R. Thompson, the well known restaurant man, is gradually selling out his houses. The latest deal is the leasing of the Lorraine at Hoopston, Ill., to Hope Brothers, who are building a new house at Des Plaines, Ill., west of the city.

Samuel Abrahams has been made assistant manager of the Exhibitors Association of Chicago and will help Manager Jack Miller boost the membership.

Charles and Emil Carpentier of East Moline, Ill., have added the Majestic and Lyric theatres of that city to their circuit, of which the Strand is the leading house. Oscar Komdat sold the houses to the Carpentier circuit.

E. T. Beatty has leased the National Theatre in the Englewood district on the South Side and opened the house with a mixed bill of pictures and vaudeville.

H. E. Gilbert has leased the Solon and Fraser theatres at Spencer from G. M. Solon.

Manager Kohn of the New Monroe Theatre, the Fox house here, announces the bills at the house will be changed on Saturday instead of Sunday in the future.

Marks Brothers plan a contest to determine the name of the movie house they will build in the near future on Sheridan Road near Devon avenue.

The threat of a strike by 700 musicians in Loop theatres has been averted by the managers agreeing to a 5 to 7½ per cent. boost in wages. The present scale has been from $64 to $87 a week.

Rolla Timponi, formerly manager of the Colonial, has been made manager of the Illinois Theatre on East Jackson boulevard. The house will open next week.

Several of the exhibitors are spending their vacations motoring, among them being Joe Koppel of the Village Theatre at Willemette, who is speeding through Ohio these days, and Neal Bishop of the Bishop Theatre, who is spending his time up in Canada.

S. G. Gregory of the Gregory circuit is spending some time down east booking new pictures.

Mrs. R. H. Jordan, for several years manager and owner of the Hinsdale Theatre at Hinsdale, Ill., has retired from the management of the house and gone to California for a long rest. Frank Evans will operate the house.

H. H. Burns has resigned as manager of the Temple Theatre of the Brunhild circuit and will reopen the Aristo on Lincoln avenue for the Swartz circuit, early in September.

For Release in August—Now Booking



Season 1924-1925—Thirty First-Run Pictures



Scenes from "The Lover of Camille," adapted from the Belasco stage success, "Deburau," a Warner Brothers' production.

Greater Movie Season Opens Auspiciously in Cincinnati

The greater movie season opened auspiciously in Cincinnati, with all houses reporting business as satisfactory, considering the fact that the weather for the first few days was about the hottest of the year. Local theatres, however, will for a short time have two additional opposition houses, the Grand Opera House and the Shubert Theatre, both of which have inaugurated a limited season of pictures prior to returning to their regular policies of legitimate road shows. The first is featuring "The Thief of Bagdad" as a road show proposition, with special symphony orchestra, effects, etc., two performances daily, at $1 top for matinees and $1.50 for best seats at the evening shows. The Shubert is presenting "Some Wild Oats," at 50-cent prices, with special matinee for ladies only, and confining the night shows to men only. This, the management claims, is in accordance with an edict issued by the Ohio board of censors.

The Lyric Theatre is opening the new season with "The Covered Wagon," at 30 and 40 cents for matinees and 50 and 60 cents for evenings. An augmented symphony orchestra, under supervision of Theo. Hahn, Jr., with Harry Willsey conducting, is providing the musical score.

Tom Davis, manager of the Capitol Theatre, is hobbling around on crutches as the result of a fall which caused a painful sprain to his right ankle.

The Park Theatre, Mansfield, Ohio, controlled by a local company of which W. A. Partello is the executive head, has been entirely remodeled. The entire gallery has been removed and the balcony enlarged.

The Gayety Theatre, Dayton, one of the best located theatres in the city, has been sold to a mercantile concern, who will convert it into a storeroom. The property is valued at $485,000.

Abe Libson, associated with his brother, I. Libson, in the operation of several first-run theatres in Cincinnati, has returned from an extensive eastern trip. He was accompanied by his two sisters.

The Opera House, Mansfield, Ohio, after having undergone extensive renovation, opened the new season under management of W. A. Partello, who recently acquired this house. David Connor has charge of the orchestra, while his brother, Karl Conner, until recently connected with the ill-fated State Theatre, Lorain, Ohio, is conducting the musicians at the Majestic, which is likewise controlled by Partello. For the big pictures at the Opera House the two orchestras are to be consolidated, thus temporarily giving the Opera House 25 musicians.

John Schwalm, manager of the Rialto Theatre, Hamilton, Ohio, motored to Pittsburgh to spend several days with his mother in that city.

Injunction proceedings, seeking to stop the erection of a picture theatre at Covington, Ky., just across the river from Cincy, have been started by James E. Northcutt against the Covington City Commissioners. Northcutt seeks to enjoin the building of a theatre by N. G. Shafer at Holman and Hawthorne streets, claiming that an ordinance passed last year creates a building line established by 50 per cent of the buildings on any certain square. Shafer was granted a permit, which was subsequently revoked. He then took the matter into court and attacked the ordinance, which was held invalid by Judge Harbeson.

Carleton Schultz, receiver of the Gordon Arcade Building, Cleveland, Ohio, has leased the Capitol Theatre in that city to the Ohio Amusement Company for a term of ten years from September 1, at a total rental of $115,000.

Following the recent death of Manager H. Michey, Fostoria, Ohio, the Majestic Theatre is being looked after by Mrs. Michey, who will continue the operation of the house.

The State Theatre, Akron, Ohio, under management of J. Romwebber, has reopened after being dark a month for redecorating inside and out.

The First National Bank, Willoughby, Ohio, has purchased the Hiawatha Theatre, which has been operated by Jim McMahon. The bank will dismantle the house, which will be used for banking purposes.

The Alvin Theatre, Mansfield, Ohio, which shows short subjects only, which was closed for the summer, opened recently. W. B. Dillinger again is managing the house.

Washington, D. C.

W. J. Sheer, of the firm of Sheer Bros., proprietors of the Princess Theatre, H street, Northeast, lost his life recently while swimming at Camp White Lake, N. Y. Mr. Sheer was visiting that place on his vacation. Several of his cousins and friends were in the water when Mr. Sheer was seen to disappear. They went to his rescue and first-aid treatment was administered. All efforts were futile, however.

Theatres in northeast Washington are making a big bid for business and are resorting to many schemes to attract patronage in the hot weather. The Empire Theatre, in co-operation with a community newspaper, the Northeast Citizen, and the local merchants, is staging a "Shop at Home" contest. Merchants advertising in the newspaper give tickets or votes with each sale. These are to be turned in by the holders to the box office of the theatre and the person collecting the largest number will be given $10, there being also a second prize of $5. The awards are made each week.

The exhibitors of Washington and the projectionists have entered into a two-year wage agreement as a result of which the latter will receive increases in their wages of from $2 to $4 a week, according to the classification within which is listed the house by which the individual men are employed. This agreement represents a compromise between the present wage scale and the scale demanded by the men. The new agreement covers also apprentices, whose wages similarly are increased.

For Release in August—Now Booking



Season 1924-1925—Thirty First-Run Pictures



Betty Compson in "Ramshackle House," a Tilford picture, released by Producers Distributing Corporation.

San Francisco Theatres in Dispute Over Big Booking

The Warfield Theatre recently advertised the forthcoming showing of "Yolanda," a Cosmopolitan production, but M. L. Markowitz of the Strand Theatre declares that the showing will be in his house. Mr. Markowitz holds the Goldwyn franchise, while the Warfield Theatre has first call on Metro productions. The new Metro-Goldwyn organization has handed the booking on this film over to the latter house. An application for an injunction to prevent the showing in any house but the Strand has been made.

The Strand Theatre, Alameda, Cal., has been remodeled and was reopened on August 21 under the most auspicious circumstances. It is being operated under the direction of the T. & D. Jr. Enterprises, with the Nasser Brothers in charge.

Manager R. R. Boomer, of the Cameo Theatre, San Francisco, says that he has been receiving so many requests from patrons asking the name of Hoot Gibson's favorite horse that he has started a contest for a suitable name. The Cameo played "Broadway or Bust" during the week of August 16 to capacity business.

Following a stay of several weeks on the mainland, A. Wylie Mather of the New Princess Theatre, Honolulu, T. H., has sailed for home with a fine line of pictures and musical and dramatic talent.

Joseph F. Enos, manager of the Portola Theatre, San Francisco, is one broad expanse of smiles these days, a daughter having been added to his family.

John Ratto and Mrs. Ratto, of Jackson, Cal., were recent visitors at San Francisco.

James Wood, of Redding, Cal., was a recent visitor on Film Row, San Francisco, and upon reaching home found seven film salesmen awaiting his arrival. Now that the theatre circuits have absorbed most of the houses in the larger places, Redding has become what is termed a "key" town.

The Lyric Theatre will be opened shortly at Roseville, Cal., by Thomas & Smith. A daily change of program will be made.

Walter Boyd has installed two new Power projection machines in the Princess Theatre, Sausalito, Cal.

A. C. Karski, of San Francisco, former owner of the Royal Theatre on Polk street, and Louis Kaliski, who at one time conducted the Strand and Rialto theatres, Alameda, have purchased the land on which the First Presbyterian Church of Oakland stands and plan the erection of a picture theatre seating 2,000.

C. O. Davies of the Wigwam Theatre, Reno, Nev., was a visitor on San Francisco's Film Row late in August, as was also A. Clapp of Sonora, Cal., and Leslie McCabe of Coalinga, Cal.

Lewis & Byrd recently secured a lease on the Universal Theatre at Hanford, Cal., and the former owners of this house have arranged to open another one.

The T. & D. Jr. Enterprises, Inc., have arranged to expend $40,000 in remodeling the Hill Opera House, Petaluma, Cal.

Seattle

Joseph A. St. Peter, owner and manager of the Rose Theatre, Everett, Wash., retiring president of the State Elks' Association, was honored at a special session of Everett lodge. State association officials joined 600 local Elks at the gathering. Mr. St. Peter was presented with a platinum watch, the presentation being made by Walter Meier of Seattle, new state president.

W. L. Doudlah, Wenatchee manager for Jensen & Von Herberg, is telling a fish story these days. Or rather his admiring friends are telling it for him. The story bears "weight" owing to the fact that the three biggest of Doud's catch tipped the scales at 27 pounds!

John Danz's Class A closed Sunday and will remain shut until it is ready for the grand opening as the Capitol in October.

The Liberty conducted a live drawing contest in a local paper on Jackie Coogan in "Little Robinson Crusoe" for boys and girls. Prizes of clothing and small cash awards were given. In addition, Manager LeRoy Johnson arranged a Jackie Coogan parade for the opening Saturday with $10 and $5 in gold as the prizes for the two best costumes. Every youngster in costume was admitted to the Liberty free for the opening show.

Fred Mercy, manager of the Liberty, Majestic and Empire theatres in Yakima, was hurt in an auto accident when a machine in which he was driving, accompanied by a film salesman, skidded badly on a wet pavement, crashing into a telephone pole and snapping a second pole in two. Fred certainly made his connection that time!

Manager E. C. Bostick of the local Pantages was married recently to Miss Cleo Marguerite Jocelyn of Los Angeles.

Frank Talabere of the Legion Theatre, Walla Walla, is a progressive exhibitor who achieves some stunning lobby effects and believes in stepping on a picture. He has recently signed for 100 per cent of Warner Brothers' product.

D. W. Keasey of the Rose Theatre, Vernonia, Oregon, is reported to have sold out to his opposition.

W. L. Flint of Arlington, Wash., is remodeling the Gem, which seats 300. He will feature big pictures.

For Release in September—Now Booking



Season 1924-1925 Thirty First-Run Pictures



Scenes from Paramount's "The Female," starring Betty Compson.

Montreal Musicians Strike; Projectionists Sign Papers

At a meeting of the Montreal Theatre Managers' Association and the Musicians' Protective Association in the office of Secretary B. M. Garfield of the managers on August 27, the two sides failed to reach an agreement for the ensuing year and a strike of the musicians was called. The managers offered them the same wage scale as last year in the case of theatres which operated 52 weeks of the year, the average being $51 a week, with a slight increase to musicians employed in theatres which were open 40 weeks. This was turned down by the musicians. Many substitutes were obtained by the local exhibitors for orchestras to take the place of the striking organizations. In the case of the projectionists the Montreal managers were able to secure practically a renewal of last year's agreement, a few advances in the wage scale being made for operators in small theatres. It was announced that the Montreal musicians demanded an increase of from 25 to 30 per cent. in wages.

Manager T. P. Gorman of the Auditorium, Ottawa, Ontario, announces that the "moving picture season" at this amusement centre will open September 22 with the presentation of "Dorothy Vernon of Haddon Hall," to be followed by other special pictures. The Auditorium accommodates 11,000 and has a complete stage and equipment.

Loew's Ottawa Theatre, Ottawa, Ontario, closed on August 30 and re-opened on September 1 as Keith's Theatre, under the management of Joseph M. Franklin. The first film attraction under the Keith regime during the first week in September was "The Rose of Paris."

Famous Players Canadian Corporation, Ltd., Toronto, will enter the theatre field of Great Britain probably within a year, according to an announcement by one of the leading officials of the big Canadian company. This corporation is almost wholly a Canadian organization, announcement having been made that 95 per cent. of the 1,700 stockholders are residents of the Dominion. The English move follows the recent step by Marcus Loew of New York to enter the British theatre sphere, and it recalls the desire of Jule and J. J. Allen of Toronto to open big picture houses in London three years ago.

There is some kick among the exhibitors of Ottawa regarding the recent decision of the Ontario Provincial Government in ordering all theatres to indicate in their lobby displays and newspaper announcements the exact amount of the admission tax instead of showing a scale of prices with the ticket tax included. The theatres had to change their box office signs and newspaper displays at some expense in order to conform with the order but, in addition to this fact, some considerable confusion has resulted through the listing of actual admission prices with taxes extra. This is due to the necessity of a conglomeration of figures on the signs.

Will J. Stewart, noted Toronto exhibitor and exchange men, has been appointed manager of the Tivoli Theatre at Toronto which he has re-opened on a popular price basis, the feature being "The Lullaby." Mr. Stewart was manager of the Rialto Theatre, Toronto, for a number of years, until that house was replaced. The Tivoli will have a one-price policy, the adult admission being 25 cents for any seat any time, with children fifteen cents.

A big new pipe organ has been installed in the Pantages Theatre, Hamilton, Ontario, under the direction of Manager George Stroud.

R. H. Cherry, assistant manager at Loew's Ottawa Theatre for the past year, left Ottawa on September 3 for Buffalo, N. Y., to become assistant manager of Loew's State Theatre there.

Manager James MacDonald of the Imperial Theatre, Ottawa, opened the fall season at this large theatre with the presentation of "Daddies" during the week of September 1. The Imperial has reverted to its policy of playing all productions for one week, programs having been changed twice weekly during the summer. This house was the one which the late Henry Brouse personally directed for seven years.

Connecticut

The Palace Theatre in New Britain was reopened on August 24 with a policy of photoplays and special musical accompaniment. "America" was shown for the entire week. The orchestra is under the direction of George Tourtelotte. While the Palace was closed there was much redecorating and renovating.

L. B. Murphy, manager of the Auditorium in Terryville, is thinking of extending his amusement enterprises. He may open a roller skating rink.

Another of the many kindly acts of Henry Needles, general manager of the Strand and Princess theatres in Hartford, was the entertaining of 50 orphan children at a recent Princess matinee.

Fred Wilson, owner of the Greenwich Theatre in Greenwich, has acquired control of the Hillcrest Theatre in Tarrytown, N. Y. Mr. Wilson, aside from his theatrical enterprises, is the president of the Reeland Publishing Company.

William Andres, manager of Coleman's Theatre in Southington, took advantage of a unique advertisement to advise his patrons that he would have a matinee on Labor Day. His ad said that "although it has been reported that no matinee will be held at the local picture theatre Monday afternoon, I wish to announce that an extra good bill has been arranged and will also be shown at the evening performance."

For Release in September—Now Booking



Season 1924-1925—Thirty First-Run Pictures

Albany Manager Loses Roll Slumbering in Lower Berth

Minus the sum of $163 which had been stolen from his trousers as he slumbered blissfully between Elmira and Albany in a lower berth, George Roberts, manager of the Berinstein chain of houses in Troy, Albany, Elmira and Schenectady, arrived in the Capitol City the other morning without so much as the price of a cup of coffee. In Mr. Roberts' own words, he had been "well cleaned." A stick pin and watch had been overlooked. Mr. Roberts lost no time in stopping payment on a couple of good sized checks which also were taken.

Union musicians in Albany theatres are demanding an increase of about $5 a week in wages. Negotiations are now under way that will probably result in a compromise. Frank Walters is president of the local organization of musicians.

Ben Apple, owner of the American Theatre in Troy, has been an exceptionally popular man this summer, especially on the nights when boxing bouts were staged by an athletic club in the Collar City. The roof of Ben's theatre overlooked the arena. But, sad to relate, the management of the club got wind of the free spectators and the other day Ben received a visit from a bluecoat and an order to allow no one on the roof from now on.

Reunited in the same city and in the same business after several years, brothers now are managing two of the best known picture theatres in Troy. For some time past the Rose Theatre has been managed by Louis Saperstein. Within the last week or two his brother Joseph has been appointed as manager of the Griswold Theatre, two or three blocks away. Joseph Saperstein built and owned the Monroe and Lansing theatres in Troy some years ago before he went to Connecticut, where he made his home. Mr. Saperstein was president of the M. P. T. O. of Connecticut for two years and secretary for six, also being chairman of the Board of Arbitration in New Haven for a couple of years. He was at that time the head of a company owning and operating no less than seven houses, Louis being manager of one located in Bristol.

With admission prices fixed at 15 cents, a jump of 5 cents over last year, the Hudson Theatre in Albany reopened on Labor Day. During the summer the house has been closed in order to permit of redecorating and the installation of a $5,000 organ. The house seats 600 persons and will continue to be managed by Albert Feltman. George Roberts, manager of the circuit which includes the house, was present at the opening.

In his big hearted way, Jake Rosenthal of the Rose Theatre in Troy is bringing happiness to many a little heart these days. Hardly a week passes without Mr. Rosenthal telephoning some one of the orphanages in that city and extending an invitation to the boys and girls to be his guests.

Visitors along Film Row in Albany during the last few days included the following well known exhibitors: E. L. Moe of Burke, H. S. Slatker of Hibernian Hall, Utica; Jacob Elias of the Cornhill Theatre in Utica and L. B. Anderson, who buys for houses in both Bainbridge and Afton. Louis Benton of Ballston Spa and Whitehall and the brother of "Billy" Benton also was in town.

Dr. J. Victor Wilson of Watertown, manager of the Robbins houses in that city, has just written a musical comedy entitled "Princess Cash," which will be produced by the Zonta Club of Watertown the latter part of November. The presentation will be directed by Dr. Wilson. The present comedy is the third he has written.

The Mark Strand in Albany is advertising "The Covered Wagon" and "Monsieur Beaucaire" as among its coming attractions. Virgil Lappeus, who recently resigned as manager of the Griswold in Troy, has accepted a road position.

William Shirley, manager of the State, Strand and Albany theatres in Schenectady, entertained many exhibitors and others last Friday evening in the observance of the first year under the ownership of the company known as Farash Theatres, Inc.

According to Oscar Perrin of the Leland Theatre in Albany, the recent week's run of "The Enemy Sex" played to the biggest business since last December. The theatre is doing exceptionally well these days. Last Monday night in spite of the rain Mr. Perrin was forced to stop selling tickets at 8:10 p. m.

Although Daniel Carr is the operator at the Palace in Troy he does a bit of real estate business on the side. Between the two Mr. Carr is sporting a new Cadillac car these days.

Approximately $28,000 was spent this summer on the Majestic Theatre in Elmira, which reopened on August 18. The house is owned and operated by William Berinstein. In remodeling the house it was found necessary to rip out a good portion of the interior. Today the theatre ranks as one of the best along the Southern Tier.

Several well known exhibitors in New York State might easily form an association which would at least smack of distinctiveness. The eligibles would include Fred Elliott of Albany, Dave Cohen of Binghamton and George Roberts of Elmira. During the past year all three have had their teeth extracted and are now sporting the store variety.

A. J. Rochelle of Elmira, who has been in the show business for upwards of a quarter of a century, has been selected as manager of the Van Curler in Schenectady.

No decision has yet been reached in regard to admission prices and the return of the orchestra at the Lincoln in Troy. The admission was dropped at the beginning of summer, at which time the orchestra was let out.

Norman Hill, 12-year-old son of Uly S. Hill, managing director of the Troy, Lincoln and Mark Strand theatres in Troy and Albany, is the prize fisherman of Lake Bombaseen this year. The boy captured first prizes for the biggest black bass and the largest pickerel caught during the summer.

Winning a well deserved promotion, "Al" Rochelle, former projectionist at the Majestic Theatre in Elmira, now is house manager of the Strand, one of the best houses in that city. Mr. Rochelle showed exceptional interest in his work while in the booth and is now making good in the caacity of manager.



MARIE PREVOST

As she appears in a scene from "The Lover of Camille," a Warner Brothers' release.

Planning to increase the orchestra somewhat, the American, managed by Ben Apple of Troy, will run no double features this fall or winter, confining itself to straight week runs. Admission prices will be unchanged.

Although William Berinstein is still confined at his home, 790 Riverside Drive, New York, from the effects of a general breakdown, he is on the road to recovery. It is now seventeen or eighteen weeks since Mr. Berinstein was first stricken. Mr. Berinstein was at one time a resident of Albany, where he has two theatres, with others in Troy, Schenectady and Elmira.

Harry Symansky, manager of the Lincoln in Troy and the "man with the knickers" this summer, is now sporting the ultra in the wide bottomed trousers. In fact his boss, Uly Hill, was heard to declare the other night that Mr. Symansky was delayed because some woman stood on the bottom of the trousers in the crowd that blocked the entrance to the theatre.

In order to make a clambake a success in Troy, Ben Apple must be present. And what is more, Ben is generally present. Last Wednesday it was the Kiwanis bake and a week or so hence it will be the Elks bake.

For Release in September—Now Booking

PRODUCERS DISTRIBUTING CORPORATION



"Chalk Marks"

A FRANK E. WOODS Production

The most striking and original story in motion picture history

DIRECTED BY JOHN G. ADOLFI

Season 1924-1925—Thirty First-Run Pictures



Scenes from Banner productions, Inc.'s, latest picture "The Man Without a Heart," second of Big Four series directed by Burton King.

St. Louis Showman Refuses Offer of Orpheum Circuit

David E. Russell, manager of the Grand Opera House and Strand and Columbia theatres, owned by the Cella & Tate interests, has turned down an offer to act as St. Louis representative of the Orpheum Circuit. Russell also acts as manager for the St. Louis Municipal Theatre Association and the demands on his time are such that he could not consider the Orpheum offer.

The Catholic Church at Perron, Ill., has opened a 380-seat picture theatre in conjunction with the church. The town has no other picture house.

The Belleville Theatre, Belleville, Ill., reopened for the 1924-25 season on August 31.

The Avenue Theatre, East St. Louis, threw open its doors on August 30. It had been closed for several weeks. It will change its feature picture four times a week this season.

A number of the St. Louis theatres opened for the season on August 31, including the Ritz, formerly the Juniata, Grand boulevard at Juniata street, which opened with "Dorothy Vernon of Haddon Hall"; the Union, Union and Easton avenues, with "Tiger Love," and the New Lindell, Grand boulevard near Hebert.

Mrs. William Sohm, wife of the popular owner-manager of the Belasco Theatre, Quincy, Ill., is recovering from her recent illness.

Mrs. C. A. Kalbfeld, wife of the owner-manager of the Pauline Theatre, St. Louis, who was seriously injured in an automobile accident several weeks ago, has recovered.

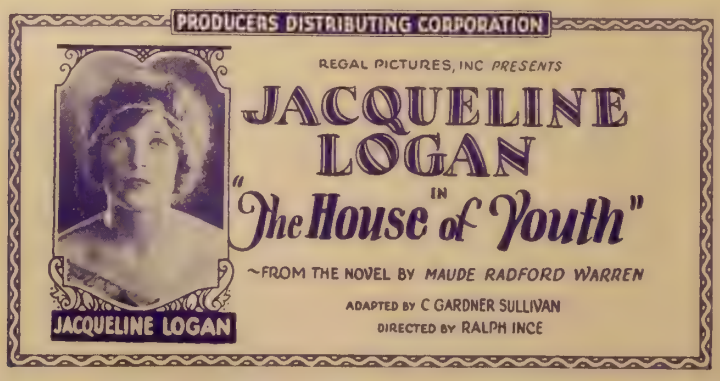
H. A. Whitney, manager of the Liberty Theatre, Mexico, Mo., invaded St. Louis for the first time this season and left with a pocketful of film contracts.

Mr. and Mrs. I. W. Rodgers, popular Cairo, Ill., and Poplar Bluff, Mo., exhibitors, are seriously ill at their home. It is feared that they were poisoned by bad meat due to the extremely hot weather. Mrs. Rodgers came to St. Louis to visit a specialist, who advised a course of treatment that should put them on the road to recovery speedily.

Fire destroyed the Pastime Theatre, Rayno, Ark., on August 23. There is little possibility of it being rebuilt immediately.

Out-of-town exhibitors seen along Picture Row during the past week included: J. Richards, Witt, Ill.; J. E. Richardson, Roodhouse, Ill.; Pete Sikes, Highland, Ill.; Bill Kerstetter, Columbia, Mo.; Buddy Paul, Mexico, Mo.; C. E. Lilly, Hannibal, Mo.; F. L. Keuss, New Athens, Ill.; Sam Taylor, O'Fallon, Ill.; O. L. Roman, Benld, Ill.; Oscar Wesley, Gillespie, Ill.; Elvin Weeks, Staunton, Ill.; Mrs. Paul, Marvel Theatre, Carlinville, Ill.; J. A. Hickman, Puxico, Mo.; C. A. Law, Buckner, Ill.; John Spaulding, Litchfield, Ill., and S. E. Pertle, Jerseyville, Ill.; Charley Horsefield, Union, Mo., and C. E. Brady, Cape Girardeau, Mo.

For Release in September—Now Booking



Season 1924-1925 -- Thirty First-Run Pictures

Massachusetts

About seventeen years ago T. Henry Burke came to the Princess Theatre in Marlboro as a special officer and on August 25 of this year he became one of the owners of the theatre and the block in which it is located. In association with Harry F. Campbell of Boston, Mr. Burke purchased the Princess Theatre and block on Main street. The sale price was approximately $50,000. Mr. Campbell is the district manager of the Fox Film Corporation, with headquarters in Boston.

When Wonderland was opened at Revere Beach many years ago Mr. Burke was in charge. He came to the Princess, Marlboro, about 17 years ago to become a special house cer. In 1913 he succeeded Mr. Campbell as manager and since has held that post. The same year Mr. Campbell left Marlboro to become associated with the Fox company. Since that time he has risen to the position of district manager.

Besides the theatre, the property acquired by Messrs. Burke and Campbell consists of two stores. It is in an excellent location on the main street in the business section of Marlboro.

Another romance in the realm of New England motion pictures has just been discovered and it ended at the altar. A wedding ring on the finger of Grace Newcomb, cashier at the Gordon Olympia Theatre in Lynn has just revealed her secret marriage to James J. Moore, assistant manager of the Olympia. They were married about a month ago, but it's not too late to extend congratulations.

Damage amounting to $3,000 was caused in the Somerville Theatre in Davis Square, Boston, by fire soon after the theatre had been closed the night of August 27. The blaze started in the projection booth.

The Victoria Theatre in Greenfield, after having been closed for improvements, was reopened on August 31.

Moving pictures are shown in Bay State Hall in South Ashburnham every Thursday night.

Five brothers, all Massachusetts men, are engaged in the operation of the theatres in one of the cities of the Bay State. Moving Picture World will tell all about them in an early issue.

The Goldstein Brothers opened the greater photoplay season of the Broadway Theatre in Springfield on August 31 with "Nellie, the Beautiful Cloak Model" as the leading feature.

STRAIGHT from the SHOULDER REPORTS

A DEPARTMENT FOR THE INFORMATION OF EXHIBITORS

EDITED BY A. VAN BUREN POWELL

These dependable tips come from exhibitors who tell the truth about pictures to help you book your program intelligently. "It is my utmost desire to serve my fellow man," is their motto.

Use the tips; follow the advice of exhibitors who agree with your experience on pictures you both have run.

Send tips to help others. This is your department, run for you and maintained by your good-will.

Associated Exhibitors

CONQUERING THE WOMAN. (5,887 feet). Star, Florence Vidor. A fair program picture that went over fairly well. All right for a not too discriminating audience. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

RACING LUCK. (5 reels). Star, Monte Banks. Excellent farce comedy thriller. Good plot and with fine character work. Book it and advertise that it beats any Lloyd picture out. Tone fine. Sunday, yes. Excellent audience appeal. Farmers, town of 2,500. Admission 10-20, 10-25. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

F. B. O.

ALIMONY. (7 reels). All-star cast. Here is a real picture that ought to go with anybody. One of the best I have run this year. Appeal and tone both good. Draw working class, city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (187 seats), Piqua, Ohio.

BY DIVINE RIGHT. Star cast. A picture that ought to go with everybody—and will. All the cast are good. Tone and appeal both good. Draw working class, city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (187 seats), Piqua, Ohio.

DESERT DRIVEN. (5,840 feet). Star, Harry Carey. For me a good one; the best of Carey pictures that I have used. This kind of picture is well liked here. Ran with "Telephone Girl" and had good crowd. Moral tone good. Sunday, yes. Good audience appeal. Draw farmers and town of 600. Admission 10-20, 15-30. H. W. Batchelder, Galt Theatre, (175 seats), Galt, California.

LULLABY. (7,179 feet). Star, Jane Novak. A real picture with a real cast and a baby actor that is a coming star. Not a weak player in the whole bunch. Tone and appeal good. Yes, for Sunday. Draw working class, city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (187 seats), Piqua, Ohio.

MAIL MAN. (7,160 feet). Star, Ralph Lewis. This one pleased one hundred per cent. Film in good condition. Used sixes, threes, ones, photos. Tone good. Sunday, yes. Audience appeal okay. Mixed class, town of 3,500. Admission 10-20. B. V. Brock, Belle Theatre (365 seats), Fort Payne, Alabama.

MARY OF THE MOVIES. (6,500 feet). All-star cast. A good feature and a little of everything in it; something different. Good tone and appeal. For Sunday, yes. Draw working class, city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (187 seats), Piqua, Ohio.

MINE TO KEEP. Star, Bryant Washburn. A pretty nice picture; nothing big but a good, everyday feature. Tone good. Sunday, yes. Draw working class, city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (187 seats), Piqua, Ohio.

First National

ANNA CHRISTIE. (7,631 feet). Star, Blanche Sweet. One of the best pictures we have ever shown and were it not for gaps whether the fault of bad print or due to censor eliminations, I don't know, would be a knockout. It gripped my audiences as fan pictures have ever done and they all told me it was marvelous. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

BRASS BOTTLE. Elaborate sets, fine cast, but story failed to please. This type of story is not appreciated here. Entertainment value only fair. Failed to please. Good enough tone and possibly for Sunday. Mrs. J. V. Travelle, Elite Theatre, Placerville, California.

CYTHEREA. (7,400 feet). Star cast. Somewhat better than ordinary program but darn poor for my patrons. Exhibitor value fifty per cent too high. Tone fair. Audience appeal: may suit cities but not small towns. Farmers, town of 2,500. Admission 10-20, 10-25. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

DINTY. Star, Wesley Barry. This is one of Barry's best. Audience pleased one hundred per cent. Give us more like it. If you haven't booked it, do so. Tone good. Sunday, yes. Audience appeal one hundred per cent. Mixed class, town of 3,500. Admission 10-20. B. V. Brock, Belle Theatre (365 seats), Fort Payne, Alabama.

DULCY. (6,859 feet). Star, Constance Talmadge. One night would have been enough; played it two and second night very poor attendance. This star does not draw here. Good tone and yes for Sunday, but had unfavorable comments. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

FLAMING YOUTH. (8,474 feet). Star, Colleen Moore. A good picture but too much sex stuff. Only drew first night; played it three nights. Some said good—some said nothing. Hardly suitable for Sunday, though fair audience appeal. Draw business and farming class, town of 2,200. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

GO AND GET IT. Star, Wesley Barry. A picture that pleased all, young and old. Book it; you can't go wrong. Tone good. Sunday, yes. Audience appeal okay. Mixed class, town of 3,500. Admission 10-20. B. V. Brock, Belle Theatre (365 seats), Fort Payne, Alabama.

GOLDFISH. (7,145 feet). Star, Constance Talmadge. My advice to fellow exhibitors is to lay off this picture. Personally I cannot understand how the director "got that way." The picture is not at all funny and my audience went away thoroughly disgusted. Is Constance the goat for Norma? H. A. Kridel, Atlantic Theatre, Atlantic Highlands, New Jersey.

HER REPUTATION. (7 reels). Star, Mae McAvoy. I knew this to be good from exhibitor reports, but couldn't make my patrons understand it on account of the title. Therefore exhibitors should not pay more than program price. Had several people stop me next day and tell me how good it was and how agreeably they were surprised. Tone good. Sunday, yes. General audience appeal. Rural class, town of 300. Admission 10-30, specials 15-40. Charles W. Lewis, I. O. O. F. Theatre (225 seats), Grand Gorge, New York.

HER REPUTATION. (7 reels). Star, Mae McAvoy. Did not seem up to Ince's standard. Contained a lot of rather thread-bare hokum and didn't make much of an impres-

Back on the job!

Thank you, all, for sending in the tips while I was away.

All pepped up and eager to keep this, as it has been, the best and most dependable tip department—and to make it still better.

VAN.

For Release in October—Now Booking



Season 1924-1925--Thirty First-Run Pictures

sion. But then, the thermometer was close to the hundred mark, so there you are. Still, I must admit that I had quite a few complimentary comments on it. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

HOTTENTOT. (5,953 feet). Star, McLean. We were a little late on this one but it went over just the same. The Dallas office gave us a bad print with many scenes missing, some of the very important ones in the steeplechase. Still, the picture went over with a bang. All you small town boys who haven't played this one, grab it! P. A. Preddy, Elaine Theatre, Sinton, Texas.

ISLE OF LOST SHIPS. (7,425 feet). Star, Milton Sills. Here is a picture that is different and holds the interest all the way through. Will especially please the fan who likes action. We paid too much for it, but advanced prices saved the day for us. Tone good. Sunday, no. General audience appeal. Rural class, town of 300. Admission 10-30, specials 15-40. Charles W. Lewis, I. O. O. F. Theatre (225 seats), Grand Gorge, New York.

MIGHTY LAK A ROSE. (8,036 feet). Star cast. A fine picture in every respect. An Edwin Carewe production. Most of you have played and you boys who have not, ought to. P. A. Preddy, Elaine Theatre, Sinton, Texas.

PERFECT FLAPPER. (7,000 feet). Star, Colleen Moore. A good one and Colleen more than does her part. She drews better than the Talmadge sisters here. Advertise this one big. Tone good. Sunday, yes. Excellent audience appeal. Farmers, town of 2,500. Admission 10-20, 10-25. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

SELF-MADE FAILURE. (8 reels). Star cast. Good and should please most audiences if at regular admission. Benny Alexander and Ham Hamilton do good work. Farmers, town of 2,500. Admission 10-20, 10-25. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

THOSE WHO DANCE. (7,500 feet). Star, Blanche Sweet. A good crook-detective story and will suit at regular admission, but I was overcharged on rental. Look out. Farmers, town of 2,500. Admission 10-20, 10-25. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

VOICE FROM THE MINARET. (6,785 feet). Star, Norma Talmadge. This is an average N. T. picture and an average audience picture, we mean. The trailer we got on this one was so bad that we didn't use it. P. A. Preddy, Elaine Theatre, Sinton, Texas.

WANDERING DAUGHTERS. (5,471 feet). Star cast. Opinions were sharply divided on this one. Some thought it good, while others said it was worthless. I guess the truth is just about in between these two extremes. Close to fair. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre (500 seats), Reading, Pennsylvania.

WHAT A WIFE LEARNED. (5,700 feet). Star, Milton Sills. This is really a very good picture. Pleased a large audience for us. Flood scenes are very fine. This being a Thomas Ince production, we can only report it as fair, as such. P. A. Preddy, Elaine Theatre, Sinton, Texas.

WHY MEN LEAVE HOME. (8 reels). Star, Lewis Stone. A fine picture. Buy it right and get some coin. Good attendance from big advertising. Usual patronage. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

WHY MEN LEAVE HOME. (8 reels). Star cast. One of best comedies in the seventeen years of this theatre. If handled right will make friends and money. Tone, best. Suitable for any day. Great audience appeal. Family class, city of 17,000. J. M. Blanchard, Strand Theatre (800 seats), Sunbury, Pennsylvania.

When the Print's Bad the Box Office Is Sad

"What I would like to do is call attention to the exchanges who put out a bum service to the small town exhibitor.

"Pictures with NO TITLES—cut-outs (causing quick jumps)—Short Readings—and many times, incomplete endings.

"The picture was once a winner, but lack of care of the film, or failing to get new prints when needed, has ended that. They just junk it onto the small exhibitor.

"Now don't take this for ALL exchanges. Remember I said SOME, and the 'some' that are O. K. I'll sure stick to.

"What good is a 100% satisfying production if it 'ain't all there?' It's like the biggest and best ship afloat, the Leviathan—stuck in the mud. IT DON'T GET YOU ANYWHERE.

"So—let some of these exchanges pull some of the junk 'out of the mud' so the exhibitor won't be annoyed with one-time 'good,' now 'junk' films."—A. S. Reeves, Reeves Amusement Company, Danielson, Connecticut.

Every tip you send will help some exhibitor to make money or save money.

Every bad print you report will put some brother in your territory on his guard.

DO IT NOW!

Fox

CIRCUS COWBOY. (6,400 feet). Star, Charles Jones. Ordinary show; did fair business. Jones is almost through for us. Tone good. Sunday, yes. Fair audience appeal. Mixed classes, city of 35,000. Admission 25-35. C. D. Bussman, Strand Theatre (700 seats), Easton, Pennsylvania.

CIRCUS COWBOY. (6,400 feet). Star, Charles Jones. Sufficient continuity and action to be interesting. Characters a little overdrawn at times. It went over all right here. Tone good. Good audience appeal. Town of 7,500. Arthur B. Smith, Fenwick Theatre, Salem, New Jersey.

EYES OF THE FOREST. (5 reels). Star, Tom Mix. Good picture. Not a western but plenty of action in it and will please where they like that kind. Moral tone good; yes for Sunday. Good audience appeal. John Russel, Russell Theatre, Matherville, Illinois.

FACE ON THE BAR ROOM FLOOR. Star cast. This went good with my audience; pleased all. They told me so. For a western house this will go, for a change. Ran it two days to a good business first day; fell off half the second day. Print we got was rainy. Get a good print and you'll be O. K. This will go good with ladies. William Thacher, Royal Theatre, Salina, Kansas.

HELL'S HOLE. (6 reels). Star, Buck Jones. A good western picture that drew well here but was spoiled by the dream ending. Draw all classes, town of 2,000. Admission 10-25. S. A. Hendrix, Princess Theatre, Cotton Plant, Arkansas.

MILE-A-MINUTE ROMEO. (4,800 feet). Star, Tom Mix. Ran it on election night to a good house. Poorest picture I have seen Mix in yet, to show. No kick to it. Admission 10-25. S. A. Hendrix, Princess Theatre, Cotton Plant, Arkansas.

LADIES TO BOARD. (6,112 feet). Star, Tom Mix. Different role for Mix but it goes over well. Don't think exhibitors can go wrong on it. Tone good. Sunday, yes. Good audience appeal. Town of 7,500. Arthur B. Smith, Fenwick Theatre, Salem, New Jersey.

TIMES HAVE CHANGED. (5,082 feet). Star, William Russell. The best Russell I have had for a long time. Audience liked it. Tone all right. Sunday, yes. Good audience appeal. Residential class, town of 1,200. Admission 10-20. J. A. McGill, Liberty Theatre (250 seats), Port Orchard, Washington.

TIMES HAVE CHANGED. (5,082 feet). Star, William Russell. Average program picture. Tone okay. Sunday, yes. Ordinary audience appeal. All classes, city of 14,000. Admission 10-25. E. W. Collins, Liberty Theatre (500 seats), Jonesboro, Arkansas.

TOWN THAT FORGOT GOD. (10,461 feet). Star cast. A very good spectacular drama that went over but did not draw for us. Tone good. Sunday, yes. High audience appeal. All classes, city of 14,000. Admission 10-25. E. W. Collins, Liberty Theatre (500 seats), Jonesboro, Arkansas.

WOLF MAN. (5,145 feet). Star, John Gilbert. Good picture but did not seem to please. Too much rough stuff. Tone fair. Sunday, yes. Fair audience appeal. Country and town class, town of 450. A. F. Thomas, Pastime Theatre (250 seats), Almyra, Arkansas.

WOLF MAN. (5,145 feet). Star, John Gilbert. A good picture of its kind. Not good for a western house. Oh why, oh why! do they do it? The lobby display shows nothing but society stuff in this picture. Why do they do this? This picture has lots of good action and lumber camp scenes. Why don't they put this stuff in the ones, threes and sixes and photos? No excuse for everything to be society stu.ff Such lobby displays drive them away. If the picture has action, put the best action out in the lobby. Well, might say that while this is a good picture we did not take in enough at the box office to pay for it. Now, when you've got action and good action scenes put it out for display or you will put the exhibitor out of business. Action is what they want. We must have it out in front to get them in. William Thacher, Royal Theatre, Salina, Kansas.

For Release in October—Now Booking



Season 1924-1925—Thirty First-Run Pictures



Scenes from "Welcome Stranger," a Belasco production, released by Producers Distrib uting Corporation.

WOLF MAN. (5,145 feet). Star, John Gilbert. Fairly good picture. No comments from the audience either way. Tone not much. Sunday, no. Neighborhood class, city of 200,000. Admission 10-20. J. E. Kirk, Grand Theatre (500 seats), Omaha, Nebraska.

WOLF MAN. (5,145 feet). Star, John Gilbert. Fair picture. Tone okay. Sunday, yes. Average audience appeal. All classes, town of 1,400. Admission 10-35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

YOU CAN'T GET AWAY WITH IT. (6,152 feet). Star cast. Fox has got away with lots of things this year. You may get away with it if you get it free, and then watch your step. Not suitable for Sunday or any other time. City of 15,000. Admission 10-25. Jake Jones, Cozy Theatre (600 seats), Shawnee, Oklahoma.

YOU CAN'T GET AWAY WITH IT. (6,152 feet). Star, Percy Marmont. Very poor picture. Has a good moral lesson if people would only remember. Poor cast and poor acting, in my estimation. Tone okay. Sunday, yes. Audience appeal not so good. General class, town of 3,200. Admission 10-30. Kreighbaum Brothers, Char-Bell Theatre (797 seats), Rochester, Indiana.

Metro-Goldwyn

FOOL'S AWAKENING. (5,763 feet). All-star cast. Just a fair program picture with little or no appeal. Story too slight and could have been done in two reels instead of over five. Only redeeming feature is acting of Harrison Ford and Enid Bennett. Tone okay and suitable for Sunday. No audience appeal. Draw all classes. Admission 10-20-30. Al Anders, Coleman Theatre (800 seats), Southington, Connecticut.

HEART BANDIT. (4,900 feet. Star, Viola Dana. Clever little picture that pleased here and should please anywhere. Good directing, story good, cast extra good. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

LAST MOMENT. (6 reels). Star, Mary Carr. An extra good program picture. Can't go wrong on this one. Tone good. Sunday, yes. Good audience appeal. Mixed class, town of 3,500. Admission 10-20. B. V. Brock, Belle Theatre (365 seats), Fort Payne, Alabama.

NELLIE, THE BEAUTIFUL CLOAK MODEL. (7,000 feet). All-star cast. A good picture, ending with a bang. The title bad here; kept some away. Good tone. I question it for Sunday but has fair audience appeal. Draw all classes, town of 2,000. Admission 17. J. H. Fetty, Red Wing Theatre (300 seats), Laurel, Maryland.

RENDEZVOUS. (7 reels). Star, Conrad Nagel. A very good program picture but too long. Tone is all right and for Sunday, yes. Fair audience appeal. Draw all classes, town of 2,000. Admission 17. J. H. Fetty, Red Wing Theatre (300 seats), Laurel, Maryland.

SCARAMOUCHE. (9,600 feet). Star cast. Played this four days. Second run in the town. Good business. Tone good. Sunday-yes. Great audience appeal. Mixed classes, city of 35,000. Admission 25-35. C. D. Bussman, Strand Theatre (700 seats), Easton Pennsylvania.

SHERLOCK JR. (4,609 feet). Star, Buster Keaton. Farce comedy that draws well. Good moral tone. Sunday, yes. Fair audience appeal. Arthur B. Smith, Fenwick Theatre, Salem, New Jersey.

SHOOTING OF DAN McGREW. (6,318 feet). Star, Barbara LaMarr. Virile melodrama of Klondike. Audience liked it. It has suspense and action. Tone good. Hardly suitable for Sunday. Town of 7,500. Arthur B. Smith, Fenwick Theatre, Salem New Jersey.

SOCIAL CODE. (5 reels). Star, Viola Dana. Went over nicely but the star has lost all drawing power here. This picture is, however, good entertainment. Tone, okay. Sunday, yes. Good audience appeal. All classes town of 1,400. Admission 10-35. E. W. Collins, Grand Theatre 700 seats), Jonesboro, Arkansas.

STRANGERS OF THE NIGHT. (8,000 feet). Star cast. Good picture. Just enough humor in it to make it interesting. Tone, okay Sunday, no. Good audience appeal. General class town of 3,200. Admission 10-30. H. L. Kreighbaum, Char-Bell Theatre (797 seats), Rochester, Indiana.

THEY LIKE 'EM ROUGH. (4,700 feet). Star, Viola Dana. A good program picture of the lumber camp. Well liked. Film in good condition. Viola is getting to be a popular star. Tone, good. Sunday, yes. Miners and agricultural class town of 700. Admission 10-20. Mrs. Ida McDonald, Star Theatre (240 seats), Exline, Iowa.

THERE ARE NO VILLAINS. (6 reels). Star, Viola Dana. A real good picture. Different from most of Viola's plays. Pleased one hundred per cent. Film in good condition. Tone, good. Sunday, yes. Miners and agricultural class town of 700. Admission 10-20. Mrs. Ida McDonald, Star Theatre (240 seats), Exline, Iowa.

THREE AGES. (5,500 feet). Star, Buster Keaton. Opinions were divided on this one. Some told me it was fine, and others threatened to be "off" movies for life, if I ran such a picture again. Where comedy is liked, it should go over, but be sure to tell your patrons the type of entertainment they will see. I didn't suppose that anyone in this enlightened age of "stars" would come to "Three Ages," expecting to see a knock-down dragout blood and thunder drama, nor a tragedy parallel to "Hamlet," but there were some who did. One just has to "tell 'em" and not bank too much on assumed intelligence. Tone, okay and it is suitable for Sunday. Registered well at the box office. Good print. Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

THREE WEEKS. (7,500 feet). Star cast. The title would kill it for any decent theatre. If it failed the title would lower the standard of any house. Play all right. Tone, okay. Sunday, no. Audience appeal, degenerates. Family class city of 17,000. J. M. Blanchard, Strand Theatre (800 seats), Sunbury, Pennsylvania.

THROUGH THE DARK. (7,999 feet). Star, Colleen Moore. We consider this a very good picture. The moral tone is good, with average audience appeal and suitable for Sunday. Draw all classes, town of 2,000. Admission 17. J. H. Fetty, Red Wing Theatre (300 seats), Laurel, Maryland.

THY NAME IS WOMAN. (9,087 feet). Star cast. Very good. Audience liked it. It did not draw well. Town of 7,500. Arthur B. Smith, Fenwick Theatre, Salem, New Jersey.

UNSEEING EYES. (8,500 feet). Star cast. Excellent snow scenes and plenty of action all the time. All classes, city of 10,000. Admission 10-25. Vine Theatre, Mt. Vernon, Ohio.

WILD ORANGES. (7 reels). Star cast. Fair. Not a bad picture for a house catering to a class who want pictures with action. Poor moral tone. All classes, city of 10,000. Admission 10-25. Vine Theatre, Mt. Veenon, Ohio.

For Release in October—Now Booking

PRODUCERS DISTRIBUTING CORPORATION

Helene Chadwick

IN

"TROUPING WITH ELLEN"

from the story by EARL DERR BIGGERS Directed by T HAYES HUNTER

SCREEN DRAMATIZATION BY GERALD C. DUFFY

Produced by EASTERN PRODUCTIONS INC.



Season 1924-1925—Thirty First-Run Pictures

Paramount

BEDROOM WINDOW. (4,550 feet). Star, May McAvoy. Good mystery picture, one which will keep the audience guessing until the last reel. We would say a very good picture. Good tone and all right for Sunday. The audience appeal, you are bound to like it. Draw mixed class, town of 1,800. Admission 25. Fred S. Widenor, Opera House (492 seats), Belvedere, New Jersey.

BIG BROTHER. (7,080 feet). Patrons liked this picture. Ben Alexander's part carried through this picture with great heart appeal. Think this picture should go anywhere. Seemed to please a large majority. Tone good and Sunday, yes. Mrs. J. V. Travelle, Elite Theatre, Placerville, California.

BIG BROTHER. (7,080 feet). Star, Tom Moore. A good, strong picture which should appeal to any audience. We didn't make any money on this one, but not the fault of the picture. Tone good. Sunday, yes. Splendid audience appeal. Working class, town of 3,775. Admission 10-20. Wahl & Worcester, Kil Kare Theatre (579 seats), Wood River, Illinois.

CALL OF THE CANYON. (6,982 feet). Stars, Richard Dix, Lois Wilson. One of the best of the Zane Grey stories we have played and should please any audience, because it has an interesting story to it and holds the interest to the end. Good tone for Sunday and good appeal. Draw miners and farmers, town of 600. Admission 10-25. John Russell, Russell Theatre (250 seats), Matherville, Illinois.

CHANGING HUSBANDS. (6,799 feet). Star, Leatrice Joy. Comedy, comedy and more comedy. They will all like this one. Joy and Ray Griffith are very good. Tone is all right for Sunday and it has great audience appeal. Draw all classes, town of 2,000. Admission 17. J. H. Fetty, Red Wing Theatre (300 seats), Laurel, Maryland.

COWBOY AND THE LADY. Star, Mary Miles Minter. Very poor picture from my angle. Some pretty scenery but the whole thing is so unreasonable that it was laughable without being a comedy. Poor audience appeal though suitable for Sunday in matter of tone. Draw farmers and town of 600. Admission 10-20, 15-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

FIGHTING COWARD. (6,501 feet). Star cast. Fair business. Picture did not seem to appeal as the stage production did. All classes, city of 10,000. Admission 10-25. Vine Theatre, Mt. Vernon, Ohio.

FLAMING BARRIERS. (5,821 feet). Stars, Jacqueline Logan and Antonio Moreno. Good program picture, with lots of action. Walter Heirs supplies the comedy and does his part well. The tone is all right and yes for Sunday, but will not appeal to a too critical audience. Draw miners and farmers, town of 600. Admission 10-25. John Russell, Russell Theatre (250 seats), Matherville, Illinois.

Some Proved Stunts for Getting Better Crowds

One of our newer friends, but one who has the spirit of helpfulness very finely developed, comes in with a fine suggestion for improving the audience interest and building patronage. Here's his tip:

"A word to the wise is sufficient.

"I would suggest to fellow exhibitors that you make movie fans out of more of your patrons by using good, legitimate propaganda.

"How? By displaying Press Sheets in the lobby, and in other ways educating the general public to know by name the supporting casts as well as the stars. ....

"It will increase their interest in the 'movies' and add to the attendance if they are caused to recognize as old screen friends such artists as Julia Faye, Dale Faller, Za-su Pitts, Ethel Wales, Pauline Garon, Alan Hale, Clarence Burton, Robert Agnew, Charles Ogle, Joseph Kilgour and a host of others, all excellent players.

"Then, again—get your patrons into the habit of rating their photoplays, say from 1—poor, to 12—excellent; you can do this in the small towns, where you know your people personally, and it creates a rivalry of opinion and of interest which is good for the box office.

"We do it. YOU try it! Yours for S. R. O."—George W. Walther, Dixie Theatre, Kerrville, Texas.

HIS CHILDREN'S CHILDREN. (8,300 feet). Star, Bebe Daniels and all-star cast. Fairly good picture, but not worth any more than a program picture. They tried to tell too many stories in one picture, with the result that it does not hold the interest as closely as it should; also, it is too long. Tone okay for Sunday. Fair appeal. Draw miners and farmers, town of 600. Admission 10-25. John Russell, Russell Theatre (250 seats), Matherville, Illinois.

JAVA HEAD. (7,865 feet). Star cast. Just a program, that's all. Good prints. Tone all right but would not say for Sunday. Admission 10-25. E. C. Bays, Globe Theatre (250 seats), Buena Vista, Virginia.

RACING HEARTS. (6,400 feet). Star, Agnes Ayres. A very good picture, with comedy touches, somewhat similar to the racing pictures featuring Wallace Reid. In fact, so similar that some patrons thought they had seen it before. Tone good. Sunday yes. General audience appeal. Rural class, town of 300. Admission 10-30, specials 15-40. Charles W. Lewis, I. O. O. F. Theatre (225 seats), Grand Gorge, New York.

SHADOWS OF PARIS. (6,549 feet). Star, Pola Negri. Some people had compared this to "The Humming Bird." God, forgive them. A rather painful, cheerless and improbable drama that didn't mean anything at the box office nor to the few who were brave enough to see it through. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre (500 seats), Reading, Pennsylvania.

SHADOWS OF PARIS. (6,549 feet). Star, Pola Negri. This is one of Pola Negri's best, showing her in the role of an Apache of the Paris underworld. This is by far the best of any of her pictures we have played, but did not draw any extra business. Tone all right, suitable for Sunday. Appeal good. Draw miners and farmers, town of 600. Admission 10-25. John Russell, Russell Theatre (250 seats), Matherville, Illinois.

SHADOWS OF PARIS. (6,549 feet). Star cast. One of the best of the Pola Negri's. She is not liked here but this one seemed to please. All classes, city of 10,000. Admission 10-25. Vine Theatre, Mt. Vernon, Ohio.

SHE LOVES AND LIES. Star cast. Everybody thought it a good picture. Mixed class, town of 800. Admission 15-25. Jerry Wertin, Winter Theatre (250 seats), Albany, Minnesota.

SOCIETY SCANDAL. (6,433 feet). Star, Gloria Swanson. For me a big piece of nothing that costs us a wad of money. Too darned much money! Just a fair picture, worth perhaps a third of what I paid. How do they do it, oh, how do they do it? Now, don't laugh—have they done it to you, too? Ned Pedig, Pollard Theatre, Guthrie, Oklahoma.

SOCIETY SCANDAL. (6,433 feet). Star, Gloria Swanson. This is a much better picture than the reports indicated. It has some tense moments when Gloria is producing some real acting, and Rod La Roque's cross-examination is great. It hasn't the pulling power of "The Humming Bird" but it is attempting something bigger. People were very well pleased and the comments were all complimentary. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

STRANGER. (6,660 feet). Star, Betty Compson. The more discriminating patrons praised this picture, and deservedly. The ones who like plenty of knockouts and a few killings for good measure were not so enthusiastic; but, altogether, it pleased the majority. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading Pennsylvania.

THREE WORD BRAND. Star, W. S. Hart. Our patrons like westerns and we find that these old Harts make a very satisfactory Saturday program, with comedy and Fables. They can be bought right—and it looks to us like a foolish thing for an exhibitor to pay practically the same price for inferior western pictures when these Paramount-Harts are better from every standpoint, production, story, direction and cast. We have played them all and found them very satisfactory. P. A. Preddy, Elaine Theatre, Sinton, Texas.

WEST OF THE WATER TOWER. (7 reels). Star, Glenn Hunter. A true-to-life story of small town life which should have an appeal to all audiences. Tone good. Sunday, yes. Good audience appeal. Working class, town of 3,775. Admission 10-20. Wahl & Worcester, Kil Kare Theatre (579 seats), Wood River, Illinois.

WOMAN WHO WALKED ALONE. Stars, Dalton-Sills. Another picture two years old that will stand up with the best of the late releases. No clothes to get out of date. If your town has not shown it, it is a good bet. Can be bought right and is a great audience picture. Interesting and convincing all the way. For Sunday the tone questionable but all right anywhere on other days. P. A. Preddy, Elaine Theatre, Sinton, Texas.

For Release in November—Now Booking



Season 1924-1925—Thirty First-Run Pictures



Scenes from the Mack Sennett comedy, "Lizzies of the Field," released by Pathe.

Pathe

KING OF WILD HORSES. (5 reels). Star, Rex (horse). A good program picture, different from the ordinary run of pictures. Play it, but don't pay too much for it. I did a very good business with it. Tone is okay. Admission 10-25. S. A. Hendrix, Princess Theatre, Cotton Plant, Arkansas.

SAFETY LAST. (6,400 feet). Star, Harold Lloyd. Book it and get behind it. Drew the best crowd I have ever had; this when business has been awful here. Advertising: window cards, newspapers, ones, threes, slide. Good tone. For Sunday, yes. Good audience appeal. Draw farmers and town of 600. Admission 10-20, 15-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

WHY WORRY? (6 reels). Star, Harold Lloyd. A splendid comedy but the weather is too hot and too many jubilees and picnics. No crowd. Tone good. Sunday, yes. Audience appeal strong. General class, town of 800. Admission 15-30. J. N. Welty, Mid-West Theatre (500 seats), Hill City, Kansas.

WHY WORRY? (6 reels). Star, Harold Lloyd. Coming after a month or so of off-color business, this feature is emblematic of our attitude. Why worry about profits, so long as you give the people what you know to be the cream of film product? We expect that in due course the people will tumble to our efforts and begin to realize that the "far-away fields" are not so green as they appear to be. "Why Worry?" pleased our patrons wonderfully. I have seen many unfavorable comments that "Why Worry?" did not compare at all with Lloyd's past features, but I know that here in this little 6x9 village it got as many laughs as "Dr. Jack" and "Safety Last" combined, and I, like a poor fish, put the soft-pedal on my advertising because I had read that "Why Worry?" was weak. For that reason, or perhaps because we didn't give a suit of clothes away with each admission, our attendance was only fair. Tone good. Sunday, yes. Fair attendance. Rural class, town of 300. Admission 20-30, specials 22-39. Charles W. Lewis, I. O. O. F. Theatre (225 seats), Grand Gorge, New York

Preferred

HERO. Star cast. Sold as a special but only of program size. There was too much talk and too little action. Never got into its stride, nor did it get anywhere. Had no pulling power and no one seemed to think it worth while commenting on. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

VIRGINIAN. (8,010 feet). Star, Kenneth Harlan. A fine picture for outdoor fans. You can't go wrong on this one. Tone okay. Sunday, yes. Good audience appeal. Working class, town of 3,775. Admission 10-20. Wahl & Worcester, Kil Kare Theatre (579 seats), Wood River, Illinois.

Producers' Dist. Corp.

SHIFTING SANDS. (5,308 feet). Star cast. This is evidently a foreign picture as all the actors are unknown to me, but I thought it was very good at that. Business just fair. No comment. Tone good; yes for Sunday. Fair audience appeal. Draw farmers and town of 600. Admission 10-20, 15-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

TIGER THOMPSON. (5,700 feet). Star, Harry Carey. A good western and should please anywhere. Tone okay. Sunday, yes. Good audience appeal. Farmers, town of 2,500. Admission 10-20, 10-25. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

United Artists

DOROTHY VERNON OF HADDON HALL. Star, Mary Pickford. Costume play does not draw in this town. Elaborate sets, good acting and directing. Fair attendance. Tone good. Sunday, yes. Mary is better in child or urchin parts. Farmers and merchants, town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

GARRISON'S FINISH. (8 reels). Star cast. Dear friend, I know that this picture will make good. All the people here like it. Jack Pickford is my favorite star. Draw whites in town of 5,000. Palace Theatre, Duncan, Oklahoma.

GIRL I LOVED. (7,100 feet). Star, Charles Ray. This might have been good if it had been cut down to about five or six reels, but in eight it is too long. That is the trouble with the majority of features, they are too long and tiresome. Good tone; yes for Sunday. Fair appeal. Draw miners and farmers, town of 600. Admission 10-25. John Russell, Russell Theatre (250 seats), Matherville, Illinois.

LOVING LIES. Star cast. Pleased almost to the last one for us. A good program offering. Better than I expected by reports other exhibitors gave. We had a good print. Drew fairly well, considering the title. Good tone. Fair attendance. Better class, town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (403 seats), Nazareth, Pennsylvania.

NO MORE WOMEN. (6,186 feet). Star, Matt Moore. Light comedy drama with a vein of humor throughout, showing how a young lady should proceed to capture the young man she is determined to marry, including two funny crooks and a clever dog; makes a picture worth looking at. Tone good. Sunday, yes. Audience appeal 80 per cent. Draw mixed class, city of 500,000. Admission 10-20. William Meeks, Stillman's Murray Theatre (740 seats), Milwaukee, Wisconsin.

RICHARD THE LION HEARTED. (7,298 feet). Star, Wallace Beery. I was very much surprised on this one. Did not expect to do anything, but got fooled. The kids parked in and the business was fine for two days. Tone very good. Sunday, good. Audience appeal good for children. Mill class, city of 20,000. Admission 10-25. J. J. Spandan, Family Theatre (500 seats), Braddock, Pennsylvania.

TESS OF THE STORM COUNTRY. (10 reels). Star, Mary Pickford. Real good picture. Book it. It will draw any class, I think. Good tone. Sunday, yes. Admission 10-25. E. C. Bays, Globe Theatre (250 seats), Buena Vista, Virginia.

Universal

BAVU. (6,968 feet). Star cast. Subject as rotten as could be. Eight reels of absolutely nothing. Lay off this one. Biggest part of audience left before show was over. Film also in bad condition. Tone bad. Sunday, no. Mixed class, town of 3,500. Admission 10-20. B. V. Brock, Belle Theatre (365 seats), Fort Payne, Alabama.

BEHIND THE CURTAIN. (4,875 feet). Just another fair picture. Will do if you can buy it right. Yes for Sunday. Draw working class, city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (187 seats), Piqua, Ohio.

BLINKY. (5,740 feet). Star, Hoot Gibson. My people were disappointed in this one. Hoot looked and acted a boob and bath story and action were weak. Put Hoot in a few more lemons like this one and good night, Hoot. Had no box office value here, either. City of 110,000. Admission 10-20.

For Release in November—Now Booking



Season 1924-1925--Thirty First-Run Pictures

Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

BROADWAY OR BUST. (5,272 feet). Star, Hoot Gibson. A very good comedy of six reels. Gibson is generally liked by our audience. The tone is good; yes for Sunday. Average audience appeal. Draw all classes, town of 2,000. Admission 17. J. H. Fetty, Red Wing Theatre (300 seats), Laurel, Maryland.

FOOL'S HIGHWAY. (6,800 feet). Star, Mary Philbin. A story that is different but which contains some mighty fine acting on the part of Mary Philbin and Pat O'Malley. Has exceptional audience appeal. Everyone seemed highly pleased and it is suitable anywhere for three-day run. Tone good but questionable for Sunday. Draw all classes in city of 10,000. Admission 10-20-30. Al Anders, Coleman Theatre (800 seats), Southington, Connecticut.

SAWDUST TRAIL. (5,509 feet). Star, Hoot Gibson. The best Gibson has done yet in that kind of a picture. But he doesn't belong in anything but westerns. Good tone. Sunday, yes. Good appeal. Draw working class, city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (187 seats), Piqua, Ohio.

SPORTING YOUTH. (6,712 feet). Star, Reginald Denny. A dandy race picture. People are still talking about it. Tone good and appeal one hundred per cent. Sunday, of course. Draw business and farming class, town of 2,200. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

SPORTING YOUTH. (6,712 feet). Star, Reginald Denny. One of the best, if not the best, and most entertaining pictures we have had in our house in a long time. Plenty of comedy and heart appeal. Fine and clean moral tone. Yes for Sunday. Hawkins and Hudson, Victory Theatre, Brooksville, Florida.

WHITE TIGER. (7,177 feet). Star, Priscilla Dean. She is, for me, no good. Poorest we ever played of hers. Not so good tone nor suitable for Sunday. Draw business and farming class, town of 2,200. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

Vitagraph

FIGHTING GUIDE. Star, William Duncan. Just as the others all say about Duncan. Good, and our audience enjoyed it. Tone fair. Hardly suitable for Sunday. Good audience appeal. General class, town of 800. Admission 15-30. J. N. Welty, Mid-West Theatre (800 seats), Hill City, Kansas.

PIONEER TRAILS. (6,920 feet). Star, Cullen Landis. This one has all the elements that provide entertainment for patronage that prefer westerns to melodramas. It starts out in brisk style that leads one to expect more than the average melodrama that follows. Nevertheless, we should worry, for it got the people in and seemed to satisfy them. Tone fair. Not suitable for Sunday. Attendance good two nights. Rural class, town of 300. Admission 20-30, specials 22-39. Charles W. Lewis, I. O. O. F. Theatre (225 seats), Grand Gorge, New York.

LEAVENWORTH CASE. (5,400 feet). Star, Martha Mansfield. Another very good program picture; good for Saturday night. Pleased eighty per cent of the people. Fair tone. Sunday, no. Very good audience appeal. Draw farming community of 2,000. Admission 10-20 and 10-25. J. E. Hubbell, Palace Theatre (300 seats), Worthington, Indiana.

LET NOT MAN PUT ASUNDER. (8 reels). Star cast. Pretty good special of its kind but only pleased fifty per cent of my patrons. Those that liked it said it was great. Those that did not said there was nothing to it. Sunday, can't say. Divided audience appeal. All classes, small town. Admission 10-25. W. H. Odom. Pastime Theatre (250 seats), Sandersville, Georgia.

LOVE BANDIT. (6 reels). A very nice program picture; some nice photography, thrilling scenes, some comedy and a little story of the lumber camps. Tone fair. Sunday, no. Audience appeal medium. Draw from farming community of 2,000. Admission 10-20 and 10-25. J. E. Hubbell, Palace Theatre (300 seats), Worthington, Indiana.

MAN FROM BRODNEY'S. (7,100 feet). Star, J. Warren Kerrigan. A fine production in every sense of the word. It just brims with action. Don't be afraid to boost it. Tone fine. Sunday, yes. Large audience appeal. Mixed class, town of 3,500. Admission 20-25. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

MAN FROM BRODNEY'S. (7,100 feet). Star, J. Warren Kerrigan. Very good picture. Good cast and good acting. In my opinion J. Warren Kerrigan is much better than he used to be. Tone okay. Sunday, yes. Good audience appeal. General class, town of 3,200. Admission 10-30. Kreighbaum Brothers, Char-Bell Theatre (797 seats), Rochester, Indiana.

MAN FROM BRODNEY'S. (7,100 feet). Star, J. Warren Kerrigan. This picture has a wonderful cast and they all do their stuff well. A fine picture and pleased eighty per cent. Vitagraph is sure putting out some real pictures, at a real nice price, too. Book them, boys. Good tone. Sunday, yes. Fine audience appeal. Draw farming community of 2,000. Admission 10-20 and 10-25. J. E. Hubbell, Palace Theatre (300 seats), Worthington, Indiana.

MAN FROM BRODNEY'S. (7,100 feet). Star, Warren Kerrigan. Condition of film good. Second run. Went big. Just what exhibitors say about it. If you play it, advertise it with the kids; they will eat it up. We could not keep them quiet. Play it strong. We ran Semon in "Barnyard," which was a knockout, with the above picture. Business fair; too much hot weather. William Thacher, Royal Theatre, Salina, Kansas.

MY MAN. (6,800 feet). Star, Dustin Farnum. Good in every way and should please any audience. Tone good. Sunday, yes. Audience appeal, yes. Town of 7,500. Arthur B. Smith, Fenwick Theatre, Salem, New Jersey.

PIONEER TRAILS. (6,920 feet). Star cast. A good average western with a big cast, and Cullen Landis does his work well in this one. Sunday, yes. Draw working class, city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (187 seats), Piqua, Ohio.

Warner Bros.

BEAU BRUMMEL. (10 reels). Star, John Barrymore. Admitedly the picture that towers head and shoulders above all the so-called specials. Superb direction, costuming and acting. Brought in people who only go to the theatre once in years. Fine moral tone. Sunday, yes. Exceptional audience appeal. Draw all classes in city of 10,000. Admission 10-20-30. Al Anders, Coleman Theatre (800 seats), Southington, Connecticut.

BEAU BRUMMEL. (10 reels). Star, John Barrymore. A truly wonderful picture; one of the best Warner pictures we have run this season. Not a summer picture. Will please only the higher class. Tone okay. Sunday, yes. Admission 10-25. Jake Jones, Cozy Theatre (600 seats), Shawnee, Oklahoma.

BRASS. Star, Monte Blue. Everything considered, a fair picture that will cause no squawks, with the box office appeal through the strength of the novel. Everything in advertising gave good attendance

"To Err Is Human—To Forgive, Divine"

Mr. Reeves sure has an apology coming to him. This letter should have been published long since; but the wind must have blown it back of an unused desk, because that's where I found it the other day. Sorry.

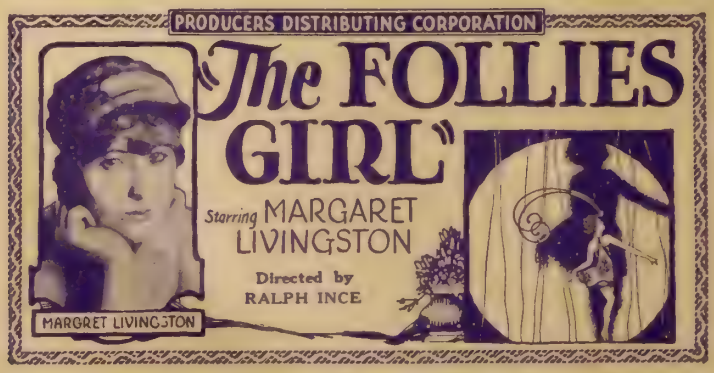
The letter is printed because Mr. Reeves brings up a point of disagreement in reports. In preface it should be said that not every mind can think alike—but there's such a rattling big average of helpfulness in these dependable tips that the very man who may disagree with others is quite likely to be giving the exact opinion that will help others in similar locality or with same type of patronage. But let Mr. Reeves say his say:

"Straight From the Shoulder Reports may be a good thing, if the judges are as good as the Cause. The Cause is a remarkable one in behalf of the exhibitor. But all exhibitors are not good judges, as to merit of story, etc.

"I've seen one exhibitor condemn where another exhibitor would praise the same production. Are these men fit to broadcast their opinion, so different as to giving merit, or dissenting? (You bet they are—Van).

"We may differ as to the price of a production as being too much for your town, and so on: but as to the story, settings, and general satisfaction to the patrons, why do we differ so in judgment?"—A. L. Reeves, Reeves Amusement Co., Danielson, Connecticut.

For Release in November—Now Booking



Season 1924-1925—Thirty First-Run Pictures



Scenes from the Benny Leonard "Flying Fists" series. Distributed by Ginsberg and Wilk.

of health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

BROADWAY AFTER DARK. (6,300 feet). Star cast. A very good picture. Up to the Warner standard. Audience well pleased. Tone okay. Sunday, yes. Draw from city of 15,000. Admission 10-25. Jake Jones, Cozy Theatre (600 seats), Shawnee, Oklahoma.

BROADWAY AFTER DARK. (6,300 feet). Star, Norma Shearer. A splendid picture in every respect. Proper exploitation should get you plenty of change. Usual advertising brought excellent attendance. Health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

CONDUCTOR 1492. (6,500 feet). Star, Johnny Hines. One fine picture which satisfied my audience as well as any picture I have run in some time. It's a comedy but it's real comedy. None of this slapstick stuff. It's great. Tone okay. Sunday, yes. Large audience appeal. Mixed class, town of 3,500. Admission 20-25. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

CONDUCTOR 1492. Star, Johnny Hines. Voted pretty funny here and we did nicely. Hokum till you can't rest, but they laugh; that's enough here. Usual advertising brought very good attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

CONDUCTOR 1492. (6,500 feet). Star, Johnny Hines. A good feature, but is not the special some would make you think. Prints fair. Tone okay. Sunday, yes. Audience appeal, yes. Small town class, town of 350. Admission 10-20. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

CONDUCTOR 1492. (6,500 feet). Star, Johnny Hines. A very good picture for summer program. Pleased majority of the audience. Tone okay. Sunday, yes. Jake Jones, Cozy Theatre (600 seats), Shawnee, Oklahoma.

COUNTRY KID. (6,300 feet). Star, Wesley Barry. About like all Barrys; good for kids. Barry getting too large. Tone okay. Sunday, yes. Fair audience appeal. Town and country draw, town of 450. A. F. Thomas, Pastime Theatre (250 seats), Almyra Arkansas.

DADDIES. (6,800 feet). Star cast. A very good picture. Story good for summer program. Draw from city of 15,000. Admission 10-25. Jake Jones, Cozy Theatre (600 seats), Shawnee, Oklahoma.

DADDIES. (6,800 feet). Star, Harry Myers. They liked this very much here, and a personal opinion from the management is that my patrons were entirely justified in that opinion. Usual advertising brought very good attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

DADDIES. (6,800 feet). Star, Mae Marsh. Here's one all exhibitors should run. Harry Myers and Claude Gillingwater fine in cast. The kids are fine in this one also. Tone good. Sunday, yes. Good audience appeal. Working class, in town of 3,775. Admission 10-20. Wahl & Worcester, Kil Kare Theatre (579 seats), Wood River, Illinois.

GEORGE WASHINGTON JR. (6 reels). Star, Wesley Barry. Very good picture. Just enough good, clean comedy to make a good picture. Tone okay. Sunday, yes. Good audience appeal. General class, town of 3,200. Admission 10-30. H. L. Kreighbaum, Char-Bell Theatre (797 seats), Rochester, Indiana.

GEORGE WASHINGTON JR. (6 reels). Star, Wesley Barry. Those who like Wesley should like this one. Plenty of action. Tone good. Sunday, yes. Good audience appeal. Working class, town of 3,775. Admission 10-20. Wahl & Worcester, Kil Kare Theatre (579 seats), Wood River, Illinois.

HEROES OF THE STREET. (6 reels). Star, Wesley Barry. Just booked this old subject to try Barry out as we had never shown one of his pictures. Wesley is getting too old to put his line over as he used to do. Went over just fair. P. A. Preddy, Elaine Theatre, Sinton, Texas.

HOW TO EDUCATE A WIFE. (6 reels). Star cast. Excellent in every way. Good characters, plot and lots of comedy. Advertise a good one and it will satisfy Tone good. Sunday, yes. Excellent audience appeal. Farmers, town of 2,500. Admission 10-20, 10-25. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

HOW TO EDUCATE A WIFE. (7 reels). Star cast. A light domestic comedy drama containing a strain of pleasing humor throughout the picture. A good warm weather program picture. Tone good. Sunday, yes. Andience appeal eighty per cent. Mixed class, city of 500,000. Admission 10-20. William T. Meeks, Stillman's Murray Theatre (742 seats), Milwaukee, Wisconsin.

LITTLE JOHNNY JONES. (6 reels). Star, Johnny Hines. Full of hokum but pleased pretty well. Usual advertising brought fair attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

LUCRETIA LOMBARD. (7,500 feet). Star, Irene Rich. Very good picture. Star was surely at her best. Held audience wonderfully. Good acting all the way through picture. Tone okay. Sunday, yes. Good audience appeal. General class, town of 3,200. Admission 10-30. Kreighbaum Brothers, Char-Bell Theatre (797 seats), Rochester, Indiana.

LUCRETIA LOMBARD. (7,500 feet). Star, Irene Rich. Good. We need more pictures such as Warner Brothers are producing. Tone good. Sunday, yes. Good audience appeal. Country class, town of 450. A. F. Thomas, Pastime Theatre (250 seats), Almyra, Arkansas.

MAIN STREET. Star cast. A very good true story, well played and acted. Good prints and reels. Tone okay. Sunday, yes. Suburban class, town of 2,000. Admission 10-20. G. W. Hughes, St. Johns Theatre (300 seats), St. Johns Station, Missouri.

MARRIAGE CIRCLE. (8,500 feet). Star, Florence Vidor. Very good picture. Should be liked by all audiences. Tone okay. Sunday, yes. Good audience appeal. Working class, town of 3,775. Admission 10-20. Wahl & Worcester, Kil Kare Theatre (579 seats), Wood River, Illinois.

MARRIAGE CIRCLE. (8,500 feet). Star cast. This is a real special. Monte Blue, Marie Prevost and Adolphe Menjou do some marvelous acting. Sure got to take your hat off to Ernest Lubitsch for this one. Tone fine. Sunday, no. Good class, town of 2,000. H. W. Rible, Mayfield Theatre, Mayfield, California.

PRINTER'S DEVIL. (7 reels). Star, Wesley Barry. Pleased only about fifty per cent. Barry fell down on this one. Tone, okay. Sunday, yes. Fair audience appeal. Country and town class town of 450. A. F. Thomas, Pastime Theatre (250 seats), Almyra, Arkansas.

TIGER ROSE. (8,000 feet). Star cast. Pleased them, and did nicely. Usual advertising brought good attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

WHERE THE NORTH BEGINS. (6,200 feet). Star cast. A very good hot weather

For Release in December—Now Booking



Season 1924-1925—Thirty First-Run Pictures

show and one that should please anywhere. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

WHERE THE NORTH BEGINS. (6,200 feet). Star, Rin-Tin-Tin (dog). A good dog picture in every respect. Properly exploited it will get you money. Everything in advertising brought good attendance of health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

Comedies

BACK STAGE. (Pathe). Stars "Our Gang." Very good. Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

DON'T PARK THERE. (Pathe). Star, Will Rogers. A two reel comedy that nearly raised the roof. These farmers got a kick out of this one. Tone, fine. Dandy for Sunday. Excellent attendance. Farmers town of 2,500. Admission 10-20. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

DUSTY DOLLARS. (Educational). Full of laughs for our audience. What more can we want. Fellow exhibitors if you want an average good one reel comedy get Cameo's and I believe you will be satisfied. Better class town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (403 seats), Nazareth, Pennsylvania.

FOLD UP. (Educational). Some good slap stick stunts done in this one. It made 'em laugh so we were satisfied. Better class town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (403 seats), Nazareth, Pennsylvania.

LIFE OF RILEY. (Hodkinson-Murray). This is the last one of the series, and I am sorry there are not more, for they are fine. Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

OCEAN SWELLS. (Educational). Star, Neal Burns. Fairly good comedy that brought eight or nine good laughs. Tone, good. Sunday, yes. Fair audience appeal. General class town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

ORPHAN. (Fox). Star, Clyde Cook. Worst Clyde Cook has ever played. Absolutely guaranteed to be laugh proof. Why do they make such as this? Just a lot of bunk to fill two thousand feet of celluloid. Brought out a number of loud yawns. Tone, good. Sunday, yes. Audience appeal oh so weak. General class town of 1,000. Admission 10-25,15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

PLAYHOUSE. (First National). Star, Buster Keaton. This an old two reeler but it is pretty good where Keaton is liked. General class town of 800. Admission 15-30. J. N. Welty, Mid-Way Theatre (500 seats), Hill City, Kansas.

SHORT ORDERS. (Pathe). Rather poor. Gags too old. Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

TAKE THE AIR. (Pathe). It is good. Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

With the box office groaning with quarters,
What makes the exhibitor wince?
Just one thing! He knows he's not getting
(Though paid for)
A SQUARE DEAL ON PRINTS!

WHEN WISE DUCKS MEET. (Fox). Fair Sunshine comedy that met with the approval of greater part of small sized audience. Kids liked it, adults thought fair. Tone, good. Sunday, yes. Fair audience appeal. General class town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

Short Subjects

KINOGRAMS. (Educational). An excellent news reel well edited and titled. We are getting excellent service and also up-to-date reels from Educational. Better class town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (403 seats), Nazareth, Pennsylvania.

LOVE IN A COTTAGE. (Pathe). Fables. Amusing short reel. Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

SO THIS IS PARIS. (Universal). Star, Jack Dempsey. Has comedy, sport, romance. Ideal for any audience. This series are building patronage. Two reels each and complete. Family class city of 300,000. Admission 10-25. Jack Roth, Liberty Theatre (1,000 seats), Kansas City, Missouri.

TRAFFIC. (Mid-West Educational). Just a poor one-reeler. Not liked. General class town of 800. Admission 15-30. J. N. Welty, Mid-West Theatre (500 seats), Hill City, Kansas.

Serials

GHOST CITY. (Universal). Star, Pete Morrison. Started out with big business on first episode. Now on the fourteenth episode, with no business. They do not want serials; no more for me. I am off of them till they cry for them. Would call this just a fair serial. Have lost on this one all the way through. William Thacher, Royal Theatre, Salina, Kansas.

Miscellaneous

BROADWAY GOLD. (Truart). Star, Elaine Hammerstein. A fair program picture that I showed with the thermometer at 97. Enough said. However, the few who saw it were pleased with it. Admission 10-20. Al. C. Werner, Royal Theatre, Reading Pennsylvania.

BROKEN SILENCE. (C. B. C.) Star cast. Just fair northern picture can't boost it but if they like northwest pictures it will get by. Had poor attendance. Tone, good. Sunday, yes. Fair audience appeal. Farmers and small town class town of 600. Admission 10-20, 10-30. H. W. Batchelor, Galt Theatre (175 seats), Galt, California.

DRUMS OF JEOPARDY. (Truart). Star, Elaine Hammerstein. (6,529 feet). Another weird tale of lost Russian Jewels, with the usual crooks trying to steal them. No pep and too much drag. Not a picture to exploit. Fair tone, Sunday, no. Audience appeal 60 per cent. Draw mixed class, city of 500,000. Admission 10-20. William Meeks, Stillman's Murray Theatre, Milwaukee, Wisconsin.

FAST COMPANY. (State Right). Star, Richard Talmadge. Good stunt picture but nothing to story. Lots of action if that is what you want. Tone, good. Sunday, yes. Good audience appeal. Working class town of 3,775. Admission 10-20. Wahl & Worcester, Kil Kare Theatre (579 seats), Wood River, Illinois.

FIGHTING THROUGH. (State Right). Star, Pete Morrison. Just an ordinary western picture that we did ordinary business with. I got just what I bought. Nothing more or less. Fair business. Tone, okay. Sunday, okay. Good audience appeal. Mill class city of 20,000. Admission 10-25. J. J. Spandan, Family Theatre (500 seats), Braddock, Pennsylvania.

FOOLISH PARENTS. (State Right). Star cast. A fine instructive story well worked out. Tone, A No. 1. Sunday, yes. Great audience appeal. City and country class town of 7,000. Admission 10-25. R. H. Hyde, Nusho Theatre (350 seats), Anadarko, Oklahoma.

FRIVOLOUS WIVES. (State Right). Star, Rodolph Valentino. Terrible picture. Rotten print but did a friend a favor and played this. Starved and I deserved it for being so dumb. Tone, not good. Sunday, no, nor any other day. No audience appeal. Mill class city of 20,000. Admission 10-25. J. J. Spandan, Family Theatre (500 seats), Braddock, Pennsylvania.

LET'S GO. (Truart). Star, Richard Talmadge. (5,198 feet). Excellent stunt picture that pleased all. Talmadge is a keen looking young man and a master of stunts. Tone okeh, Sunday yes. Audience appeal 100 per cent. Draw rural class, town 850. Admission 10-30. J. D. Warnock, Luna Theatre, Battle Creek, Iowa.

LURE OF THE YUKON. (State Right). One of the best drawing cards of the year. I did a third more business with this than I have with anything else for the past three months. It has wonderful scenery, a pleasing story. It is different. Flashy paper, and will sure get the money. Can be bought at a reasonable price. Don't miss it. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

PIONEER GOLD. (State Right). Star, Pete Morrison. A pretty good western of the old days. Nothing to get very much excited over, but will do for those who like westerns. Good attendance. Yes for Sunday. Draw working class, city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (187 seats), Piqua, Ohio.

RIDIN' FOOL. (State Right). Star, Lester Cuneo. Nothing much to this one; will do for anyone who likes this star. Had good attendance. Suitable for Sunday. Draw working class, city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (187 seats), Piqua, Ohio.

SPEED KING. (Truart). Star, Richard Talmadge. Here is a boy in a class all by himself. He has not anyone who can come close to him in stunts. The tone and appeal are good and for Sunday, yes. Draw working class, city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (187 seats). Piqua, Ohio.

WILD CAT JORDAN. (State Right). Star, Richard Talmadge. A picture with plenty of stunts and this boy can do them. In a class by himself. Good tone. Sunday, yes. Draw working class, city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (187 seats), Piqua, Ohio.

For Release in December—Now Booking



Season 1924-1925—Thirty First-Run Pictures

What the Stars and Sirens Will Wear in Hollywood

By POTASH AND PERLMUTTER

From Cloaks and Suits in Stylish Mixtures to Filming "Beauts" in Moving Pictures

WHAT THE VIVID VAMP WILL WEAR:
Close clothes which cling close—"V" in the back they should know better in front. This brings out the figure and the green backs—the producer pays in yellow backs.

WHAT THE IMMACULATE HERO WILL WEAR:
High-cut pants that fit well under the arms—no vests necessary—vaseline on the hair, yes.

WHAT THE WICKED VILLAIN WILL WEAR:
Spats and cigarette holder.

FOR HAUGHTY HEROINES WITH A FLAIR FOR THE FINEST:
Platinum limousines with tapestry to match the fillings in their teeth.

FOR THE EXTRA GIRL WHO CARES:
Parisian creations—hats by Madame Fifi, gowns a la Marcel and stockings $25.00 a roll.

FOR THE CAREFULLY GROOMED CAMERA MAN:
Tuxedo, cane and carnation. At night a monocle for lights work.

WHAT THE DISCRIMINATING DIRECTOR WILL SHOW:
Cap, sport shirt, goggles and plenty cigars. Ear muffs necessary except on pay days.

WHAT THE HARD PRESSED PRODUCER WILL WEAR:
Last year's styles O. K. Mail order two-piece suits will satisfy—checks or suits, fine if certified.

Very popular are the walk-up-a-flight and save-a-dollar garments.

Cutaways most appropriate for expensive sets.

One shirt to a back. If business is good. One shirt to each partner—it shouldn't be silk.

The LATEST style is the new and complete line of wrinkles, grief and worries.

The GREATEST style for all producers is waiting and waiting for the star to arrive on the set, when it costs five dollars an hour for villains, fifteen dollars for lights and twenty dollars for vampires.

THE BEST STYLE FOR PRODUCERS:
Stick to your own business or the cloak and suit business.

Harris Enlists Aid of Noted Psychiatrists for New Picture

TO insure accuracy in detail and action for "The Girl on the Stairs," Elmer Harris has enlisted the services of three noted west coast psychiatrists and three Police Chiefs.

"The Girl on the Stairs" is a mystery story in which somnambulistic tendencies play an important part and in order to accurately construct the plot and arrive at a logical solution of the mystery Mr. Harris consulted Dr. Ernest Bryant Hoag, medical psychologist, who delivered a series of University of California lectures; Dr. E. H. Williams, psychiatrist of the Los Angeles criminal courts; Dr. Walter F. Schaller of San Francisco; Police Chief August Vollmer of Berkeley; Daniel O'Brien, Police Chief of San Francisco, and John J. Harper, Police Chief of Burlingame.

Police Chief Harper is an expert of the Bertillon system and his services were secured for the scenes in which the heroine is measured for her jail record. Not only did Harper attend to the technical details of this scene but he likewise plays the part of the Bertillon recorder.
was given by Daniel O'Brien, Chief of the San Francisco police force. Chief O'Brien also appears in the courtroom scenes at the trial of the heroine.

Photographing of the finger prints on the weapon with which the murder is supposed to have been committed was done by George W. Blum, for the past seventeen years the official photographer of the bureau of identification of the San Francisco police department.

"The Girl on the Stairs" will be the second Elmer Harris Production on the Producers Distributing Corporation program. It has Patsy Ruth Miller in the stellar role under the direction of William Worthington.



May McAvoy and Ronald Colman in "Tarnish," a Goldwyn-Fitzmaurice picture, released by First National.

Reisenfeld Books Ten

Cranfield & Clarke Novelty Releases to Be Shown in Rialto and Rivoli Theatres

Cranfield & Clarke announce that they have closed a contract with Dr. Hugho Reisenfeld of the Rialto and Rivoli Theatres, New York City, for ten novelty one-reel subjects for exhibition presentation at either of the theatres under his supervision. The first one of the ten subjects, "Through Three Reigns," began a phenomenal engagement at the Rivoli Theatre on August 31st. The daily press were unanimous in their praise of this short subject, which is apropos at this particular time with the Prince of Wales visiting this country.

"Through Three Reigns" deals with the coronations and demise of three of England's Monarchs and leads up to the Prince of Wales as a child and as he looks today. The other nine subjects are: "A Peep in Puzzleland," "The Zoo's Who's Who," "Magic Hour," "If Matches Struck," "A Day With the Gypsies," "Do You Remember," "Stratford-on-Avon," "Rubbernecking in London" and "Up the River With Molly."

Cast for "Hard Cash"

The cast for "Hard Cash," the first Goebel and Erb production for release through F. B. O., has been completed. Headed by Kenneth Harlan and Madge Bellamy, the players include Mary Carr, Eddie Phillips, Robert Dudley, John Miljan, Edward Davis and Dorothy Dahm.

Johnny Hines Soon to Start "The Early Bird" for Burr

THE notices that greeted C. C. Burr's "The Speed Spook," with Johnny Hines in the feature role, have been the cause of elation in all the exchanges that have purchased this production and the next two Hines features, "The Early Bird" and "The Crackerjack," C. C. Burr announces.

The same technical staff, it is reported, that surrounded Johnny Hines in "Conductor 1492" and "The Speed Spook" will again be in their respective places when production on "The Early Bird" begins within the next two weeks.

Charles Hines, who directed the last two Hines features, will again wield the megaphone while photography will be under the supervision of Charles Gilson, who has photographed each Johnny Hines feature with the exception of "Burn 'Em Up Barnes."

Sales Manager Wilkerson is now on the road making a complete swing through the country in behalf of "The Speed Spook," "The Early Bird" and "The Crackerjack," which is the third of the present Hines series that C. C. Burr is selling to the independent market.

War Secretary Seeks Exhibitor Aid in "Defense Test" Plan

By TOM WALLER

M. J. O'TOOLE, president of the M. P. T. O. A., is sending to the 15,000 members of that organization copies of a letter he received from Secretary of War Weeks in which that official seeks the enlistment of every theatre owner throughout the country to exert his utmost efforts to put over the "Defense Test."

This event occurs on September 12. As outlined by Secretary Weeks its purpose is: "to increase the efficiency of the Army of the United States and strengthen our security without the addition of a single soldier or the expenditure of a single dollar."

Weeks also says in his letter:

"Inasmuch as the American Army in peace and war is composed solely of citizens, and, in an emergency, will be joined by other citizens from all walks of life, we want all citizens who can find the time to cooperate with those now in our military establishment on September 12 and, in that manner, demonstrate their own, their city's and their state's patriotic support and interest. Moreover, they will thereby enable the communities to visualize the character of their expected contribution in war, and thus demonstrate the plans and provisions made for their country's, and their own, protection.

"All arrangements for the 'Defense Test' are under local supervision. For that reason I am unable to make specific recommendations. But your association can be of great assistance to the National Government if the theatres in each state will co-operate with the state and city committees in charge of the 'Defense Test'. You can do much to call it to the attention of the people. Your contribution can be a material factor in making the 'Defense Test' a success. There is no reason why all citizens should not take part in the 'Defense Test.' I can assure you that it is of great value to the Government. I am certain that each member of your association will wish to make a personal contribution. The success of the 'Defense Test' will be a national achievement."

O'Toole, who has just received copies of the letter made by the Government, is speeding their message to exhibitors. In view of the shortness of the time in which to dispatch them and the fact that the M. P. T. O. A. chairman has been especially busy attending conventions in various parts of the country during the past month, national headquarters is able at this time to send out only 1,000 slides with "Defense Test" slogans to the biggest exhibitors. However, all theatre owners will be in possession of themes with which to make these slides upon receipt of Secretary Weeks' letter.

In his message to exhibitors President O'Toole says:

"Theatre owners, in co-operation, will display especially prepared short sections of patriotic reels and slides urging the people to make the 'Defense Test' demonstration a success.

"I have also some War Department film available for your use. Please advise me if you can use any of this and I shall make every effort to supply this to you."

Industry Is Essential Says Hays at A. M. P. A. Luncheon

"THE motion picture industry is an essential industry." This was the keynote of an address by Will Hays at the luncheon held in New York August 28 in observation of the ninth anniversary of the Association of Motion Picture Advertisers.

Much of the industry's success Hays attributed to the training of its executives, over 670 of whom, he said, are graduates of the newspaper game. The insight to human nature they gained in their earlier capacities instilled in them an ability to make pictures suitable for all audiences.

Hays was emphatic in his declaration that there are no little things in this business. The General paid tribute to Harold Lloyd, one of the guests of honor, when he credited that actor with making pictures of the type which every man, woman and child could see and enjoy.

Arthur Brisbane, famed editorial writer and another of the speakers, gave a most interesting outline of his ideas of advertising copy and methods.

The following resolutions were then adopted by the organization:

Whereas, the Motion Picture Producers and Distributors of America, Inc., through their President, Will H. Hays, have pledged themselves "to exercise every possible care that only books or plays which are of the right type are used for screen presentation; to avoid the picturization of books or plays which can be produced only after such changes as to leave the producer subject to a charge of deception; to avoid using titles which are indicative of a kind of picture which could not be produced, or by their suggestiveness seek to obtain attendance by deception, a thing equally reprehensible; and to prevent misleading, salacious or dishonest advertising." And

Whereas, the Association of Motion Picture Producers, Inc. of California, composed of the actual producing elements which make pictures there, have endorsed unanimously that program and have agreed, with the national organization, that "they will not produce or promote the production, distribute or promote the distribution, exhibit of promote the exhibition, or aid in any way whatsoever in the production, distribution or exhibition by the members of this Association or by companies subsidiary to said members or by any other person, firm or corporation producing, distributing or exhibiting pictures, or any picture or pictures by whomsoever produced, distributed or exhibited, which because of the unfit character of title, story, exploitation or picture itself, do not meet the purposes of the Association," And

Whereas, our allied organization in Los Angeles, the Western Association of Motion Picture Advertisers, commonly known as the Wampas, have pledged themselves to a vigorous, undivided and loyal support of the policies outlined by the resolutions of the producers and distributors; therefore be it

Resolved that the Associated Motion Picture Advertisers, Inc., heartily endorse the action of the producing and distributing organization and of the Wampas, and that the Associated Motion Picture Advertisers Inc. place its membership individually and collectively at the service of Will H. Hays in this great work and pledge their wholehearted support and allegiance to this and to the other phases of the whole program of the Motion Picture Producers and Distributors of America, Inc., for the good of the motion picture industry.



BRENDA BOND

Praise Brenda Bond

Actress Has Leading Feminine Role in Fox's "The Fool"

A newcomer in the realm of moviedom who will very soon command the attention of directors and producers, not to mention the star worshipping movie fans, arrived in the charming personality of Brenda Bond, who is featured in the feminine leading role in William Fox's latest pictureplay, "The Fool."

Miss Bond comes from the stage where so many of our present movie stars originally began their histrionic apprenticeship. Evidently Brenda Bond is following in the foot steps of her illustrious sisters and brothers in her chosen field of silent art, for when "The Fool" was completed the officials at the William Fox Studios proclaimed her as a find of the season. When "The Fool" opens soon at a theatre on Broadway where it is booked for a first run showing, it is expected that the critics will acclaim her in the same spirit as the film officials at the William Fox Studios.

At Theatre Opening

The New Schenley Theatre, in the Oakland section of Pittsburgh, recently remodeled and now considered one of the finest theatres in Western Pennsylvania, chose "Dizzy Daisy," the Educational-Jack White Comedy, as its feature comedy to be shown with the world's premiere presentation of the screen adaptation of the Belasco stage success, "Welcome Stranger," at the special preopening performance on August 29.

For the first five weeks following the opening, the two-reel subjects on the program of this theatre will be selected exclusively from the program of Educational Film Exchanges, Inc.



EVE SOUTHERN
In Regal's "The Follies Girl," a Producers Distributing Picture

Big U. B. O. Booking

Will Get Warner 1924-25 Output Under Big Contract Just Closed

Every Warner Bros. classic of the screen on the 1924-25 schedule will play all the theatres controlled by the United Booking Offices of America in the East in which feature photoplays are exhibited. The engagements, for the most part, will be for a week, never running less than three days and, where the production warrants it, running to two weeks or even more. Houses covered by this arrangement include the Keith theatres, the Proctor theatres, and the Moss theatres in the New York City territory and other theatres in the larger cities of New York state.

The big booking contract was effected a few days ago between Bobbie North and Henry Siegel, of the Apollo Film Exchange, and the Peerless Booking Corporation, the former the distributors of Warner Bros. product in New York state and the latter the concern that handles all the detail of supplying U. B. O. houses with their photoplay programs.

Big U. B. O. Booking

Pathe announces this week that the starting release dates on the first pictures of the two new series of Hal Roach comedies has been set. "Should Landlords Live" will be released September 28. The first of the Hal Roach-Star Series, "Goofy Age," featuring Glenn Tryon, and presenting Blanche Mehaffey in a prominent role, has been set for release on October 12.

"Wine of Youth" Affirmed by Critics to Be Fine Picture

"WINE OF YOUTH," that had its premiere last week at the Capitol Theatre, has dazzled the Metropolitan critics, who declare that King Vidor's Metro-Goldwyn-Mayer version of the Rachel Crothers play "Mary the Third" is even more entertaining than the famous stage success.

The critics affirm that the picture "moves with dizzy speed;" "is acted with delightful freshness;" "bubbles and sparkles;" "is more daring than its predecessors" and "has plenty of action, much laughter and a great deal to think about." "In its screen version," states the New York Bulletin, "the play loses none of the fine things that were on the stage, and gains a great deal by King Vidor's direction."

"It's as human a document, as true a picture of a certain phase of life in 1924, as you could find in a month's search," says the New York Evening Post. "It is directed by King Vidor with rare intelligence and understanding, and it is well cast."

"An excellent test for the entertainment value of a film is whether one can sit through it in warm weather," declares Louella Parsons of the New York American. "Wine of Youth" amused me throughout. It made me forget that out on Broadway everyone was gasping for breath."

States Dorothy Herzog in the New York Daily Mirror: "Wine of Youth" bubbles and sparkles. Pauline Garon flaps with rollicking abandon. "Wine of Youth" is enhanced by a good cast, pleasing photography and tasteful sets."

The New York Evening Telegram and Mail: "You will get quite a kick out of seeing things just as you know them. The plot is an every-day tale of life as lived by a speedy bunch of youngsters. There is plenty of action, much laughter and a great deal to think about."

"It is more daring than its predecessors," writes Herbert Crooker in the New York Morning Telergaph. "Here we see the young generation turning loose among themselves, without a single slinky villain with a touch of gray in his hair to egg them on. Their carefree abandon is of their own making."

Big Releases and Future Plans Are Announced by Vitagraph

WITH the arrival in Brooklyn of the first print of "The Clean Heart," another of the productions in Vitagraph's schedule for the 1924-1925 season has been completed. "The Clean Heart" is a J. Stuart Blackton production, from the novel by A. S. M. Hutchinson, with Percy Marmont, Marguerite de la Motte and Otis Harlan in the leading roles. Its release has been set for October 26th.

"Captain Blood," from Rafael Sabatini's masterpiece, will have its world premiere at the Astor Theatre, New York, on September 8, and opens a Chicago run at the Orpheum, September 13. This is a David Smith production, with J. Warren Kerrigan and Jean Paige heading the cast.

With these two specials, the list of features in the current year's schedule already released includes: "Behold This Woman," "The Code of the Wilderness," "One Law for the Woman," "Virtuous Liars," "Between Friends," "Borrowed Husbands," "My Man," and "Let Not Man Put Asunder."

David Smith is now in New York and is discussing with Jay Pilcher the continuity of "The Magnificent Ambersons," the pictured version of Booth Tarkington's Pultizer prize-winner, which he will direct. Mr. Pilcher wrote the continuity for "Captain Blood" also. Meanwhile, J. Stuart Blackton has begun casting at the Hollywood Studios for "The Beloved Brute," from Kenneth Perkins' gripping story, and already has selected Marguerite de la Motte and Victor McLaglan, the noted English actor, for the principal roles.

Other coming big Vitagraph specials include: "Baree, Son of Kazan," "The Pearls of the Madonna," "Steele of the Royal Mounted," "In the Garden of Charity," "The Happy Warrior," "The Alibi," "The Road That Led Home," and "The Unknown Story," the yet unnamed prize winner selected by the vote of field salesmen for production by J. Stuart Blackton, and "Fear-Bound."

In "Beloved Brute"

Marguerite de la Motte has been engaged as the star of Vitagraph's December release, "The Beloved Brute."



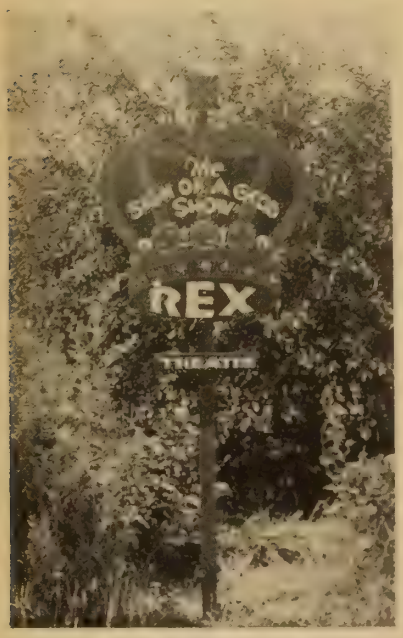
SELLING the PICTURE to the PUBLIC

EDITED BY EPES WINTHROP SARGENT

Western Theatre Manager Makes Device Emblem for Wide Roadside Advertising

COMPARATIVELY few managers advertise their theatre without connecting it with the immediate attraction. That a theatre has a definite and positive value of its own never seems to occur to them.

One of the exceptions to the rule is the Eugene Greater Theatres Company, of Eugene, Oregon, of which A. R. McDonald is president. Russell F. Brown is the very active press representative. Between them they have evolved a capital idea, as shown below.



THE ROADSIDE SIGNS

Taking the idea from the title, the Rex, which is the home of First National Pictures, uses a crown above its sign, the device being outlined in electric bulbs, and the slogan, "The sign of a good show," is painted in.

The same device, done on a flat, is used for roadside advertising, and all of the roads leading into town are posted with a number of these until the traveler has it imprinted upon his memory.

When he gets into town he sees the same device on the theatre and unconsciously marks it down as the sign of a good show. Whether he be a shopper or a tourist, if he seeks entertainment he turns to the Rex.

Advertising Pays

These signs are not expensive, since they involve but little cutting, and that of an elementary sort; but no matter what their cost, within reason, they would return a handsome profit upon the investment in the extra business they bring and the first claim upon attention they exact.

In these automobile days distance becomes negligible. A five or ten mile run is just an after-supper jaunt for the farmer of today, and if he can be freshly reminded of the picture show a run into town naturally suggests itself.

Mr. Brown has evolved a particularly clever idea, but it need not be as elaborate as this if building ability is limited. So long as the straight oblong style is avoided any form will do and the oblong or square sign becomes a diamond shape if given a one-eighth turn around.

Even in the cities it pays to advertise the house as such. In the towns and villages it is even more desirable.

Get a distinctive design and use distinctive colors and the signs will pay for themselves in a few weeks and yield a profit for a year or more thereafter.

Some Bit

Most printers have a standing "For Sale" form which has become familiar to residents. Earle D. Wilson, of Gordon's Olympia, New Bedford, Mass., ordered a quantity of these on cards with "Apply at the Olympia Theatre" and the showing dates of the First National picture of that title.

These were strung and hung on buildings and on automobiles, and in a number of instances people came to the box office to see about "that automobile" Wilson was supposed to have for sale. Most people, however, got the idea without requiring an explanation.

Wilson also invaded the classified ads columns under the for sale caption and got a lot out of that, but the cards did most of the pulling.

One-Sheet Aprons a Picnic Device

Every now and again someone crashes the gate with a stunt so simple that you wonder why you never thought of it. The latest to make the Hall of Fame with something brand new is Graves, of the Orpheum Theatre, Wilkes-Barre, Pa.

A popular local organization was going to have a picnic in a large way. Where there are picnics there are mugs, where there are mugs there is froth, even in these days, and where there is froth there are aprons.

Mr. Graves had some block one sheets for When a Man's a Man. He had some of these printed on cloth, and he gave an apron and a pass to each of the waiters, who were members of the organization and not provided with official aprons.

They wore the aprons all through their work and not only thoroughly advertised the play to the guests, but the newspaper reports of the picnic also made mention of the unusual pants protectors. And all it cost was the cloth. That's cheap enough.

Copied Connie

A girl supposed to look like Constance Talmadge and dressed in the small clothes she wears in her disguise in A Dangerous Maid was the ballyhoo for that play at the Knickerbocker Theatre, Nashville, Tenn. She got a lot of attention wherever she went, and she went everywhere.

Fifty taxies had their spares carded and a shoe store advertised that the girls of today preferred pumps to the jackboots Connie wore in the play.

Girls in knickers are no novelty these days, but this one seemed to help the engagement, though if she looks like Connie, Walter Hiers is a ringer for Mary Pickford.



A Paramount Release.

ONE SHEET APRONS WERE A NOVELTY AT AN OUTING

These were printed on cloth by the Orpheum Theatre, Wilkes-Barre, Pa., and supplied the waiters at an outing of a local society. They not only got the attention of the crowd, but the reporters put the stunt into the newspaper accounts.

Has Simple Frame for a Trolley Car

Two good ideas are sent in by R. W. J. Bettis, of the Rialto Theatre, Pueblo, Colorado. Neither is new, but both are good, and in one instance the building design should be of value to others.

The small cut shows a frame set in the lobby for the coming season. This gives pictorial display to the Paramount pictures "coming to the Rialto before January 1, 1925," which gives them a greater interest than pictures to be seen "some time." Most live-wire managers make some sort of announcement about this time of year, and Mr. Bettis makes his display very effectively.



Paramount Releases

THE UNDERLINE FRAME

The other idea is a simple frame for a trolley car. The cut shows both sides of the car, two different posters for The Covered Wagon being used. This apparently is a permanent frame, which can be jacked up to permit a car to be run under or from under the cross supports.

By this means the frame can be kept in the barn and the car released for rush hour traffic. The trolley base at either end of the car keeps the frame from slipping off, and no permanent fastening is required.

In some cities with a limited rolling stock, lack of equipment makes it impossible to tie up a car. In such towns this frame will meet the situation, since the frame can be put in place or removed inside of five minutes. This particular frame appears to be the property of a national advertising company.

Production Hints from Edward L. Hyman

Managing Director, Mark-Strand Theatre, Brooklyn

ANOTHER fantastic overture, on the descriptive order, was a feature of the musical program which went with "Fools In the Dark." This number was specially arranged and orchestrated for this theatre for exclusive presentation here, and was made up to permit each musician of the orchestra to do difficult solo work. Besides this there were two other big musical presentations, one being Airs of Italy, with thirty people, and the other being Musical Moments from "Cavalleria Rusticana," also with thirty people. The Mark Stand Topical Review was the only other film subject besides the feature, excepting a special comedy for the supper show.

The length of the show was an even two hours, of which "Fools In the Dark" took up one hour and fifteen minutes, the balance going to the Review, eight minutes, and the music, thirty-seven minutes.

For the overture, which was an original work by M. L. Lake based on the melody of "Someone Loves You After All," a film trailer was made up to run on the screen, accompanying the overture. This introduced the individual musicians as they came into their parts, some singly and some in pairs, threes and more. Not an instrument was forgotten, ending up with the tympani and xylophone, then full orchestra in a crashing finish. Seven minutes for this. The lights were light blue magenta spots covering the antique gold draw curtains of the small stage, which when opened for the film served as a vari-colored frame for the trailer, the blue covering the screen; large stage in blue, red coves, transparent windows, tops green and bottoms magenta; two Mestrum 150 ampere floods of white from the dome on the musicians; two arch spots, one green and one magenta, hitting pleats of draw curtains.

The "Cavalleria" number was staged with black and white church exterior back drop, masked in with deep blue plush leg drops. Artists attired as in the opera (three principals, chorus of twenty, and seven girls of the ballet for more atmosphere). Selections were the Prelude, by the orchestra; "Siciliana," tenor; Introductory Chorus, Metropolitan Operatic Ensemble; "Voi lo sapete," Edna Burhans, soprano; duet by soprano and tenor, Intermezzo by the Orchestra, Drinking Song by tenor and ensemble, and Prayer, soprano and ensemble. This number ran twenty minutes and was lighted as follows: red and amber spots from the side on the set, augmented by lemon and straw spots from the dome and booth? At the beginning of the Prayer only overhead light blue spots were used, with two baby spots of amber and orange on the soprano. The front lighting included a light blue flood on the orchestra during the prelude. At the first solo a violet flood covered the musicians. Large stage in blue, and orange flood on musicians for the Intermezzo, then back to violet.

Airs of Italy were set against a Venetian transparency back drop, showing a water ripple effect and magenta lights coming from the windows of some of the buildings and straw and amber lights from others. Vari-colored lanterns were strung ladder fashion across the set. Open blue box lamps from the sides lighted this curtain. The selections were "Santa Lucia," by ensemble; "Maria Maria," by bass-baritone; "O Sole Mio," tenor, and "Funicula Funiculi," by ensemble and ballet. Ten minutes for this presentation.

Eddie Hustled

Eddie Collins figured that Sherlock Jr., should do a tidy business at the Queen Theatre, Galveston, if only the public were put wise in time. Buster rides in an automobile in the picture, and Eddie persuaded the local agency to banner and perambulate three of the new models for three days each.

A local insurance company got out a laugh insurance policy that looked like a policy and not like an advertisement and several thousand of these were put out, while a few tickets won a co-operative page for the story. The tickets were given those who identified the Paramount small star cuts. Other tickets were presented the other paper for making a noise about the picture. The tickets were given those who found their telephone numbers in the want ads.

And lastly he persuaded the soda bars to accept cutouts and sell "Frozen Face Frappes."

The thermometer looked like summer, but the box office was of a winter temperature, though it was not a frost.



A Paramount Release.

HOW R. W. J. BETTIS, OF PUEBLO, PERAMBULATED THE COVERED WAGON

By using a different 24-sheet on either side, the Rialto Theatre got a double appeal if you saw the car twice—and most persons did. Apparently the sign company controls the trolley car rights in this Colorado city, since its marker appears on the display. Apparently this frame can be jacked up and the car run under or out of it at will, simplifying the handling.



A Metro Release.

ONE OF THE VIVAUDOU HOOK-UPS TO DAN McGREW

Worked by the Wells Theatre, Norfolk, Va. The tie-in is that each woman attending The Shooting of Dan McGrew is presented with a box of face powder. Two windows were given, the other taking in one of the large paintings and two cards.

Temporary Husbands Were Not Lacking

Working the want ad on A Temporary Husband, L. W. Carroll, of the Majestic Theatre, Burlington, Vt., got some right replies. He used a fake name and a newspaper box for the replies.

A hardware salesman wrote, "As I do not expect to remain in town after 12 noon today, unless detained on account of this, kindly call ——" and gave his telephone number. The advertisement called for one who did not expect to live longer than a week, but apparently the writer thought an absence from town was just as good.

Another man, in the Navy this time, wrote that he was leaving Sunday night as his leave was expiring, but that he would get a prolongation of a few days if necessary.

But the star reply is too good to curtail. It runs:

"Answering your advertisement in today's Free Press, beg to advise that I am a man 47 and will entertain a proposition such as you advertise.

"I assure you I am of good stock, well educated (college as well as high school and grammar school), free and unincumbered. I have been very sick, unable to do a day's work in four years due to a very severe and long-standing case of diabetes. I shall live longer than a week, but how much longer I cannot say, though I hope it will be years.

"Would be glad to confer with you, and a telegram addressed to Hotel ....., ..., will call me to Burlington on the next train."

The next day Mr. Carroll spoiled it by telling that Her Temporary Husband had been found and would be on show all the following week at the Majestic. That stopped the flow of ads, but only increased the general comment and was mighty helpful to business.

Two on Radio

Getting two cracks at the radio fiends brought about 75 per cent better than the summer average to Robert C. Frost, of the Strand Theatre, Tampa, Fla., on The Shooting of Dan McGrew.

The Tampa Times has the largest broadcasting station in Florida. Frost got them to shoot Dan all over again as part of the midweek program, and slipped the announcer some passes to add that this dramatic poem had been done into a picture shortly to be seen at the Strand.

A week later he sent over a portion of his orchestra to play the musical accompaniment to be used with the picture.

That was about all he had to do, but he used the Vivaudou tie-up to put Barbara La Marr over as a user of that brand.

Books of Addresses Boosted for Peggy

Dave Morrison, of the Rex Theatre, Greeley, Col., incited thereto by Arthur Janisch, of the Universal boosters, offered ticket prizes to the children for the best Baby Peggy books.

These books had to be hand made, lettered, "I am a Baby Peggy Booster. See Baby Peggy in The Darling of New York at the Rex Theatre, Monday, Tuesday and Wednesday," and the pages filled with the names, addresses and telephone numbers of the author's friends. The largest lists won the prizes, and the kiddies did a lot of verbal advertising hustling for the names.

Backing this up they used the open letters, addressed to officials and well known persons, each advising that the picture be seen. This is not new, but it was new in Greeley, so it drew the money.

Made Good Teaser on Radio Station

Taking advantage of the call of a new radio station in Des Moines, the code being WHO, Ralph Thayer, of the Des Moines Theatre, hooked some clever newspaper teasers to the new outfit.

He advertised "Who is going to broadcast LOTF on Sunday?" and played the changes on this until on Saturday he announced that the papers the following day would give particulars on who would broadcast LOTF on Sunday.

Sunday's papers announced that

L ilies
O f
T he
F ield

would be broadcast at the Des Moines Theatre all that week.

The call of the new station was particularly useful, but the general use of code will permit this to be adapted even in towns where there is no radio and it will work on other than this First National title.

Get the local appeal and your stunt has double value.



A Paramount Release.

A NICE PERSPECTIVE IN A SCENE FOR WANDERER OF THE WASTELAND

This was made by the De Luxe Theatre, Los Angeles, for a store window. It is 8 feet wide, 5 feet high and nearly 5 feet deep. The cacti are cutouts, and grow smaller as they near the back drop. Those in front mask the lights used for illumination.



A Paramount Release

THIS CAKE OF ICE SOLD TWENTY GALLONS OF ICE CREAM

You did not have to buy an Icebound Sundae to estimate how long it would take the ice to melt, but lots of those who tried for the five dollar prize on the free blanks bought the cream. Worked by John Plumb, of the Orpheum Theatre, Topeka, Kan.

Police Matinee Was Seller for a Story

Because Those Who Dance were chiefly bootleggers, Arthur G. Stolte, of the Capitol Theatre, Des Moines, gave a morning matinee to the police and the state enforcement officers, sending each a personal instead of a form letter and drawing about 200 to a special performance, of which the newspapers made proper note. The tickets were on red cardboard cut to the shape of a whiskey flask.

The Register-Tribune was running a series of stories on bootleggers and enforcement, each story being about two columns in length, with large cut layouts.

The paper absolutely refused to permit the Capitol to tag on to the stories for fear the entire series would be regarded as a press scheme, but through his special matinee Mr. Stolte obtained the loan of the largest and the smallest still ever captured in the state, pictures of which had been shown early in the newspaper's series. A card with "these are the stills," etc., was helpful in the extreme, and the newspaper could not very well kick at that, so it all went to work for the theatre.

It was a coincidence that the picture was booked in at that particular time, for Mr. Stolte had no advance knowledge of the newspaper story, and the newspaper did not know that Mr. Stolte had the picture booked or probably it would have delayed publication.

Wrote Theatre Ads From Trade Display

Still finding new angles to lure the local merchant into a co-operative scheme, Andrew J. Sharick, of the Universal staff of exploiteers, worked this for the Liberty Theatre, Youngstown, Ohio.

Each merchant ran in his space a scene cut or some copy from the press book on The Fighting American.

The prizes went to the best advertisements sent in by the contestants, using only the material thus supplied. The advertisements were not grouped, but had the run of the paper, so The Fighting American was mentioned two or three times on each page.

All it cost the Liberty was the passes, and they can spare some of these this time of year.

What sold the newspaper into a generous use of space was the fact that many of the advertisers had to take larger than their usual spaces. That did not irritate the advertising manager in the least, and the advertiser was certain that his increased advertisement would surely be read.

Maybe—

Because Gloria Swanson masquerades as a boy in The Humming Bird, the New Family Theatre advertised an impersonation contest open to girls. There were six entries the first night and fourteen the second. The second night prizes were awarded.

This is a good stunt if you have a clientele that likes that sort of thing, but unless you are dead certain there will be no explosion, better lay off.

HENNEGAN
PROGRAM COVERS
SELL THE PICTURE
TO THE PUBLIC
THE HENNEGAN CO. CINCINNATI, O.

Nothing Wasted

It cost Roy L. Smart practically nothing to ice-advertise Icebound. The ice company froze five Icebound lithographs into 300-pound cakes of ice in return for credit cards.

One was placed in front of a drug store, three others were placed on the counters of soda bars and the fifth was stood in front of the Noble Theatre, Anniston, Ala.

The pans in which the blocks were stood cost $6, but they were not a loss because Smart really bought them to convert into flower boxes for a permanent lobby ornament.



A Paramount Release.

THE BUS THAT TOOK THE SINNERS TO HEAVEN COST $10

Russell B. Moon built this for the Castle Theatre, Chicago, for the opening of Sinners in Heaven. It is shown here hanging in the exchange before the run of the picture. It is 12 feet long with a 9-foot wing spread and is built of old material.



A First National Release.

A NEWSPAPER WINDOW DISPLAY FOR THE SEA HAWK

To arouse interest in its serial publication of The Sea Hawk, the Indianapolis News made and displayed this model of The Swallow, with the marine stills from the play. It suggests a possible window scheme for general use later on.

Newspaper Window Told of Sea Hawk

Because it had been given the newspaper serial rights to The Sea Hawk, the Indianapolis News had a model of the corsair galley made for a special window display and backed this with six enlargements of marine scenes from the play.

There was no direct reference to the showing of the picture at the Circle Theatre, but the Circle was doing enough advertising to make an obvious connection.

If you are a small town manager with this First National as a future booking, don't pass this over with the mental comment that you cannot afford to construct a model. Perhaps you won't have to.

Hunt Them Up

Ship models are one of the ruling collector fads at the moment, and every antique store boasts a number of models, most. of which are held at three and even four figure prices. There is a store on Madison avenue, in New York, which deals in nothing else.

These models are slow moving and if you are reasonably close to a large town you can probably hire one for a small fee, plus insurance. You can get an old ship if not a galley, such a ship as Sir Oliver was abducted in. Possibly you can find one right in your own town. Don't give up the ship until you find you really cannot land one, for a ship model is almost as good a ballyhoo as a running toy train, and you know what those are.

As a last resort offer a five or ten dollar prize for the best home-made model. That ought to work.

Dance Contests Help Beaucaire

A dance contest idea that will work in any community for Monsieur Beaucaire was launched by Howard Waugh, of Loew's Palace Theatre, Memphis.

He arranged with the press agent of the Idlewild, a large excursion steamer, to stage a seven-night dancing contest on his boat, with a finals on the eighth night, which was just before the opening of the Valentino play at the Palace.

He helped the steamboat man get the donated prizes, which included shoes, hosiery and compact boxes. Waugh could get them because he has the merchants sold on the idea of working with him, since he always gets results for them.

As the steamer orchestra broadcasts three nights a week, and the press man is the announcer, the stunt was given plenty of publicity, and it won a lot of interest.

If you cannot get some local enterprise to stage the contest, work it on your own stage. The final prize is a silver loving cup, presumably donated by Valentino. That is what gives the final kick to the idea. Any girl would dance her feet off to get her name on the same cup with Valentino.

The Silver Lining

Eugene, Oregon, was having a water famine, and to conserve water people in evenly numbered houses watered the lawns on the even dates and the odd numbers took the alternate days.

And the Rex Theatre got out newspaper advertising and heralds, impressing the new idea on the public and suggesting that on the off nights they come to see The Perfect Flapper.

His best poster stand was on a steam shovel working on the excavation for a new theatre. If you ever saw a crowd gape at a shovel, you can imagine what a display Russell F. Brown obtained. Nothing better in town.

Record Dancers

Almost every phonograph shop of any size carries the little dancing figures which work on the spindle of the record table, but the Fifth Avenue Theatre, Nashville, seems to have been the first to employ one in the lobby for Those Who Dance, using the jazziest record obtainable for the music.

W. R. Arnold, of First National, obtained permission to put a large sign in the lobby of Keith's Princess Theatre, which was closed for the summer, and this supplement the usual layout of accessories.

Not a little newspaper mention arose from the sending of passes to prohibition officials, and the picture did the nicest sort of summer business.

Stop some time and figure out if the grocer could sell you butter using your style of appeal. Could he?

From the Beau

Before Beau Brummel opened at the Tivoli Theatre, Chattanooga, C. B. Stiff presented a thousand small bouquets at two matinees, "With the compliments of Beau Brummel." The other side of the cards attached to each bouquet were printed with the advertisement of the florist who supplied the posies without cost.



A Pathe Release.

SOMETHING DIFFERENT IN A PARADE FOR KING OF WILD HORSES

The Pathe feature was advertised by Ralph Noble, of the Palace Theatre, McAlester, Okla., with a parade of sixteen mounted boys. It beat the newsboy parade to a faded frazzle as a ticket seller, but, of course, you need a horse title to work this on.

Ships Paintings for Signal Tower

Harry Ormiston, of the Universal home office, has arranged a hook-up with a cosmetic concern for The Signal Tower. Twenty oil paintings have been given the manufacturers and these will be shipped by them to drug stores handling their line in accordance with the bookings supplied by Universal.

The theatres do not have to concern themselves with the matter, all of the details being looked after independently. All the house has to do is to sell the extra patrons this special publicity brings.

Ormiston is now working on the same arrangement for the Mary Philbin Jewel release presently due.

It seems to be getting easier for the manager all the time.

A Free Float

Further demonstrating that it helps to make friends, Clayton Tunstill, of the Rialto Theatre, Chickasha, Okla., sends in a picture of a decorated cart used in the local Fourth of July parade which was bannered, "The Rialto will open immediately after the parade."

The float cost the theatre nothing. It was made by a regular patron who wanted to enter his car in the advertising float section and had nothing to advertise for himself. The outfit took second prize.

Prologue Curtains

John B. Carroll, of the Victory Theatre, Tampa, Fla., regularly uses painted drop for his coming attraction, and uses this to mask the screen during the playing of the overture.

The regular screen announcement of the underline is made, then the lights go on, the advertising screen is dropped and the overture is played while colored lights are thrown upon the drop.

This is possible only where there is a staff house artist of ability, but even in smaller theatres a drop can be manufactured with kalsomine and cutouts from the posters. Since the overture is being played, the audience does not resent the showing as it might were the drop made the sole feature.

It's worth trying out if you have a rigged stage and an old back drop.



A Universal Release.

TWO OF THE SIGNAL TOWER-KORELL HOOK-UPS IN NEW YORK

Ten of these were used for drug store windows when the picture played the Mark-Strand Theatre, and ten more are assignd the Middle West. The theatre does not handle these paintings, which are routed by the cosmetic people.

Many Hooks

Flowing Gold was put over at the Knickerbocker Theatre, Nashville, Tenn., largely through hook-ups. The taxi hook-up was done with the yellow cabs; presumably flowing gold, and a dealer was sold on a parade of cars supposedly of the make used by the stars. At least the signs so stated and there was no one to contradict. A tractor was horned in on the parade to add to the noise and to give variety.

A jeweler urged the reader to see Miss Nilsson and Milton Sills playing Mah Jongg and then order a set, and hooks were made with typewriters, pianos and clothing merchants, all with a reference to the First National play.

No Piper

Charles Morrison, of Jacksonville, could hnd no piper so he hired a violinist and dressed him up as a gypsy. Backed up against the wall, the musician would play a selection while the crowd wondered what the sign on his blouse meant. It read, "Who pays?" Just that.

When he finished the selection—if a policeman did not beat him to it—he would move away, and on his back was printed the answer. It read:

"Those Who Dance. Imperial. Now."

Saved it Up

Back last March when he read in the Saturday Evening Post the Studebaker advertisement in which the Studebaker covered wagon of '49 was contrasted with the Studebaker car of 1924, E. D. Turner thoughtfully cut out the page and put it away where he could find it again. He figured that in the course of time The Covered Wagon would come to the Imperial Theatre, Asheville, N. C., and the page might come in handy somehow.

It did. When he got the booking, he took the page to the Studebaker agency and sold them on the idea of whooping it up to the extent of several hundred column inches of advertising and the best window display they could devise, Mr. Turner supplying the pictorial matter for the latter and the cuts for the former.

Just a little foresight brought him in three figure forceful advertising to supplement his own efforts. That's real management and not just janitor work.

Prize Sales

Instead of offering a pass with each book sold, John J. Friedl, of the Palace Theatre, Dallas, Texas, offered ten passes to the book department making the largest sales of Manhandled the week before he showed the picture. There were three large stores handling the book and each advertised the book in its house ads, and mentioned the coming engagement. It was a lot for ten passes.

If you have more than one book handler in town, try this, gauging the number of passes to the probable returns.

Washington Winked

A winking Washington sounds like a patriotic sacrilege, but it got money for Charles Creslein, of the Rialto Theatre, Augusta, Ga. He made a picture of the Father of his Country for George Washington, Jr., and arranged it so that the eyelids were closed and opened in time to the oscillations of an electric fan. In front of this he put a three sheet of Wesley Barry with a verbal balloon saying, "I'm sorry, I cannot tell a lie."

First thing you know someone will be booking in After Six Days and giving Moses a red electric nose.



A Vitagraph Release.

A NICE SUMMER LOBBY ON BORROWED HUSBANDS

Everything is open and inviting in the Columbia Theatre, Seattle. Note the door panels with their repetition of Miss Vidor's portrait. The white titles just below the front banner are on a second placed against the rear of the lobby.

Extra Frills for Ambulance Stunt

Because he liked the ambulance idea when he worked it for Why Men Leave Home, C. B. Stiff, of the Tivoli Theatre, Chattanooga, worked it up to a production.

The Tivoli is down a side street, about a block from the main thoroughfare. Mr. Stiff wanted to get the attention of the crowd, so he staged his stunt for the opening day to get the most for his money.

Just at the noon hour of the opening day an ambulance dashed up to the corner of the big lane nearest the Tivoli, and the driver demanded of the corner policeman details of the accident. The policeman, previously instructed, denied that he had put in a call and the cop and the driver argued the matter until the street would not hold any more people. Then a second policeman, in front of the theatre, rapped on the sidewalk with his club, and the ambulance drove down to in front of the theatre. About 500 people acted as escort.

The interne went into the theatre, presently to reappear to call in the driver with the stretcher. The crowd had increased to about 750 and excitement was at fever heat when the driver and interne carefully carried out a sheeted figure. A hush fell upon the crowd. It looked like a pretty bad accident, for the sheet was over the man's face and the picture-trained crowd knew what that meant.

It was a moment of high tension until about a dozen darkies swarmed out of the entrance each bearing an oilcloth banner with the statement that the victim had laughed until he hurt himself at Why Men Leave Home "Now showing."

A twenty minute parade of main street followed, and then Mr. Stiff dropped down to a man in a wheel chair for the next two days.

For a by-product he made so effective a window display in a women's wear shop that the merchant took an entire page in the papers to urge the readers to come and see it. The photograph suggests the arrangement, but it does not do the display anything like justice.



A Metro-Goldwyn Release

A NEW TREATMENT OF THE FAMILIAR WHITE SISTER CUTOUT

For an engagement at the Riviera Theatre, Knoxville, Tenn., a hat store draped the face with white fabric, getting a more pronounced effect than with a straight cutout. A single ticket was given each purchaser of a white hat during the sale

Free Drinks

Howard Waugh, of Loew's Palace Theatre, Memphis, knows that he can sell tickets without direct reference to any picture, so he hooks into any scheme that will help to popularize the house.

One August idea was to give a grape drink concern a stand in his lobby. Free drinks were served to all patrons, and all it cost Waugh was a trailer on the screen inviting the audience to have one on the house, or words of similar import, and calling the drink by its real name.

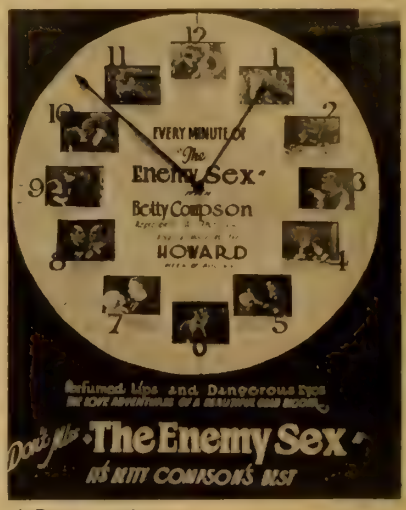
The company was glad to get the advertising, the patrons were glad to get the drinks, and Waugh was glad to get the good will of both.

And the house and not the company got the credit for the liberality.

The basic idea was simply that while people might not be willing to pay a nickel for a sample of the new drink, if they had one drink free, they probably would like it and call for it at the fountains. It was to get them to try that sample that the company supplied the fluid by the barrel.

Good Lobby Card Uses Clock Face

This unusually striking lobby card was designed for the Howard Theatre, Atlanta, for The Enemy Sex, but it will serve as well for any good action picture, the essence of the idea being that the picture is replete with sensation.



A Paramount Release

THE CLOCK CARD

The full text reads: "Every minute of The Enemy Sex, with Betty Compson, represents a thrill. A typical hour at the Howard." We particularly like that tag, which carries the suggestion that there is always good entertainment at the theatre. The cut is rather dark and does not suggest the outline, but the upper part is cut away around the dial, the lower part spreading from the four and the eight into a pedestal base. The whole is set upon the floor, easel style. The stills all carry captions, most of which give a little too strong an emphasis on the sex angle to be really good advertising.

To get a practicable clock would require too heavy a movement, but the hands could be made to revolve, and so give motion to the display by gearing down a fan motor. It will work either way.



A First National Release

THINKS MEN LEAVE HOME FOR FLUFFY RUFFLES

That's one angle C. C. Stiff, of the Tivoli Theatre, Chattanooga, took, and the store thought well enough of the idea to back the window with a full page display ad along the same lines. It got a big increase over the average summer business

Hogs Whole Page With 18 Inches

Here is an ingenious idea from M. W. Larmour, of the National Theatre, Graham, Texas. He does not come in very often, but when he does, he has something to offer. He had three one column cuts for his weekly bill. He wanted to get the most for his money. The measurements were six and one-half, five and one-half and six. Getting them into a three-column display, side by side,



A FOURTEEN-INCH DROP

would have given him a very ordinary display. Moreover he would have had to strip the signature across the three columns, and that would have made at least a seven-inch drop, calling for 21 inches. Running them down the column would have given less emphasis, but would have saved about two inches in the layout. Finally he decided upon the layout shown, staggering the cuts down the page and across three. As this was filled around with straight news, he got better than a quarter page display for a cost of only 18 inches, and killed everything else on the page. He writes that it gave him excellent results. Probably the larger papers will not accept an advertisement of this shape, but where they will, you can get about three times the display you are paying for at the very least. Generally you get more than that, for there will be nothing else on the page to hurt it. Mr. Larmour adds that he thinks it might have been better to have used a light rule between each space. We do not agree with him in this. We think that even a hairline would have a tendency to reduce the display value by cutting the space into three parts. We think it cannot well be improved upon, and it offers an ideal layout for three singles where you can use the singles in the layout suggested. The idea is ingenious, to say the least. It will work as well with smaller cuts, though not quite as well as with these six-inch drops.

Cracker Jack

With The Lone Wolf for his Fourth of July attraction, J. P. Harrison, of the Hippodrome Theatre, Fort Worth, Texas, combined attractions and made Holt a cracker-jack by mounting his head on cut-out firecrackers, with Dorothy Dalton on a similar cracker opposite. For a centre-piece he had two crackers exploding, with cutouts pasted on the fire and smoke of the explosion. Bunting and shields completed the suggestive decoration.

It's worth noting that Mr. Harrison has on his box office a sign reading: "Thank you. The tax is off." And he revised the prices to meet that announcement.

He used a circus-style throwaway for a herald, feeling that it would be more in the spirit of the occasion.

Sells Three Weeks from Ideal Angle

Not since the late George Bleich passed to his reward have we seen a situation better handled than was displayed by J. M. Blanchard, of the Strand Theatre, Sunbury, Pa., on Three Weeks. Naturally the Pennsylvania censors did their worst on this title and slashed it all to pieces, and the result was that the film looked more like a remnant sale than a motion picture play. On top of this was the danger that many would stay away, supposing that the picture would stress the noisier points of the story. And finally there were those who would come in the anticipation or at least the hope that the censors had left enough in to make it interesting to prurient minds. Mr. Blanchard covered all these points in his very simple worded copy which was less than a three sixes, got a good display and left all classes of patrons absolutely without a comeback. If all advertisers were similarly careful, there would be less talk about unclean pictures.

Three Houses Ride on a Double Four

Three Cleveland theatres get in on this 55 by 2, which is about a two fours, which makes the cost to each house less than a three-inch single though each gets the benefit of the double four. It's a nice space, clean, open



A Metro-Goldwyn Release

A THREE IN ONE

and inviting. There is a good display for the title, a sufficient play up for the stars, an inviting attractor cut and the connection to the Service poem. They get about all any one could ask for the price and it can run on the page with the four tens and still get



A Metro-Goldwyn Release

A CLEVER HANDLING OF THREE WEE KS FROM J. M. BLANCHARD

attention because it is so clean-cut. This display looks simple, but it will repay study to discover why this simplicity attracts. The chief reason why this looks so well is the title. Were that done into the usual heavy lettering then the black type would stuff the enclosure and turn the eye away. It might not take any more room, measured by the yardstick, but with a heavier line the letters would be almost oppressive. You would feel driven from the space instead of being attracted to it. It would make all of the rest of the display commonplace and even the nice little cut would not look as well if it were standing beside a circus poster letter. It is all light and open and inviting, restful to the eye and suggestive of good entertainment. It shows better craftsmanship than most of the larger spaces, and it takes a back seat to none of them.

Oversells Color in Washington Ad.

Here is another example of the way not to advertise Wanderer of the Wasteland. It is from Loew's Columbia Theatre, Washington. The smaller panel starts off with "You'll forget all about black and white movies when you see this marvellous picture, etc." That would be all right were a shift being made to all colored pictures, but since the Columbia will have to run along on black and whites until the next Technicolor comes along, it is kicking the bread and butter into



A Paramount Release

OVERPRAISING COLOR

the gutter to sell the cake. It is good policy to praise Technicolor as a novelty; as something different and beautiful, but it should not be exalted to the detriment of the usual photography. This has been an all too common mistake with this release. The advertising has been worked to disparage the standard film. Technicolor should be offered as a novelty, the same as Plastigrams. It will sell as well and still leave room for a return to monochrome the following week.

A Beaucaire Space Runs with Teasers

This is one of the earliest of the Monsieur Beaucaire displays, for Chicago got this ahead of New York, and it went to the Roosevelt instead of Paramount's own stronghold, McVickers. The small teasers were run for several weeks in advance and were so timed that the last three of the series could be used in this 125 by 3, which gathers to the space all of the publicity value of the previous 30. This is better than letting the



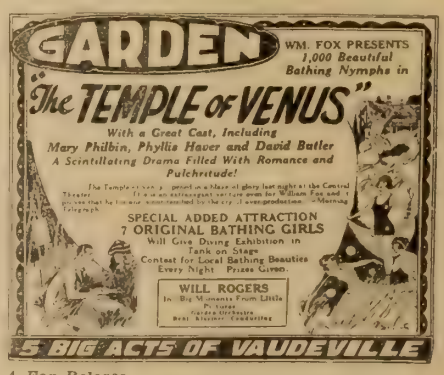
A Paramount Release

TIED TO THE TEASERS

teaser series run out the day before the big splash. This form brings to the mind of the reader all that has gone before. It gives the cumulative value of the previous thirty to the opening announcement. This is a large space for Chicago, but it emphasizes the importance of the Valentino opening, and gets the picture off to a good start, but tailing in the teasers gives the final touch of efficiency.

Sea Picture Gets a Second Showing

Putting in a diving act and booking last year's Temple of Venus gets a good summer program for the Garden Theatre, Baltimore. The fact that the picture is nearly a year old does not make the sea stuff any the less inviting, and it gives good wall paper for the middle of August. The date does not matter



A Fox Release

RIGHT IN SEASON

materially. It gives a water story at a time when any water story should atract, and the live divers complete the appeal. This probably did as well as a first run for the Garden, and at less cost, since the house uses vaudeville every week. We think, however, that the use of the newspaper criticism in the small type is apt to be misleading. There is the suggestion conveyed that this is a new presentation. The advertisement would have been better with the press comment left out.

Descriptive Cut Is for Bedroom Window

This might be called a descriptive cut for The Bedroom Window, taken from the Paramount press book and very cleverly put together by the Princess Theatre, Toledo. The top of the cut has been sliced to make room for the top line, and the bottom has been notched to let in a two-column cut for the comedy, but still it remains a fine seller and something that gives a suggestion of



A Paramount Release

A HARDWORKING CUT

the play while it puts over the title. You don't know what the bedroom window shows, but you feel an interest, and the text tells you it's about a murder, but it does not tell that it is a singularly well-constructed story. It does tell that it is a murder mystery and not more of the sex stuff, and that is going to help to sell to the people who would stay away from sex plays and who will thoroughly enjoy this fine and intelligent production. This is not a department for the review of pictures, but we want to go on record with the statement that the De Mille production is a real help in offsetting some of the stuff we suffer from. This space is only a little more than a seven across three, but it stands out on the page and thrashes all of the other displays for first notice.

Was a Bust

When the Coliseum Theatre, Seattle, booked in Those Who Dance it announced a Bootleggers' Night in compliment to the main characters of the tale. After that was sufficiently talked up it was announced that the special night was a bust. The Coliseum had only 2,400 seats and did not want to incur charges of favoritism by leaving the rest of the army out in the cold.

It strikes us that they might have swung it by having one night for straight bootleggers and the other for hi-jackers.

NEWEST REVIEWS and COMMENTS

EDITED BY CHARLES S. SEWELL

"The Iron Horse"

Fox Picture Should Delight and Thrill Every Real American and Prove Wonderful Attraction

Reviewed by C. S. Sewell

That no better material for motion pictures exists than in the stirring events that constitute this country's fascinating history has again been demonstrated. This time in the Fox production, "The Iron Horse," which centers on the building of the first transcontinental railroad linking the East and the West just at the time that the Civil War resulted in definitely cementing together the North and South.

William Fox announces he has sought to produce the great American picture play. Time alone will tell the extent to which he has succeeded, but certainly he has made a picture that ranks way up in the front rank of screen achievements, with practically every element that contributes to box office success. It is the kind of picture that stirs one's patriotism and the scenes showing the building of the railroad against almost insuperable difficulties including constant attacks by hostile Indians, will thrill every real American. Like other pictures dealing with American history, it glorifies the indomitable courage, energy and resourcefulness of our pioneers, and in addition it also shows they were not lacking in that supposedly modern element of speed, for this railroad was completed seven years ahead of schedule and a record of tracklaying made that has never been equaled.

Romance has not been forgotten: there is a delightful love story and also villainy comes in for its place in the persons of two characters who for different motives sought to delay the construction. And humor there is in abundance, clean-cut, spontaneous, delightful comedy of an unhackneyed type, fitting naturally into the story, alternating finely with the other angles of appeal.

"The Iron Horse" is a big picture, a great big picture, from every standpoint. Big in theme and big in execution. Thousands of persons were used in the production, including hundreds of real Indians and hundreds of Chinese laborers, a vast herd of buffalo and thousands of head of cattle. Naturally of big scenes there is no scarcity, and it is hard to tell which is the most stirring, the attack on the construction train by a vast horde of Indians or the manner in which the workers calmly resume their labors after it is all over; the scenes showing the enormous herd of cattle swimming a wide river or where, filling the entire street of the border town, they stampede and charge directly over the camera; the actual laying of the track with unsurpassed speed and spirit or the driving of the final spike that completed the span of the continent.

John Ford has done a magnificent job in directing this picture. He has succeeded in transferring to the screen the wonderful spirit of the pioneer and handled the story with fine dramatic balance, blending all into a wonderfully entertaining picture. In this he has been ably assisted by an excellent cast with Madge Bellamy and George O'Brien giving fine performances in the leading romantic roles, with Cyril Chadwick and Fred Kohler as the villains, Will Walling as the construction boss, Gladys Hulette as the dance hall girl and Charles Edward Bull giving a fine though brief impersonation of Abraham Lincoln. But the individual hit of the picture was scored by J. Farrell MacDonald in the comedy role of Corporal Casey, the leader of a trio of ex-soldiers known as the "Three Busketeers." MacDonald's every appearance on the screen is good for a laugh and if any fault is to be found with his portrayal it is in his overuse of makeup.

For the average theatre, this picture could be shortened to advantage and this would speed up some of the sequences. Everyone will feel the appeal of the theme and while some may consider the story to be rather ordinary for such a big theme, we believe no fault will be found with it by the vast majority of theatregoers.

Taken as a whole, "The Iron Horse" is a picture that should not only satisfy but delight and thrill patrons of every type, break theatre records and call for the continuous use of the "Standing Room Only" sign.

Cast

Davy Brando	George O'Brien
Miriam Marsh	Madge Bellamy
Abraham Lincoln	Charles Edward Bull
Thomas Marsh	Will Walling
Deroux	Fred Kohler
Peter Jesson	Cyril Chadwick
Ruby	Gladys Hulette
Judge Haller	James Marcus
Sergeant Slattery	Francis Powers
Corporal Casey	J. Farrell MacDonald
Private Schultz	James Welch

FEATURES REVIEWED IN THIS ISSUE

Battling Buddy (Artclass)
Circe, the Enchantress (Metro-Goldwyn)
Dynamite Smith (Pathe)
Female, The (Paramount)
It Is the Law (Fox)
Iron Horse, The (Fox)
Navigator, The (Metro-Goldwyn)
Never Say Die (Associated Exhibitors)
Poison (Steiner)

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They Last Longer

Tony.....**Colin Chase**
Gen Dodge.....**Walter Rogers**
Buffalo Bill.....**George Wagner**
Wild Bill Hickok.....**John Padjan**

Story by Charles Kenyon and John Russell.
Photographed by George Schneiderman.
Directed by John Ford.
Length, 11,460 feet

Story

Dave Brandon Sr. starts west with his son Dave Jr. dreaming of the day when there will be a railroad across the continent and even picks out a pass that means a saving of hundreds of miles, but he is killed by Cheyenne Indians led by a white renegade. Years pass and during the Civil War Lincoln signs a bill for the building of the Union Pacific and Central Pacific Railroads. Davy joins the U. P. gang and meets Miriam, his childhood sweetheart whose father is in charge of the work. He finds she is engaged to Jesson, a civil engineer. Jesson accompanies Davy to find the short cut, but at the instance of Deroux, Jesson tries to make way with Davy, and returns reporting his death. Davy returns and there is a fierce fight after he has promised Miriam he would not fight. Miriam though she loves Dave is piqued and turns him down. Davy and his friend Corporal Casey prove heroes and help in successfully resisting an attack on a construction train by the Indians led by Deroux whom Davy recognizes as his father's murderer and kills him in a hand to hand fight. Davy and Casey leave and join the C. P. There is a race between the two outfits who break records laying the tracks against all sorts of difficulties until finally they meet and with the welding of the continent by steel rails, Davy and Miriam are united.

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"The Navigator"

Highly Amusing Buster Keaton Comedy Filmed on Steamship
Reviewed by Sumner Smith

In his latest feature-length comedy for Metro-Goldwyn, "The Navigator," the scene of Buster Keaton's tribulations is a large steamship that is deserted except for this sap from an old and illustrious family tree and the always necessary heroine. The predicament is a tough one for Buster, because his home life has not encouraged resourcefulness. In fact, Buster knows as much about tying his own tie and winding his watch as the Prince of Wales does about corn beef and cabbage. The picture undertakes to show that Buster qualifies as the perfect sap.

Gags follow each other as thickly as raisins speckle a homemade cake, and they are as palatable. The first hearty laugh comes early in the picture when Buster uses his limousine for a trip of about thirty feet, and there are literally scores of good laughs before, in the final scene, a submarine appears opportunely to rescue Buster and his sweetie from cannibals.

Buster uses salt water to make coffee, turns a boiler in the engine room into a bedroom, boils eggs in a rat trap, opens condensed milk cans with a brace and bit, tries to solve the mysteries of a collapsible deck chair, descends to the depths of the ocean in a diver's suit and engages in combat with sharks and an octopus, fights off hungry cannibals with Roman candles and cocoanuts. And in the end fortune beams on him and he wins the heart and hand of Betsy O'Brien, a beautiful society girl—one of the O'Briens, you know.

Probably it wouldn't be correct to call this Buster's best picture, but certainly it ranks high among his efforts. The large steamship lends a picturesque background, and the technique and camera work are just about perfect. Kathrine McGuire is very pretty and peppy as the girl.

Cast

The Sap.....**Buster Keaton**
The Girl.....**Kathrine McGuire**
Spies and Cannibals.....
Frederick Vroom, Noble Johnson, Clarence Burton, H. M. Clugston.

Story by Jean C. Havez, Joseph A. Mitchell and Clyde Bruckman.
Directed by Buster Keaton and Donald Crisp.
Photographed by Elgin Lessley and Byron Houck.
Length, 6 reels.

Story

The sight of a colored couple in an affectionate embrace leads the Sap to decide on marriage. Betsy O'Brien declines the honor, so he engages single passage on a steamship for Australia. Circumstances bring both the Sap and the girl on board a deserted steamship that is cast adrift. Both the children of wealthy parents, they have a hard time making both ends meet. They finally drift to a tropical isle and are threatened by cannibals. He rescues her by appearing, like a strange ocean monster, in a diving suit. A submarine takes them away.

"Never Say Die"

Plenty of Laughs in Douglas MacLean's Latest for Associated Exhibitors Based on Stage Hit
Reviewed by C. S. Sewell

As in the case of several of his recent starring vehicles, Douglas MacLean's newest picture, "Never Say Die," which is being distributed by Associated Exhibitors, is adapted from a stage play. In its original form, with William Collier in the leading role, it proved to be a big hit, and with the added possibilities of the screen, which has been effectively used in a manner that could only be suggested on the stage, it should prove an even greater success.

This picture is a highly amusing farce comedy that contains laughs in abundance. It gets its title from the fact that the hero finds himself in all sorts of complications due to the fact that several doctors erroneously pronounce him incurable, with only a short time to live, when in reality there is nothing the matter with him. Even in the doctor's examination there are many hilarious moments as the whole trouble is due to the fact that the hero's strange antics, the buzzing sound over his heart, etc., that misled the doctors was due to the presence of a bee that crawled into his shirt front.

The entire comedy is in this rollicking vein. The hero marries, expecting to die, then balls everything up by attempting to stage a scene with a vamp that will result in a divorce and suddenly having the heroine turn up and realizing that they love each other. The villain sets a gunman on his trail; the hero attempts to escape in the only available vehicle, a cab driven by a drunken cabby and drawn by a dilapidated horse. The scene where the horse breaks loose, the cab runs away down hill, getting ahead of the old horse that trots along contentedly behind, is a regular riot of fun. There is also good thrill comedy stuff with MacLean wandering blindfolded on a building cornice.

MacLean has a role that suits him admirably and he shows to advantage. His supporting cast includes Lillian Rich, Helen Ferguson, Hallam Cooley, Lucian Littlefield and others, all of whom enter into the joyous spirit of the occasion and give capable performances.

If your patrons enjoy real honest-to-goodness laughs, don't be afraid to give them "Never Say Die," for it is one of MacLean's best pictures and a fitting successor to "The Hottentot" and "Going Up."

Cast

Jack Woodbury.....**Douglas MacLean**
Violet Stevenson.....**Lillian Rich**
La Cigale.....**Helen Ferguson**
Hector Walters.....**Hallam Cooley**
Griggs.....**Lucien Littlefield**
Gun Murray.....**Tom O'Brien**
Verchesi.....**Andre Lanoy**
Dr. Fraser.....**Wade Boteler**
Dr. Galesby.....**Eric Mayne**
Dr. Gerhardt.....**William Conklin**
Gaston Gibbs.....**George Cooper**

Based on stage play by W. H. Post.
Scenario by Raymond Cannon.
Photographed by Jack Mackenzie.
Length, 5,891 feet

Story

Through an amusing series of errors in which a bee figures several doctors decide that wealthy Jack Woodbury has only a short period to live. To get his estate, his friend Hector arranges to have his fiance, Violet, marry Jack and they part immediately. Hector goes to Paris and has a wild time. On his return he is disappointed at finding Jack still alive. Jack arranges with

his chef to plant evidence by which he can secure a divorce to please Hector. Violet who has fallen in love with Jack comes to see him just as the hired vamp, La Cigale, appears and there is a general mix-up which gets more exciting when it develops that La Cigale has had an affair with Hector iin Paris. Violet is disillusioned and she and Jack prepare to spend their honeymoon on a boat but Jack had a time getting away as Hector has a paid gunman out to get him. He finally succeeds after a wild chase in which he makes his getaway in a rickety cab that runs away and lands on the steamer dock.

"Dynamite Smith"

Charles Ray Scores in Pathe Picture Marking His Return to Type of Role That Made Him Famous

Reviewed by C. S. Sewell

Remember the time, not so many years ago, when Charles Ray was appearing under Thomas H. Ince auspices in stories written especially for him by C. Gardner Sullivan, presenting him as a bashful, backward boy of the kind almost afraid of his own shadow? And remember how this type of characterizations established Ray as one of the screen's most popular stars? Well, "Dynamite Smith," distributed by Pathe, is just such a picture, again bringing together the famous trio, Ince, Sullivan and Ray, and we believe that his vast throng of admirers will welcome Ray's return to his old type of characterization and that this picture will score a big success.

Sullivan has again demonstrated he can furnish material that suits Ray to a "T." The story is somewhat morbid at times and there are situations which will doubtless prove unpleasant to many, especially to women, and the action is not altogether plausible from the average standard, but Ray's actions, even his going away to Alaska with a woman he does not love, is consistent with the character he portrays, for he was guided by sympathy for a "beaten" fellow creature and lacked the courage to refuse. Certain it is that this story gives Ray abundant opportunities for the type of portrayal which not only suits him best but in which he has no equal, the chap who is really a coward, physically as well as mentally. There is the same wonderful Ray personality, mannerisms and dramatic ability, the same old skill in delineation that makes you deeply sympathize and pity, and that fascinate you.

Even in the climax the type of character is consistently adhered to and instead of a conventional and unconvincing scene in which the coward suddenly develops great courage and overcomes the powerful villain, we see Ray resorting to the device of injuring his own foot with an ax so that he cannot run away, capturing the villain in a bear trap and arranging to blow both himself and the villain into eternity with a charge of dynamite and taunting him as a cat does a mouse. This is all stirring melodrama and the unexpected return of the heroine, resulting in Ray's hurling the dynamite out of a window, is effective.

The locale of the story is in a newspaper office and among the saloons and dives of San Francisco's waterfront in 1898, and in Alaska. Ralph Ince, who directed this picture under his brother's supervision, has capably duplicated these scenes and expertly handled the story. There is plenty of pathos and comedy is not overlooked.

The supporting cast is excellent, with Bessie Love finely portraying a rather unusual type, a woman of the underworld who, abused by her husband, "uses" the hero to escape from him. Wallace Berry fully lives up to his reputation by making his portrayal of the villain particularly despicable and Jacqueline Logan is attractive and refreshing as Ray's sweetheart.

"Dynamite Smith" looks like a real Charles Ray comeback to his old form and should please his fans everywhere.

Cast

Gladstone Smith.....Charles Ray
Kitty Gray.....Jacqueline Logan
Violet.....Bessie Love
Slugger Rourke.....Wallace Beery
Aunt.....Lydia Knott
Marshall.....S. D. Wilcox
Fare Dealer.....Jim Hart

Story and Scenario by C. Gardiner Sullivan.
Presented by Thomas H. Ince
Directed by Ralph Ince.
Length, 6,400 feet.

Story

Gladstone Smith, mild and methodical is employed in a small capacity by a morning paper. In a pinch he is sent to report a murder in a notorious cafe. Unable to get the details he meets Violet the abused wife of the supposed murderer Rourke and arranges an interview. Rourke comes upon them, licks Smith and beats Violet who later working on Smith's sympathy by telling him she is to become a mother persuades him to escape with her to Alaska. Rourke follows and comes on the camp where the pioneers are snowed in, just after Violet's baby is born. Crazed with fear, Smith escapes in the storm with the baby and reaching a settlement sends a rescue party. He is made sheriff for his courage and all is peaceful and he is about to marry Kitty a restaurant cashier, when Rourke again appears and starts to make love to Kitty ordering Smith to leave. Smith determines to overcome his cowardice and hits his foot with an axe so he cannot run. He sets a steel trap and catches Rourke and plants dynamite to destroy himself and Rourke. Kitty returns, Smith manages to save her but Rourke is killed in the explosion.

"Battling Buddy"

Second Weiss Brothers Production Starring Buddy Roosevelt Is a Satisfactory Program Western

Reviewed by C. S. Sewell

In "Battling Buddy" Weiss Brothers Artclass Pictures Corporation is offering the second of a series of westerns starring Buddy Roosevelt. Like the first one, "Rough Ridin'," it follows in the main the familiar lines of pictures of this type, marked by plenty of action stunts, fast riding and hard fighting brought about through the attempts of a rascally ranch foreman to keep the hero from coming into his inheritance and winning the heroine. In addition, it has the advantage of attractive and somewhat unfamiliar backgrounds.

In this series it appears to be Producer Lester Scott's idea to make pictures that will appeal to exhibitors and patrons of theatres where program westerns have proved popular attractions, and "Battling Buddy" is a satisfactory production of this type.

As in his first picture, Buddy Roosevelt is disclosed as a chap with a likable personality and a pleasing smile; he is an excellent rider and an expert in the use of his fists at close quarters, and has been given many opportunities to make use of both of these talents. The big stunt in the picture shows him on horseback jumping from a cliff through the roof of a burning building to rescue a girl. Due to the manner in which it has been handled, this does not register as strong a thrill as it might. There are other stunts, however, fast action, an entertaining if conventional story, and good comedy supplied by Buddy's tramp companion "Ginger" whom he picked up in an insane asylum where he was placed because the town had no jail.

Violet LaPlante is attractive as the heroine, Kewpie King registers as Ginger and William Lowery is satisfactory as the villainous ranch foreman.

Cast

Buddy West.....Buddy Roosevelt
Dorothy Parker.....Violet LaPlante
Pete Hall.....William Lowery
Ginger.....Kewpie King
Fred Burrows.....Shorty Hendrix
Sam White.....Charles E. Butler

Story by Elizabeth Burbridge.
Photographed by George Meehan.
Directed by Richard Thorpe.
Length, 4,600 feet.

Story

Daniel West's will leaves his ranch to his adopted daughter Dorothy and his nephew Buddy who has left home, and provides that if Buddy is incompetent Pete the foreman shall administer the estate. Buddy returns but Pete's men capture him after a stiff fight and put him in an asylum. With the aid of his horse Buddy and his cellmate Ginger, a tramp, get out. Buddy keeps in hiding in an old cabin until he can establish his sanity. Dorothy helps him. Pete's men report the cabin is haunted. Dorothy goes to warn Buddy and is trapped in the cabin when Pete's men set it on fire. Buddy jumps off a cliff with his horse into the the cabin and rescues her. Pete decides to steal the cattle and kidnap Dorothy when he finds his game is up, but Buddy comes on the scene in time to rescue Dorothy and thoroughly trounce Pete.

"It Is the Law"

Fox Presents Gripping Screen Version of Well Known Stage Melodrama

Reviewed by Tom Waller

"It Is the Law," William Fox's screen version of the successful stage melodrama, should appease especially fan appetites for the unusual. Those who recall the play, which had a run of over six months on Broadway, will remember that the plot centered upon that phase of the criminal code which provides that a man cannot be twice prosecuted for the same crime.

The picture version naturally includes details which could not be utilized on the stage. It is a vivid melodrama with thrills galore and an undertow of suspense which makes it intensely gripping through the greater part of the footage which runs close to seven reels. A little discriminate cutting would eliminate the few tendencies of the early action to drag.

As for instance the scene where Albert Woodruff and "Sniffer" Evans, a dual role enacted by Arthur Hohl, meet and exchange identities.

According to the Fox announcement, Hohl makes his cinema debut in "It Is the Law." He is featured and merits the position since he enacts two very difficult roles exceptionally well.

Hohl shares honors with Mimi Palmeri and Herbert Heyes. The acting of the entire cast is convincing. This furnishes no small factor in putting over a plot of this type, which in parts is not wholly plausible.

The locales and sets cover a wide scope, such as luxuriously furnished boudoirs and drawing rooms, a flash of an Oriental thoroughfare, sailor activities on shipboard, Sing

Sing prison and the Capitol at Albany, a realistic reproduction of New York City's famous criminal court, and quarters of an Oriental, with gaudily attired slaves where extravagantly dressed women indulge in roulette and cards.

Cast

Albert Woodruff, "Sniffer" ..... Arthur Hohl
Justin Victor ..... Herbert Heyes
Ruth Allen ..... Mimi Palmeri
Inspector Dolan ..... George Lessey
Lillian Allen ..... Florence Dixon

A J. Gordon Edwards Production
From Stage Play by Elmer I. Rice
Based on a Story by Hayden Talbot
Length, 6,895 feet.

Story

Albert Woodruff swears vengeance when Ruth Allen picks Justin Victor for her husband. The selection breaks up the trio of friends as is immediately evinced by Woodruff during a moment of convulsions following the announcement and caused by the noisy banging of a pair of tongs, as the indication of the wedding bells, for which Woodruff possesses a hereditary aversion. Woodruff discovers a dual personality in the person of the "Sniffer," an underworld character. He exchanges identities with "Sniffer" and kills him just before Victor, whom he has decoyed to his apartment, appears. Victor is sent to prison for life for the crime. Woodruff goes into the Orient and assumes another name. Five years later he returns to New York and opens a gambling den. Lillian Allen falls a victim to one of his I. O. U.'s. Intervening for her sister, Ruth appears and identifies Woodruff when she drops a pair of tongs. Victor is then released from prison. Immediately he kills Woodruff. The court holds that a man cannot be prosecuted twice for the same offense and Victor is able to return to his wife.

"The Female"

Paramount Presents Betty Compson in South African Story Based on Novel by Cynthia Stockley

Reviewed by C. S. Sewell

Another novel by Cynthia Stockley, the author of Ponjola, has reached the screen. This one is "Dalla, the Lion Cub," which under the title of "The Female" has been produced for Paramount by Sam Wood and stars Betty Compson. It has a South African locale, like Miss Stockley's other stories, and there is a three-cornered romance involving an impetuous and somewhat primitive, wild-natured orphan girl, with the characteristics of the lion cub which she is familiarly called; her husband, an elderly and wealthy Boer; and the man she really loves, a celebrated animal hunter.

Miss Compson both as the untamed young girl and later as the polished lady gives a fine performance, but she is handicapped by the fact that the role is not one that gets strong audience sympathy. Married to the man who has befriended and protected her from childhood, who lavishes his wealth on her and is obviously much in love with her, her treatment of him and using him simply as a means to an end, seems rather heartless. Her action, too, in going to England to learn to be a great lady so she can snub those who snubbed her, and then chumming with these same people is a weak point.

The story starts off at a good pace but slows down later on and there is really no suspense, as you are certain the husband will be gotten rid of some way. The manner in which this is brought about is more convenient than convincing, as the villain shoots the husband the last day of the wife's freedom. There is a melodramatic situation in which she is accused and the hero turns on her, and a rather theatric scene in which she wanders into the forest and a lion appears but does not attack her.

Warner Baxter is capably cast as the hero and the other roles are well handled. Noah Beery is especially fine as the elderly husband, giving an excellent and out of the ordinary character portrayal that gets your sympathy.

Altogether the appeal of this picture is greater as a character study than from its story angle, and it will probably prove only mildly interesting to the majority of patrons.

Cast

Dalla ..... Betty Compson
Col. Valentia ..... Warner Baxter
Barend DeBeer ..... Noah Beery
Clodah Harrison ..... Dorothy Cummings
Clon Biron ..... Freeman Wood
Laura Alcutt ..... Helen Butler
Mrs. Castigne ..... Pauline French
Clyde Weil ..... Edgar Norton
Lady Malete ..... Florence Wix

Based on novel, "Dalla, the Lion Cub," by Cynthia Stockley.
Scenario by Christine Johnston.
Directed by Sam Wood.
Length, 6,167 feet.

Story

Dalla, an impetuous, untamed South African orphan, accidentally meets Col. Valentia, a noted hunter, and they are attracted to each other, but Valentia's friend's ridicule her appearance and uncouthness. Sensitive to their jibes, she accepted the offer of her wealthy old friend, Barend DeBeer, to marry him on condition that she be allowed her liberty and will not have to become his real wife for three years. She goes to England and on her return is a polished lady, but still retains some of the wildness of her disposition. The party goes on a lion hunt but Dalla remains in her tent as she was hurt while escaping from a leopard. Clon Biron remains to make love to her. Barend returns and Clon kills him. Dalla is blamed, but the guilt is finally fastened on Clon. This leaves Dalla and Valentia free to find happiness with each other.

"Circe the Enchantress"

Metro-Goldwyn Production With Mae Murray Offers Many Elements of Audience Appeal

Reviewed by Epes W. Sargent

In her latest appeal to the public Mae Murray has chosen for her vehicle a story by the author of "The Four Horsemen of the Apocalypse." Five or six years ago such a statement might have been regarded as humorous, but Miss Murray has made distinct artistic strides in the last year or so, and as the jazz heroine of Vincente Blasco Ibanez's novel of the same title her work commands interest and not a little appreciative comment.

She has not developed overnight into a great emotional actress, but she does handle capably—and even at times excellently—an exacting role which would try the mettle of the foremost on the screen. And she has done it without sacrificing to the slightest degree those points of audience appeal through which she long since established herself as a box office attraction. She wears very beautiful clothes, and sometimes very little. She dances and she throws herself around with all her old joyous abandon, she is the Mae Murray of old plus a new and more ambitious side. She is trying to do some real acting, and she is getting away with it.

There are moments of real power which suffer only from a little overstressing. She has become something more important than a pretty clothes hanger, she shows a gain over her work in "Mademoiselle Midnight" —and she doesn't look a day older than she did when she first came to the screen.

The Ibanez story gives her a capital vehicle; the old jazz stuff, but handled with a degree of skill on the production end that prevents it from being "another one of those." It has points of difference that lift it from the machine-made type of story, and an underlying plot which makes for greater interest in the chief character. It is a better audience picture than "Mademoiselle Midnight" and still it is a step toward a higher artistic goal. It is finely mounted and well acted with the exception of James Kirkwood, who is almost gritty in his repression as the grave physician. He brings to the role no sympathy whatever—and he and Miss Murray are the play.

The adaptation is good, once the long drawn out preliminary exposition is over, but Frederic and Fanny Hatton, authors of many Broadway dramatic successes, have made a mess of the subtitling. These are both too many and too trite.

Cast

Cecilie Brunne, Circe ..... Mae Murray
Dr. Wesley Van Martyn ..... James Kirkwood
Archibald Crumm ..... Tom Ricketts
Ballard "Bal" Barrett ..... Charles Gerard
William Craig ..... William Haines
Sister Agatha ..... Lillian Langdon
"Madame" Ducelle ..... Gene Cameron

Story by Vincente Blasco Ibanez.
Scenario by Douglas Z. Doty.
Directed by Robert Z. Leonard.
Length, 6,882 feet.

Story

Cecilie Brunne, convent bred and gently reared, loses many positions through her endeavors to live up to the high standards of morality inculcated by the good sisters. On the death of her mother, left alone in the world, the struggle becomes more difficult, and she turns against all men, luring them, Circe-like, to a sudden infatuation in which they give lavishly and receive nothing in return. So skillfully does she dig into the golden prospects that she is able to maintain a handsome home on Long Island and a private lawyer to keep her enterprises safely but barely within the legal bounds. She becomes infatuated with her next door neighbor, a famous surgeon, whose grave disapproval of her life piques interest into real love, which he repulses. Seeking forgetfulness of her repulses, she plunges more deeply into the dissipation which she has hitherto encouraged but not shared, and in a mad moment gambles away even her home. She has but one way to regain her possessions—to be as generous to the winner as he will be to her—and she scorns this overture. There is a tumultuous scene culminating in a drunken riot and Cecilie, making one last appeal to the physician, steals back to the old convent where presently the doctor finds her, just in time to save her from paralysis as the result of an automobile accident.

"Poison"

Trailing Bootleggers Furnishes Theme for Exciting Feature Starring Charles Hutchison

Reviewed by C. S. Sewell

William Steiner's newest offering in the series which he is distributing on the Independent Market starring Charles Hutchison is a story which deals with the rounding up of a gang of bootleggers, the star appearing in the role of a supposedly amateur detective who is in reality one of the best men on the San Francisco police force. The title refers to the stuff that the bootleggers dispense.

Hutchison, who is known as a daredevil has again been given opportunities in this picture to perform thrilling stunts. In one,

(Continued on page 162)

THE PEP OF THE PROGRAM

NEWS AND REVIEWS OF SHORT SUBJECTS AND SERIALS

"Through Three Reigns"

(Cranfield and Clark—Two Reels)

This two-reel subject distributed by Clark and Cranfield is an interesting collection of scenes of events of importance in the reigns of three British sovereigns, Queen Victoria, King Edward and King George. Going back to the days of Queen Victoria, this picture strikingly shows the value of the motion picture in recording a pictorial record of important events for posterity. The Queen is shown on a visit to Ireland and there are also scenes of the imposing procession on the occasion of her funeral. Then follows many views of the reign of King Edward from his coronation procession until his funeral. A novel effect has been achieved by stopping the film at different places and pointing out several of the European rulers such as the Kings of Spain and Portugal and the Kaiser. Then follow views of the coronation and procession at the accession of King George to the throne. This picture is very interesting in addition to being a novelty, and is particularly timely because of the presence of the Prince of Wales in this country. He is shown first as a small boy in the funeral procession, then as he appeared at his father's coronation and finally as he is today.—C. S. S.

"The Luck of the Foolish"

(Pathe—Comedy—Two Reels)

Harry Langdon, supported by Madeline Hurlock, Marceline Day and Frank Coleman, under the supervision of F. Richard Jones, appears in one of the best funmakers of his career in "The Luck of the Foolish." This Mack Sennett comedy burlesques a melodrama to such an extent that there is a laugh with every third breath. Harry Langdon as a country rube with a young wife starts for a big city. On the train their savings are stolen by a "slick article" while a bandit is making a getaway. Langdon gets a job as night watchman at a private hotel. His wife while delivering some clothes there finds the "slick article" in possession of her husband's pocketbook. She goes to his room and obtains it while her husband on the outside misinterprets her motive. He goes to the room and just as he gets there the train bandit appears with a handful of bombs. The comedy terminates with the rube and his wife on the top of a telephone pole but safe and happy with the pocketbook.—T. W.

"Pathe Review No. 37"

(Pathe—Magazine—One Reel)

"The Fawn That Forgot" is a remarkable "shot" of a fawn that forgot to be afraid. This animal is shown to romp about the barnyard and follow the farmer who rescued him in the same manner as a dog. Cartoonist Hy Mayer with a few drawings shows how pears and shoes resemble the human head, under the title of "The Makin's of an Artist." The Pathecolor is "The Port of Oporto," showing Portugal's chief vineyards. The fourth subject deals with the making of glass vases in America.—T. W.

"SHORTS" REVIEWED IN THIS ISSUE

Cheer Up (Educational)
In the Good Old Summer Time (Pathe)
Luck of the Foolish (Pathe)
Outdoor Pajamas (Pathe)
Pathe Review No. 37 (Pathe)
Pinhead, The (Fox)
Rough and Ready (Educational)
Tempest Cody Gets Her Man (Universal)
That's the Spirit (Universal)
Through Three Reigns (Clark and Cranfield)
Three Foolish Weeks (Pathe)
Traffic Jams (Universal)

"Mind the Baby"

(Universal—Comedy—Two Reels)

Pal, the dog star, as a nursemaid in "Mind the Baby" is a hero of the first water. When the baby wanders into an alligator farm and is attacked by a real, live, prize-skinned crawler, Pal proves the sharpness of his teeth. His fight with the alligator is thrilling as well as humorous. His attempts to sink his teeth into the tough hide of the long, scaly tail will bring the laughs, but the opening and shutting of the big jaws and the swish of the ungainly body is bound to grip any audience. The baby has many harrowing escapes. Narrowly escaping abduction by a villain, it is thrown in a clothes basket into a lake. It cruises down a waterfall before Pal, taking a dive from a high cliff, pulls the basket ashore. In addition to this there is a lot of good slapstick stuff between the villain, the child's foster mother and her sweetheart.—T. W.

"The College Cowboy"

(Universal—Western—Two Reels)

Joe Bonomo has an unusual pair of fists according to the way he uses them in "The College Cowboy," a two-reel Universal western. The plot provides Joe with a college education and returns him to his father's ranch just in time to discover that the trusted foreman is a cattle rustler. Joe makes his discovery after the foreman has insulted his girl. In the guise of a Spanish dancer he goes to a tavern kept by the foreman's sweetheart and thus learns of the method in which his father's horses are being stolen. He beats up all the men in the tavern and effects a thrilling escape with his own girl who was stationed outside. Then he goes to the secret tunnel through which the stolen stock is driven, recovers the horses, beats up and captures the thieves and turns them over to his father and cowboys who just then drive up. This picture will appeal to those who like conquering heroes even when their exploits are so heroic as to be unconvincing.—T. W.

"Traffic Jams"

(Universal—Comedy—Two Reels)

Harry McCoy is the featured player in this two-reel Century distributed by Universal. The situation on which the title is based is a familiar one, with the hero vainly attempting to cross a busy street, being buffeted about, dodging vehicles and always landing back on the same side. Finally he gets a big circular steel cage but this is hit by a machine and runs away. There are some new twists particularly the manner of handling the taxis and the fact that even this scheme does not work. The rival has a car that gets out of control, runs into the girl's house and wrecks the place after chasing everybody. Harry makes his escape in a racing car and accidentally gets into a big race and wins not only the race but the girl, while the rival is showered with soot and smoke from the exhaust. While there is little that is novel in this offering, the situations can be depended upon to get laughs from the average audience and there is considerable snap and plenty of slapstick. It should therefore prove a good attraction in the average house and is one of the most amusing of the recent Centurys.—C. S. S.

"Outdoor Pajamas"

(Pathe—Comedy—One Reel)

The domestic triangle is doubled by Charles Chase in "Outdoor Pajamas," directed by Leo McCarey and including in the cast: George Rowe, Leo Willis, Jack Gavin, Lyle Tayo, Martha Sleeper and Beth Darlington. Chase keeps his bride waiting at the church until his landlady awakes him. Then he leaps out of the window to rescue a girl in a runaway pony cart. By the time he effects the rescue he is in the business section of the town, clad only in his pajamas. A large crowd follows him and he dodges a cop by using his attire to impersonate street cleaners, painters and others of the white brigade. He finally ducks into an open window. There a domestic spat has been going on and he is made the central figure by the absence of one of the husbands and the appearance of the disappointed bride and her father.—T. W.

"Tempest Cody Gets Her Man"

(Universal—Western—Two Reels)

In this two-reel Western, Universal is offering a reissue of one of the "Spur and Saddle" series produced several years ago, starring Marie Walcamp. The story deals with the purchase of a ranch by Tempest from the bandit posing as the owner. The real owner returns and taking a job as foreman for Tempest finally captures the bandit and his gang after both he and Tempest have been captured and he has effected their rescue. The action follows along the familiar line of Western subjects, with cattle rustling, fights, captures, etc., and is up to the average of "shorts" of this type.—C. S. S.

"Three Foolish Weeks"

(Pathe—Comedy—Two Reels)

Ben Turpin makes of the romantic the ridiculous in "Three Foolish Weeks," a Mack Sennett comedy version of "Three Weeks." Under the direction of Ed Kennedy and Reggie Morris, Turpin is supported by Madeline Hurlock, Billy Bevan, William Lowery and Judy King. This comedy is of the thriller type. Turpin as a Count is compelled through circumstance to rescue a restless princess from her runaway steeds. The timely arrival of night forces them to seek refuge in a house by the wayside. There the comedy supplies the most humor. Turpin, again through circumstance, is chased by the father of the house from one bedroom to the other. In each room he compromises himself and one of the father's fair daughters. Eating breakfast in a bath of perfume and lashing himself amidships with a pair of corsets get the laughs right at the comedy's opening. This offering should prove a great success, especially with Turpin fans.—T. W.

"Rough and Ready"

(Educational—Comedy—Two Reels)

Here is a comedy so full of absurdities that it ought to make good with every audience. Lige Conley does some of his best work in it. The first scene has to do with his ejection from a boarding house; then he obtains a job with an automotive school and succeeds in efficiently putting it on the fritz. There isn't much left of the garage or any cars in the neighborhood when Conley gets through teaching a young miss how to drive. Brownie, the dog, has a bit in this picture that will especially please the young people, and the supporting cast does very creditable work. Jack White, under whose supervision this was produced, seems able to maintain a high average in turning out comedies.—S. S.

"The Pinhead"

(Fox—Comedy—Two Reels)

There are lots of laughs and some good stunts in "The Pinhead," directed by Slim Summerville for Fox, with Clyde Cook, Tom Kennedy and Lillian Hasket in the cast. The action is centered in a health farm for girls. The proprietor's chief assistant is the tall thin boy and has main job is hoisting a fat damsel out of the river. How she floats with the current, pulling tree stumps and footbridges with her, in addition to her would-be rescuer, constitute many of the hilarious moments in this comedy. At the farm the chief and his assistant indulge in some marathoning in the course of which hay is moved and implements of agriculture are used for many purposes.—T. W.

"Cheer Up"

(Educational—Comedy—One Reel)

The title of this Cameo Comedy with Cliff Bowes and Virginia Vance aptly expresses its intent—an effort to draw the laughs without hanging the gags on any central idea. Most of the gags are old but reliable, and the few that verge on the new and novel are well put over. The "story" runs something like this: Jane Allen, in good feminine fashion, selects the man who is to win her hand in marriage. After the wedding they enter the love-nest, which is all paid for except the house and lot. The defeated rival, in the role of a modern home-wrecker, dismantles it with the aid of a saw and chisel.—S. S.

"In the Good Old Summer Time"

(Pathe—Cartoon—One Reel)

Cartoonist Paul Terry's pen creatures gather about the water pump on a hot summer's day and excavate a swimming pool. The elephant comes along and drains it dry just as Farmer Alfalfa takes a dive from the roof of his barn. The elephant has the laugh for the time at seeing the farmer squirm about in the mud but Alfalfa is victorious when he plasters the animal between the eyes with a large handful of mud. This sketch is well up to Terry's usual high standard.—T. W.

"That's the Spirit"

(Universal—Comedy—One Reel)

This Universal comedy in the series starring Bert Roach as a butler depends for its humor on spook stuff and the situations are similar to those used in other comedies of this type of which there has been quite a number this season. Bert's mistress, Alice Howell, attempts to photograph "spirits" and meets with much success as it happens that a negro chicken thief and a scientist after evidence have both invaded the house. The scientist to save himself arranges to scare the others, the negro gets mixed up in a sheet, one of his chickens gets a skull over its head and flies around and there is general excitement. It is up to the average of comedies of this type and should afford much amusement to Bert Roach fans and those who revel in humor based on "spook" stuff.—C. S. S.

Poison

(Continued from page 160)

he races down a track through a tunnel and then through an open draw-bridge into the river on a motorcycle, with a fast train just behind him. In another, he dives off a high cliff into the water and lays on the bottom as if dead. In a third he swims under water, boards the bootlegger's boat and after an exciting fight, climbs the rigging, then swings overboard and jumps into the sea.

There are plenty of opportunities for action in this story which is melodramatic, as several of the other scenes take place in and around the bootleggers' cave and involve fights and other exciting experiences with the gang. There is also jazz stuff and society atmosphere in several scenes.

Edith Thornton is attractive and does thoroughly satisfactory work as the girl. Frank Hagney makes a good villain, and Otto Lederer gives a capable performance as the roadhouse keeper who is the head of the gang. Hutchison gives a good account of himself in the leading role.

Charles Hutchison fans, and those who like thrills, stunts and excitement should be satisfied with this picture which holds the interest throughout, and it should prove a good attraction for the average moving picture audience.

Cast

Bob Marston.....Charles Hutchison
Doris Townsend.....Edith Thornton
Gale Preston.....Otto Lederer
Rog Harvey.....John Henry
Grace Elliston.....Ethel Stairt
Joe Tracey.....Frank Hagney
John O'Brien.....Himself
Gordon.....Jack Mathis

Story and scenario by Charles Hutchison.

Directed by James Chapin.

Length, 5 reels.

Story

Bob Marston, a society chap, kidded by his friends as a boob detective, is really one of the best men on the San Francisco police force. Assigned to run down the gang that is flooding the city with poison whiskey he follows the trail to the road house of Preston the gang leader and also finds it involves one of his society friends, Harvey. Bob goes out with Grace assigned by the gang to trail him, and this arouses the jealousy of Doris. Finally after a raid on the gang's cave, Doris is captured by Joe and after a thrilling motorcycle ride in front of a train and plunge through an open draw, Bob rescues her and rounds up the gang.



Scene from "Why Men Work," a single reel Pathe comedy starring Charles Chase.

CURRENT and ADVANCE FILM RELEASES

ALLIED PRODUCERS AND DISTRIBUTORS

			Review	Footage
Loving Lies	Monte Blue		Feb. 2	6,526
No More Women	Matt Moore-Bellamy		Feb. 2	6,186
The Hill Billy	Jack Pickford		Mar. 22	5,734

ARROW

Days of '49	Neva Gerber serial		April 5	
Western Yesterdays	Edmund Cobb			
Western Fate	Hatton-Gerber			
Whirlwind Ranger	Hatton-Gerber			
Notch Number One	Ben Wilson			
Models and Artists	Bobby Dunn			
Oh, Billy	Billy West			
Come On Cowboys	Dick Hatton		May 24	4,700
Mysteries of Mah Jong	Novelty		May 24	2,000
Two After One	Billy West		May 24	2,000
Western Feuds	Edmund Cobb		July 26	4,908

ASSOCIATED EXHIBITORS

When a Girl Loves	Star cast		May 3	5,876
The Lone Wolf	Holt-Dalton		May 10	6,000
The Chechahcos	Star cast		May 17	7,000
The Spitfire	Star cast		July 5	6,109
Racing Luck	Monty Banks		July 26	6,000

EDUCATIONAL FILMS CORP.

Cornfed	Bobby Vernon		May 3	2,000
Out Bound	Cliff Bowes		May 3	1,000
The Fun Shop	Humor Reel		May 3	1,000
Powder Marks	Cliff Bowes		May 3	1,000
Lost Chords	"Sing Them Again"		May 3	1,000
The Junior Partner	Juvenile comedy		May 10	2,000
The Bonehead	Tuxedo comedy		May 10	2,000
Flowers of Hate	Wilderness Tale		May 17	1,000
Nerve Tonic	Christie comedy		May 17	2,000
Tiny Tour of U. S. A.	Hodge-Podge		May 17	1,000
Air Pockets	Mermaid comedy		May 17	2,000
Lunch Brigade	Lige Conley		May 24	1,000
Dizzy Daisy	Mermaid comedy		May 24	2,000
Good Morning	Lloyd Hamilton		May 24	2,000
Tootsie-Wootsie	Christie comedy		May 31	2,000
Just Waiting	Robert Bruce series		May 31	1,000
Echoes of Youth	"Sing Them Again"		May 31	1,000
Hot Air	Lee Moran		June 7	2,000
In A Drop o Water	"Secrets of Life"		June 14	1,000
Grandpa's Girl	Kathleen Clifford		June 21	2,000
The Chase	Alps Novelty		June 21	2,000
Snapshots of the Universe	Hodge-Podge		June 21	1,000
The Farewell	Bruce Scenic		June 21	1,000
Wedding Showers	Jack White prod		June 28	2,000
The Ex-Bartender Retires	Bruce Scenic		June 28	1,000
Family Fits	Cameo comedy		June 28	1,000
His First Car	Tuxedo comedy		July 5	2,000
Pardon Us	Cameo comedy		July 5	1,000
Melodious Moments	"Sing Them Again"		July 5	1,000
Pigskin	Mermaid comedy		July 12	2,000
Heads On	Cliff Bowes		July 12	1,000
Jumble in the Jungle	Hodge-Podge		July 12	1,000
Never Again	Tuxedo comedy		Aug. 2	2,000
Turn About	Cameo comedy		Aug. 2	1,000
Frozen Water	Novelty		Aug. 9	1,000
Savage Love	Jimmie Adams		Aug. 9	2,000
Good News	Cliff Bowes		Aug. 9	1,000
Oh, Teacher	Juvenile comedy		Aug 23	2,000
Boneyard Blues	Earl Hurd cartoon		Aug 23	1,000
Drenched	Cliff Bowes		Aug 23	1,000
Wild Game	Mermaid comedy		Aug 30	2,000
Don't Fail	Cameo comedy		Aug 30	1,000

FILM BOOKING OFFICE OF AMERICA

Money to Burns	"Telephone Girl"		Mar. 29	2,000
Sherlock's Home	"Telephone Girl"		Mar. 29	2,000
Yankee Madness	Larkin-Dove		April 5	4,680
His Forgotten Wife	Bellamy-Baxter		April 12	6,500
The Silent Stranger	Fred Thomson		April 19	5,000
The Beloved Vagabond	Carlyle Blackwell		April 26	6,217
William Tells	"Telephone Girl"		May 3	2,000
Girl of the Limberlost	Gloria Grey		May 10	6,000
Untamed Youth	Ralph Lewis		May 10	5,000
For the Love of Mike	"Telephone Girl"		May 17	2,000
The Danger Line	Sessue Hayakawa		May 24	5,800
The Spirit of the U. S. A.	Emory Johnson prod		May 31	8,312
The Dangerous Coward	Fred Thomson		May 31	6,000
Napolean and Josephine	Star cast		June 7	6,591
The Fighting Sap	Fred Thomson		June 14	5,138
There's Millions In It	Star cast		June 28	6,000
Bee's Knees	"Telephone Girl"		June 28	2,000
Swords and the Woman	Pedro DeCordoba		July 12	6,000
Fools in the Dark	Patsy Ruth Miller		July 26	7,002
Neglected Women	Seena Owen		Aug. 9	6,265

FIRST NATIONAL

Abraham Lincoln	George A. Billings		Feb. 2	12,000
Cytherea	Rich-Stone		May 31	7,603
Why Men Leave Home	I. M. Stahl prod.		May 3	7,400
The Woman on the Jury	Feature cast		May 17	7,145
A Son of the Sahara	Feature cast		May 24	7,990
The Sea Hawk	Feature cast		June 14	12,045
The Marriage Cheat	Joy-Marmont-Menjou		June 14	6,622
Those Who Dance	Thos. H. Ince prod		June 21	7,312
The White Moth	LaMarr-Tearle		June 21	6,571
The Perfect Flapper	Colleen Moore		June 28	7,000
A Self-Made Failure	Ben Alexander		June 28	7,345
For Sale	Windsor-Menjou		July 5	7,840
Girl in the Limousine	Larry Semon			5,630
Born Rich	Claire Windsor			
Single Wives	Griffith-Sills		Aug. 9	7,526
The Girl in the Limousine	Larry Semon		Aug 30	5,630

FOX FILM CORP.

Love Letters	Shirley Mason		Mar. 8	4,749
The Wolf Man	John Gilbert		Mar. 15	5,145
The Vagabond Trail	Charles Jones		Mar. 22	4,562
The Arizona Express	Charles Jones		Mar. 29	6,316
The Plunderer	Frank Mayo		April 5	2,000
A Man's Mate	John Gilbert		April 12	1,000
A New England Farm	Instructive		April 5	5,812
The Circus Cowboy	Charles Jones		May 3	6,400
Slippery Decks	Card sharps exposed		May 3	1,000
The Trouble Shooter	Tom Mix		May 17	5,702
He's My Pal	Chimpanzees		May 17	2,000
The Lone Chance	John Gilbert		May 24	4,385
When Wise Ducks Meet	Sunshine Comedy		May 24	2,000
Western Luck	Charles Jones		June 28	5,020
The Magic Needle	"Etching" Novelty		June 28	1,000
Romance Ranch	John Gilbert		July 12	6,471
The Heart Buster	Tom Mix		July 19	4,500
Beaten Gold	Instructive		July 19	1,000
Against All Odds	Charles "Buck" Jones		Aug. 9	4,890
Pain As You Enter	Lee Moran		Aug. 9	2,000
That French Lady	Shirley Mason		Aug. 16	5,470
The Man Who Came Back	Giant Special			
Last of the Duanes	Tom Mix			
The Desert Outlaw	Buck Jones			
Wolves of the Night	William Farnum			
It Is the Law	Featured cast			
Dante's Inferno	Featured cast			
The Cyclone Rider	Featured cast			
The Last of the Duanes	Tom Mix		Aug 30	6,942

METRO-GOLDWYN

Janice Meredith	Marion Davies		Aug 23	12,000
The Rejected Woman	Rubens-Nagel		May 3	7,761
The Heart Bandit	Viola Dana		Jan. 19	4,908
The Fool's Awakening	Harrison Ford		Feb. 16	5,763
The Man Life Passed By	Novak-Marmont		Mar. 1	6,200
Thy Name Is Woman	Mong-La Marr		Mar. 1	9,087
The Uninvited Guest	Jean Tolley		Mar. 8	6,145
Happiness	Laurette Taylor		Mar. 8	7,700
Women Who Give	Reginald Barker prod		Mar. 22	7,500
A Boy of Flanders	Jackie Coogan		April 5	7,018
The Shooting of Dan McGrew	Star cast		April 12	6,318
Mademoiselle Midnight	Mae Murray		May 17	6,778
Sherlock, Jr.	Buster Keaton		May 17	4,065
The Arab	Novarro-Terry		July 12	6,710
Bread	V. Schertzinger prod		Aug. 2	6,500
Tess of the D'Urbervilles	Blanche Sweet		Aug. 9	7,500
Little Robinson Crusoe	Jackie Coogan		Aug. 16	5,717
Broken Barriers	Reginald Barker prod		Aug. 16	6,216
True As Steel	Rupert Hughes prod		June 28	6,454
Revelation	Viola Dana		July 5	8,752
The Recoil	Blythe-Hamilton		July 12	7,089
Wine of Youth	Star cast		July 26	6,000
Along Came Ruth	Viola Dana		Aug. 2	5,000
The Red Lily	Bennett-Novarro		Aug. 16	6,975
Sinners in Silk	Menjou-Boardman		Aug 30	5,750

PARAMOUNT

Bluff	Ayres-Moreno		May 10	5,442
Men	Pola Negri		May 17	6,504
Wanderer of the Wasteland	Jack Holt		May 31	6,700
Code of the Sea	La Rocque-Logan		June 7	6,038
The Bedroom Window	W. C. DeMille prod		June 21	6,550
The Guilty One	Agnes Ayres		June 28	5,365
Tiger Love	Geo. Melford prod		June 28	5,325
Changing Husbands	Leatrice Joy		July 5	6,799
Unguarded Women	Deniels-Dix		July 5	6,051
The Enemy Sex	Betty Compson		July 12	7,861
The Side Show of Life	Ernest Torrence		Aug. 2	7,511
Manhandled	Gloria Swanson		Aug. 9	6,908
The Man Who Fights Alone	William Farnum		Aug. 9	6,337
Monsieur Beaucaire	Rudolph Valentino		Aug 23	9,932
Empty Hands	Jack Holt		Aug 30	6,976

PATHE

Sporting Speed	"Sportlight"		May 3	1,000
Publicity Pays	Charles Chase		May 3	1,000
When Winter Comes	Terry cartoon		May 10	1,000
Near Dublin	Stan Laurel		May 10	2,000
North of 50-50	Dippy-Doo-Dads		May 10	1,000
The Fortieth Door	Allene Ray-Serial		May 17	
April Fool	Charles Chase		May 17	2,000
The Pilgrims	Chronicles-series		May 17	3,000
Fishin' Fever	Sportlight		May 17	2,000
Black Oxfords	Sennett comedy		May 17	2,000
Bottle Babies	Spat Family		May 17	2,000
Going to Congress	Will Rogers		May 24	2,000
Position Wanted	Charles Chase		May 24	1,000
The Cat's Meow	Sennett comedy		May 24	2,000
Cradle Robbers	"Our Gang" comedy		May 31	2,000
One Good Turn Deserves Another	Terry cartoon		May 31	1,000
Building Winners	"Sportlight"		May 31	1,000
Before Taking	Earl Mohan		May 31	1,000

(Continued from preceding page)

		Review	Footage
Rupert of Hee-Haw	Stan Laurel	June 7	2,000
Yukon Jake	Ben Turpin	June 7	2,000
Up and At 'Em	Dippy-Doo-Dads	June 7	1,000
The Flying Carpet	Terry cartoon	June 7	1,000
Declaration of Independence	"Chronicles"	June 14	3,000
Fast Black	Mohan-Engle	June 14	1,000
Lion and the Souse	Mack Sennett comedy	June 14	2,000
On Guard	"Sportlight"	June 14	1,000
Suffering Shakespeare	"Spat Family"	June 14	2,000
That Old Can of Mine	Terry cartoon	June 14	1,000
Young Oldfield	Charles Chase	June 21	1,000
His New Mama	Mack Sennett comedy	June 21	2,000
Don't Park There	Will Rogers	June 21	2,000
Her Memory	Will Nigh Miniature	June 21	1,000
Solitude and Fame	"Sportlight"	June 28	1,000
Stolen Goods	Charles Chase	June 28	1,000
Jubilo, Jr.	"Our Gang"	June 28	2,000
Jeffries, Jr.	Charles Chase	July 5	1,000
The Wide Open Spaces	Stan Laurel	July 5	2,000
The Body in the Bag	Terry cartoon	July 5	1,000
Yorktown	Chronicles of America	July 12	3,000
Why Husbands Go Mad	Charles Chase	July 12	1,000
Desert Sheiks	Terry cartoon	July 12	1,000
Radio Mad	Spat Family	July 12	2,000
Maud Muller	Special	July 19	2,000
Our Congressman	Will Rogers	July 19	2,000
A Woman's Hour	Terry cartoon	July 19	1,000
A Ten-Minute Egg	Charles Chase	July 19	1,000
It's a Bear	Our Gang	July 26	2,000
The Sport of Kings	Terry cartoon	July 26	1,000
Our Defenders	Sportlight	July 26	1,000
Seeing Nellie Home	Charles Chase	July 26	1,000
Into The Net	Mulhall-Murphy serial	Aug. 2	
Romeo and Juliet	Sennett comedy	Aug. 2	2,000
Flying Fever	Terry cartoon	Aug. 2	1,000
Short Kilts	Hal Roach comedy	Aug. 2	2,000
A Hard Boiled Tenderfoot	"Spat Family"	Aug. 9	2,000
The Puritans	"Chronicles" series	Aug. 9	3,000
Amelia Comes Back	Terry cartoon	Aug. 9	1,000
The First Hundred Years	Sennett comedy	Aug. 16	2,000
A Truthful Liar	Will Rogers	Aug. 16	2,000
The Battling Orioles	Special	Aug 23	5,000
East of the Water Plug	Sennett comedy	Aug 23	2,000
High Society	"Our Gang"	Aug 23	2,000
The Prodigal Pup	Terry cartoon	Aug 23	1,000
Hoofbeats	"Sportlight"	Aug 23	1,000
House Cleaning	Terry cartoon	Aug 23	1,000

PLAYGOERS PICTURES

Tipped Off	Featured cast	Nov. 3		4,284

PRINCIPAL PICTURES

Daring Youth	Daniels-Kerry	May 17		5,975
Daughters of Pleasure	Prevost-Blue-Bow	May 24		6,000
The Masked Dancer	Helene Chadwick	May 31		4,987
Good Bad Boy	Joe Butterworth	June 7		5,198
Captain January	Baby Peggy	July 12		6,194

PRODUCERS DISTRIBUTING CORP.

The Hoosier Schoolmaster	Henry Hull	Mar. 29		5,556
His Darker Self	Lloyd Hamilton	April 5		5,000
Try and Get It	Bryant Washburn	April 12		5,607
Which Shall It Be?	Star cast	April 19		5,000
Wandering Husbands	Kirkwood-Lee	May 10		6,300
Hold Your Breath	Dorothy Devore	June 7		5,900
Miami	Betty Compson	June 14		6,317
The Night Hawk	Harry Carey	June 14		5,195
The Lightning Rider	Harry Carey	June 21		6,000
What Shall I Do?	Dorothy Mackaill	June 28		6,000
The Legend of Hollywood	Percy Marmont			
The Wise Virgin	Patsy Ruth Miller			

B. P. SCHULBERG PROD.

Breath of Scandal	Betty Blythe			

SELZNICK

Woman to Woman	Betty Compson	April 26		6,804
Twenty Dollars a Week	George Arliss	June 21		5,900

TRUART FILM CORP.

On Time	Richard Talmadge	Mar. 15		6,630
In Fast Company	Richard Talmadge	May 24		6,000
Daring Love	Elaine Hammerstein	July 5		5,606

UNITED ARTISTS

A Woman of Paris	Chas. Chaplin prod.	Oct. 13		8,000
Dorothy Vernon of Haddon Hall	Mary Pickford	May 17		10,000

UNIVERSAL

Green Grocers	Slim and Bobby	May 3		1,000
A Lofty Marriage	Jack Earle	May 3		2,000
Taxi, Taxi!	Jack Hoxie	May 10		4,843
The Pigskin Hero	Harry McCoy	May 10		2,000
The Bulltosser	Lyons-Moran reissue	May 10		1,000
The Dangerous Blonde	Pete Morrison	May 10		2,000
Fast Steppers	Laura LaPlante	May 17		4,919
Trailing Trouble	New Series	May 17	2 r	each
Ridgeway of Montana	Buddy Messinger	May 17		2,000
My Little Brother	Slim Summerville	May 17		1,000
The Lone Round-Up	Jack Dougherty	May 17		2,000
The Signal Tower	Super-Jewel	May 24		6,714
Tired Business Man	Al Alt-Follies girls	May 24		2,000
Why Pay Your Rent?	Bert Roach	May 24		1,000
The Honor of Men	Neal Hart reissue	May 24		2,000
The Reckless Age	Reginald Denny	May 31		6,954
The Fighting American	Star cast	May 31		5,251
Case Dismissed	Summerville-Dunn	May 31		1,000
Boss of the Bar-20	W. E. Lawrence	May 31		2,000
Delivering the Goods	"Pal" the dog	May 31		2,000
The Gaiety Girl	Mary Philbin	June 7		7,419
High Speed	Herbert Rawlinson	June 7		4,927
The Turmoil	Tarkington novel	June 7		7,000
Fearless Fools	Century-McCoy	June 7		2,000
Rest In Pieces	Bert Roach	June 7		1,000
The Powerful Eye	Pete Morrison	June 7		2,000
Sailor Maids	Century-Follies girls	June 14		2,000
Winning A Bride	Fritzi Ridgeway	June 14		2,000
The Family Secret	Baby Peggy	June 21		5,076
The Back Trail	Jack Hoxie	June 21		4,615
Fight and Win (series)	Jack Dempsey	June 21		2,000
Please Teacher	Buddy Messinger	June 21		2,000
Miners Over Twenty-one	Slim Summerville	June 21		1,000
Blue Wing's Revenge	Wm. E. Lawrence	June 21		2,000
The Dark Stairway	Herbert Rawlinson	June 28		5,030
The Iron Man (serial)	Albertini	June 28		
Behind the Curtain	Winifred Bryson	July 5		4,875
A Royal Pair	Century Comedy	July 5		2,000
Why Be Jealous?	Bert Roach	July 5		1,000
Young Ideas	Laura LaPlante	July 12		4,005
Her Fortunate Face	Century comedy	July 12		2,000
The Little Savage	Western drama	July 12		2,000
The Sawdust Trail	Hoot Gibson	July 19		5,509
The Cry Baby	Slim Summerville	July 19		1,000
Starving Beauties	Wanda Wiley	July 26		2,000
Flying Eagle	Wm. E. Lawrence	July 26		2,000
Patching Things Up	Bert Roach	July 26		2,000
Fighting Fury	Jack Hoxie	Aug. 2		4,491
Kid Days	Snooky (monkey)	Aug. 2		1,000
Her City Sport	Waunda Wiley	Aug. 2		2,000
The Gun Packer	Pete Morrison	Aug. 2		2,000
Big Timber	William Desmond	Aug. 9		4,650
Paging Money	Century Comedy	Aug. 9		2,000
The King's Command	W. E. Lawrence	Aug. 9		2,000
Love and Glory	Star Cast	Aug. 16		7,094
Hit and Run	Hot Gibson	Aug. 16		5,508
Wolves of the North	Wm. Duncan serial	Aug. 16		
Wine	Clara Bow	Aug 23		6,220
Hysterical History	Series	Aug 23		1 reel
A Sagebrush Vagabond	Western	Aug 23		2,000
Butterfly	Laura LaPlante	Aug 30		7,472
The Blow Out	Buddy Messinger	Aug 30		2,000

VITAGRAPH

Let Not Man Put Asunder	Feature cast	Jan. 26		8,250
My Man	Patsy Ruth Miller	Feb. 23		6,800
Virtuous Liars	David Powell	April 19		5,650
Between Friends	Blackton prod.	April 26		6,936
Code of the Wilderness	Bowers-Calhoun	July 12		6,480
Behold This Woman	Blackton prod.	Aug. 2		6,425
The Love Bandit	Doris Kenyon			6,000
Borrowed Husbands	Williams-Vidor			7,000
One Law for the Woman	Landis-Harris			6,000
Captain Blood	J. Warren Kerrigan			

WARNER BROTHERS

Conductor 1492	Johnny Hines	Feb 23		6,500
Daddies	Belasco play	Feb. 23		6,800
George Washington, Jr.	Wesley Barry	Mar. 22		6,700
Beau Brummel	John Barrymore	April 12		10,000
Broadway After Dark	Adolphe Menjou	May 31		6,300
Babbitt	Star cast	Aug. 2		6,500
Being Respectable	Feature Cast	Aug. 16		7,500

MISCELLANEOUS

		Review	Footage
ARTCLASS PICTURES CORP.			
Rough Ridin'	Buddy Roosevelt	April 26	4,670
Leave It To Gerry	Billie Rhodes	July 19	6,400
Rarin' To Go	Buddy Roosevelt	Aug. 2	5,000
BANNER PRODUCTIONS			
The Truth About Wives	Sherman-Hampton	Aug. 2	5,600
The Man Without A Heart	Novak-Harlan	Aug. 2	6,000
Those Who Judge	All star	Aug. 2	5,700
CHARLES C. BURR			
Restless Wives	Doris Kenyon	Feb. 16	6,000
Three O'Clock in the Morning	Constance Binney	Feb 23	6,200
The Speed Spook	Johnny Hines	Aug 30	6,000
C. B. C.			
Innocence	Anna Q. Nilsson	Jan. 26	5,923
Traffic in Hearts	Mildred Harris	July 12	5,549
CHADWICK PICTURES CORP.			
The Fire Patrol	Feature cast		
Meddling Women	Lionel Barrymore		
The Painted Flapper	Kirkwood-Garon		
I Am the Man	Lionel Barrymore		
DOUGLAS FAIRBANKS			
The Thief of Bagdad	Douglas Fairbanks	Mar. 29	12,000
GRAND-ASHER			
Between Worlds	Star cast	July 19	6,000
D. W. GRIFFITH, INC.			
America	Feature cast	Mar. 8	14,000
WM. STEINER PROD.			
Surging Seas	Charles Hutchison	April 26	4,700
Hutch of the U. S. A.	Charles Hutchison	May 31	
Payable on Demand	Leo Maloney		
Lawless Men	Neal Hart		
Black Gold	Pete Morrison		

EQUIPMENT · CONSTRUCTION · MAINTENANCE

The Permanent Exposition

LISTEN—Mister Exhibitor—how many times have you visited your local Film Row in the past year or so? One time, two times, three times? Mebbe you live near enough to go in and see the boys every month, or week, or day, huh?

Well, tell me something. You've been around all the exchanges, smoked a cigar with the managers, and studied the posters, that's sure. But did you remember to take a look over the supply dealers' establishments?

I'll bet you didn't. And that's where you missed a real show.

Whether you feel that your house is in such good shape you don't need five cents' worth of new equipment—or whether you need so many new things that you are actually in fear of starting to buy—you couldn't make a better resolution right now than to decide on a visit to your supply dealer.

The suply dealers' shelves are a permanent exposition of the motion picture.

Every year brainy men and big organizations are devising new ideas in comfort, convenience, and efficiency for the motion picture theater. Patronage pleasers, money-makers, and time savers—there's something new under the sun every day that it rises.

And the supply dealer is the man who combs the field, weeds out the impractical, encourages the worthy—and presents the results for your inspection.

His showrooms are your means of keeping up-to-date, in touch with the progress and future of picture theatres.

Whether you are in the market or not—you owe yourself the treat, the information, the value of periodic visits to the supply dealer's exposition.

And above all, right now, this minute, you should decide that on that next visit to Film Row the first stop will be at the Permanent Motion Picture Exposition—the supply dealer.

I'LL bet it will open your eyes. And you'll thank me for the reminder.

Jim Jones

PROJECTION

EDITED BY F. H. RICHARDSON

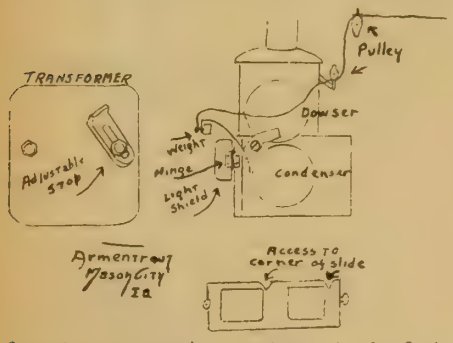
Some Mazda Hints

Charles Armentrout, Projectionist, Star Theatre, Mason City, Iowa, offers some Mazda dope, as follows:

Dear Brother Richardson: if the following contains anything you think might be of value well and good—if not, oh well, lead pencils are cheap and I've not even worn one out.

I have handled G. E. Mazda for about eighteen months, find I am able to get an average lamp life of about 150 hours, with lamps working to their rated capacity. Find, also, that the life of individual lamps varies widely. Have had them producing excellent illumination up to as high as 235 hours. Have had others, working under identical conditions, become so badly warped at 50 hours that it was necessary to discard them. It is very seldom that a lamp burns out—only three in a year and a half, and two of them went bluey through accidentally shoving the control lever over too far. Have put on an adjustable stop, so that particular thing can't happen again. Will include a drawing of it and a few other gazinkus that I find are oh kay.

I would suggest to those handling Mazda that when they jump the lever over the



first stop, or warming reactance, to the first contact, that they allow it to stop there a second or two before advancing it. That is to say, do NOT jump clear up to the full amperage mark too gosh hanged suddenly. GRADUALLY RAISING THE AMPERAGE MAKES FOR LONG LAMP LIFE. Make no mistaken error about that, my good and pious brother.

I would also suggest that the shell of the transformer be removed and all contact bars be carefully examined. I found about .50000 of them were so loose I could turn em with my fingers. Of course you all knew that .50000 is one half, but at that I'll bet some of you wondered if it was! Just shows how a thing a bit out of the ordinary in form puzzles us. If you find the bars loose, set them up tight, of course. The screws on the line side should be examined also.

Trouble With Ammeter

I had trouble with the ammeter dragging—not registering right. Removed it, took off front and back cover, dug sealing wax from pivot bearing hole, turned this bearing in about a quarter of a turn and backed the one on dial side out the same amount, sealed up the hole and that was that. The ammeter needle assembly was rubbing on the back of the case.

Found that by removing spring which presses against top of slide carrier and placing it against bottom of carrier, the carrier slides more freely.

As to Cinephor

As to using Cinephor with Mazda: My own view is that in order to secure the best results with Cinephor condenser a small diameter projection lens should be used, unless the working distance is about five inches. Of course a large diameter lens may be stopped down, but would the results be equal to those obtained with a small diameter lens?

I would like to know whither or not I can use a full half size or Cinephor Series II lens working at 3¾ inches. Powers 6A, G. E. Mazda, Prismatic condenser. Would such a lens give me a decidedly better picture as to illumination and depth of focus than the Gundlach 45 mm. free diameter I am now using. The front factor has a 60 mm. free diameter, but I have that stopped down to about 45 mm. Would a quarter size lens, say Snaplite, give better results? Of course $65.00 sounds like considerable money to Friend Boss, but if the investment will improve results I'm not scared but that he would pungle up, as we understand each other pretty well. Have the smallest theatre here, BUT I hope to tell you we have BETTER projection than the largest.

As to Adjustable Stop

As to the adjustable stop for transformer lever, I have but one suggestion. It looks all right, but a wing nut would be a bit more convenient if you often alter its position. Your comments on examining transformer are good. Over and over I have suggested to projectionists that they examine ALL electrical apparatus and connections at stated periods. In a transformer there is always more or less vibration, and things are apt to work loose. As to the ammeter, I was glad you described the thing you did as you did, because most of us are a bit chary about tackling such things. There really is nothing so very delicate about an ammeter, and no reason why any man of ordinary skill and intelligence should not take one apart and examine its gizzard if it gets on the blink. It will have to be fixed anyhow, and you are not likely to do any serious harm, even if you are not able to fix it. I had an idea that an ammeter was a sort of sacred thing in the vitals of which I had no business poking around. But one day way up in Canada, steen miles from anywhere, the ammeter of Nancy Hanks the Go Devil went on strike. Well, I couldn't do worse than bust it entirely, so I opened it and—fixed it, just like that.

As to a large lens stopped down vs. a lens of small diameter, I know of no reason why there should be any difference in results, provided the interior of the stop be dead black.

With regard to your present conditions and your inquiry about the relative value of a large diameter projection lens at 3.75 inches working distance, why I do not feel competent to answer with surety. With the prismatic condenser I would say the larger diameter lens would give distinctly increased screen illumination, BUT—I'm a bit rusty on just what the situation is just now as to condensation of Mazda light. By this I mean that I don't know to just what point we have advanced. I shall immediately look this matter up and give you the results of what I find out.

Bluebook School

(Note: If possible, gentlemen, send in your answers within TEN DAYS from the time the question appears. This is not imperative, but will help me very considerably when it can be done. Many replies have been received after the set of questions are turned in to the make-up man. Remember there are always at least two weeks' answers to questions in his hands. I cannot possibly wait until the last minute, or even week, in order to allow you more time. That is why some weeks are allowed to elapse between publication of the questions and the replies).

Question No. 123: Is the rotating shutter an integral part of the projector optical system? In replying to this question merely give your view as to just what various things constitute a part of the optical system of the projector.

Question No. 124: Explain the relation between projection lens diameters and the rotating shutter. This has been done once, but there still remains quite a bit to say on this subject.

Question No. 125: What is the "aerial image" and wherein lies the advantage of locating the rotating shutter at the plane of the aerial image; also is there always an advantage in locating the shutter at the aerial image?

Question No. 126—What various things does the term "projection" properly include?

Question No. 127: Just what do you understand the term "Projectionist," which really is a contraction of "Motion Picture Projectionist," to mean, and why is its use preferable to the term "Moving Picture Machine Operator," or, as usually used, "Operator?"

(WARNING: Do NOT use Bluebook question numbers. For various reasons it is deemed advisable to depart from their sequence and to often alter the questions themselves to a considerable extent.)

Metric System

W. L. Goodland, St. Louis, Mo., asks: My question has nothing to do with projection, but I nevertheless hope you will answer it. It is: Is there such a metric measure as "Myriameter"? A chap sprung it on me recently. I told him there was no such thing and I've been unable to locate it anywhere since.

You are in error. A Myriameter is seldom used, true, but it exists. It means 10,000 meters. A Myriagram is 10,000 grams, or 22.046 pounds.

Incidentally, here are some decimal equivalents which, while I am at it, you might cut out and paste on the flyleaf of your Bluebooks.

1 meter—39.37 inches.
1 centimeter—.3937 inches.
1 millimeter—.0394 inches.

Bluebook School Answers 89 to 93

Note: Dobson, Toronto, sent in good replies to all this series, but too late to be included.

Question No. 89—What is the effect of "pitting" on the face of the collector lens?

Arthur H. Gray*, Boston, Mass.; G. W. Bennewitz*, Sioux Falls, S. Dak.; John Griffith*, Ansonia, Conn.; Charles Oldham*, Norwich, Conn.; P. E. Thomas*, Creston, Ia.; N. J. Groetzinger*, Wilmington, Del.; Walter E. Lewis*, Endicott, N. Y.; Paul Patterson*, Harrisburg, Pa., and C. H. Hanover*, Burlington, Ia., all made excellent replies to this question. In fact so excellent are they all that it has been a hard job to say which ought to be published—I'd like to give them all space, and will just have to publish two or three, because they each present a different view. First comes that of John Griffith, because he stands above every one else I know of on theory and PRACTICE as applied to the motion picture projector optical train. Griffith says:

I would regard a pitted condenser as equivalent to a dirty condenser which could not be cleaned. There are two kinds of pits in the condenser surface. One kind is opaque and one kind transparent. If we lay a pitted lens flat side down on a piece of white paper, we will see that there is considerable loss due to the opaque pits. It is largely a matter of guess work to say what becomes of the light which is incident upon the transparent pits, but we may safely assume that much of it is wasted by diffusion. This latter is proved by the fact that if the condenser cone be removed it will be found that a badly pitted condenser will illuminate the wall of the room in front of the projector.

Patterson says:

Unless a collector lens is heavily "pitted" there does not seem to be a marked decrease in screen illumination, which proves that a great number of the different rays reach the screen. But their path of travel to the screen after diffusion is not thoroughly plain to me. They surely scatter when striking the "pittings," excepting those lost by absorption, and as their direction is opposite to the undisturbed rays, what changes their course of direction after diffusion?

As to loss of light from a pitted condenser, I know of one instance where a condenser had fifty per cent of its surface covered, but the screen apparently showed no ill effect. The "operator" in charge resigned, and was replaced by a projectionist who was not long in discovering that the amperage of the arc was excessive, and the pitted condenser was a useful medium in softening the screen illumination. When a new collector lens was installed there was too much screen illumination. Naturally the projectionist reduced the amperage of the arc, producing a soft, pleasant picture and saving current for his employer, which tends to show the value of a good projectionist.

Bennewitz says:

Pitting causes light rays striking the pits to be diffused. A great percentage of the light is reflected and lost. That which passes through the pit is refracted at different angles, dependent upon the angle of incidence. It is far better to discard a pitted lens than to place such a strain upon the optical system.

Thomas says:

To obtain the highest degree of efficiency, the light rays emanating from the many points of the crater must fall upon the surface of the collector lens, which same must be smooth and highly polished. Otherwise the resultant refraction will not cause the rays to reach the same relative point in the condenser aerial image. It therefore is apparent that any pitting or depression on the surface of the condenser lenses must and will cause this effect. Each one of such pits or depressions is, in itself, a negative lens surface (not true, I think, since until it is polished it is not a lens. It diffuses light.—Ed.) and sets up additional chromatic aberration. If there be many pits there will be great loss of light, due to the aberrated crater image, and since the object (film photograph) is projected from this plane, the screen image must and will receive an uneven distribution of light.

Well, I dunno about some of that, though the final conclusion seems to me to be correct. Anyhow, brother Thomas has used his "reasoner," whether all his conclusions are correct or not. Trust the man who does that to finally arrive at the right answer.

But here is something else again. Try it out. It ought to be convincing if it will work out as Groetzinger says it will.

Groetzinger has this to say:

Collector lenses become pitted by particles of incandescent carbon and metal being thrown against the surfaces of the lens. This pitting does, I believe, cause loss of light, as you can probably see by the following experiment. It is the one I used to convince a doubting manager of the wisdom of purchasing new collector lenses: Place the lamphouse in stereopticon position. Loosen the stereo lens and bring it back until the surface of the collector lens is in focus on the screen. The effect on the screen brings to mind a piece of Swiss cheese, except that black spots take the place of holes in the cheese. Not only is there loss of light, as proven by these spots, but also the light is unevenly refracted, producing an unevenly illuminated screen image.

There, I've given a lot of space to the replies to question 89, because they are both interesting and informative. Would like to publish more of 'em, but we've taken a lot of space already.

Question No. 90—What is the correct thickness of condenser lens (plano convex) edge, and what are the objections to a too-thick or a too-thin edge?

Griffith*, Benewitz*, Patterson*, Gray*, Oldham*, Thomas*, Hanover, Groetzinger* and Lewis all came through. Griffith says:

The correct thickness for edge of plano convex condensing lenses is that which will avoid an excessive amount of glass, which would cause unnecessary light loss from absorption. The objection to a very thin edge is that it operates to set up an increased internal strain, due to the thin edge heating up and cooling off more rapidly than will a thicker edge. It is not practicable to have a lens with a knife edge. In practice the lens rubs on one point of the edge, and such an edge would be easily fractured. Once the thin edge is broken the natural resistance of the lens to expansion and contraction forces are greatly reduced and the lens cracks from the point of edge fracture.

That is all right, as far as it goes, brother Griffith, but you did not cover all the ground. Smatter? Are you getting lazy, or, like myself, old?

Gray says:

The thickness of a condenser edge is an important factor to be considered in relation to lens breakage which is the result of uneven expansion and contraction between different areas of the glass; this being due to the fact that the center of the lens retains heat much longer than the thinner area around the edge. The thinner the edge, the more pronounced becomes this difference, with an increased tendency to breakage. Therefore the condenser edge should be made thick enough to preserve a reasonable degree of "balance" in this respect, without being so thick as to result in an unnecessary added light loss by absorption consequent upon the increased thickness of a lens necessary to obtain a specified focal length. It is said that one-sixteenth of an inch is a desirable standard thickness for condenser edges.

Like Griffith's reply, this is all right as far as it goes, BUT it doesn't go far enough, by considerable. Hanover says:

There are several reasons why the standard edge thickness set up by the Bluebook is a good one. If the edge be thinner than that excessive breakage will result because the edge will heat up and cool down with very great rapidity as compared to the center of the lens. If it be made thicker there will be unnecessary glass, which will waste light by absorption. In some old time mounts the thick edge lens breaks because of insufficient allowance for expansion. Variation in edge thickness and lens diameters renders it difficult to construct mounts which will hold all lenses the same, and "just right" holding is of the utmost importance.

To sum up: A too-thin or a too-thick edge is objectionable. A standard thickness is highly desirable. The Bluebook standard of one-sixteenth inch is good.

NOTE: In addition, Chauncey L. Green, Minneapolis, sends in an answer, which is to be used elsewhere in the department. It is to the effect that with a ⅛-inch thickness it would be possible to have pitted lens surfaces reground and polished at a cost of about one dollar.

Maybe so and maybe not. I don't know, but at present lens prices it is a point well worth considering.

Question 91—All the above named replied correctly. This question is answered fully in the replies to question No. 90.

Question No. 92—What importance attaches to accurate curvature and excellence of polish of condenser lenses?

Hanover, Gray, Bennewitz, Oldham, Thomas, Lewis, Groetzinger, Paul C. Haddon, St. Louis, Mo., and Chas. Armentrout, Mason City, Ia., all submitted excellent answers to this question. The replies were all pretty much identical as to meaning, as follows:

The evenness of illumination of the spot is dependent upon evenness of refraction of the light passing through the condenser. If the surface of condenser lenses be not true as to curvature and polish, then some of the rays will not be refracted as they should be—be refracted more or less than they should be—and will not reach their proper place in the spot, thus setting up unevenness of illumination at the spot, which necessarily will set up the same relative condition at the screen.

As to polish, John Griffith deals with that especially well, as follows:

To get an idea of the action of a highly polished lens as compared with one poorly polished, let us consider an exaggerated example. If we roughly sandpaper the polished surface of a condenser lens, the spot will disappear and we will have merely a divergent beam (diffused light would express it better, I think, John.—Ed.) of light. If we then gradually re-polish the lens surface, the area originally occupied by the spot would gradually become bright again, but some halo of diffused light would remain until the perfect polishing of the lens is completed. We may therefore safely assume that an imperfectly polished lens surface does not concentrate all the light at the spot. Also, in addition, there will be added reflection and absorption.

All of which is excellent as bringing home to us, in a practical, understandable way the fact that the old imperfectly polished condenser lenses were wasteful and inefficient.

Question No. 93—Explain, in detail, exactly what various things the condenser does.

Nearly all those who replied to this question strayed entirely outside the meaning of the question. Hanover seems to have the right idea—by the way, all the above named answered the question—and considerable more. He says:

The office of the condenser is to collect

(Continued on following page)

Bluebook School

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the greatest possible amount of the light diverging from the source, refract and converge it into a more or less perfect image of the light source. In the beam thus formed the aperture of a motion picture projector (we are considering motion picture projection now) is located, and the real office of the condenser is to concentrate the greatest amount of light practicable under actual operating conditions at this spot, and to concentrate it in such manner that the said spot will be as evenly illuminated as possible. That, I believe, covers the question as asked.

In which view I am obliged to agree. Brother Griffith answered the question by saying:

The purpose of the condenser is to collect the greatest possible amount of light, and deliver it to the projection lens through the aperture. Then he went on to say: "Collecting is easy, but it is not so easy to deliver without losses, some of which may be due to (1) Too much space between condenser lenses. (2) Too large a spot. (3) Too much divergence of the beam between the aperture and projection lens.

It is a well known fact that each point of the crater floor is sending out rays in every direction within a limited angle. The collector lens can collect only a limited part of the light, unless the light source be placed close up against the face of the lens —which is, of course, not practical. The quantity collected is further reduced by reflection and absorption in passing through the collecter lens. It is difficult to say just what this loss will amount to, as it will probably differ with different currents (with different crater distances I would think, since the reflection increased as the distance is decreased.—Ed.) used at the arc. With ten amperes the loss is given as ten per cent, but with sixty amperes it doubtless would be more. (Less I think, John, as the angles of incidence will be less acute.—Ed.)

The next big loss is due to the converging lens failure to collect a considerable portion of the light beam from the collector lens, plus the reflection and absorption of the converging lens. This will not be so great as in the case of the collecter lens, since the light is weaker (I would say because the angles are less.—Ed.). The next loss is at the aperture, unless a slide carrier obstructs the beam. The proportion of loss at the spot is visible, and needs no comment (see page 173 of Bluebook.—Ed.) The next loss, if any, is at the projection lens, due to the divergence of the light beam between aperture and lens, which may vary within very wide limits. The next and last source of loss is at the rotating shutter. It may be only the necessary loss incident to the shutter, or it may be that and more if the shutter wings be wider than is necessary for the local condition.

All of which has nothing to do with Question 93, but is well put and is given space because such things cannot be called attention to too frequently.

Measuring Chart

Some while back Walter Munn, member local union No. 448, Pueblo, Colo., wrote from that city submitting a very carefully compiled chart designed to assist projectionists in measuring plano convex condensing lenses quickly and accurately. For one reason and another brother Munn's letter has been held until now—for which same, apologies to friend Munn. He said, in part:

Friend Richardson: I will break the silence of about a year, just to let you know I'm still alive and shooting light and things at a screen here in Pueblo.

Not long ago you explained two excellent methods for measuring the focal lengths of condenser lenses. In comparing them with my own "home brewed" method I find mine to be the more simple of application. I have made a chart, copy of which is attached hereto. By means of mechanical drawings I measured the thickness of plano convex lenses from five (5) to ten (10) inch focal length, at intervals of one fourth (¼) inch. This chart I have pasted on the fly leaf of my Bluebook, where it cannot be mislaid.

By the use of this chart and a pair of outside calipers it is but the work of a moment to determine the focal length of any plano convex lens within the range of the chart accurately.

CUT of chart here

In applying the chart it must be remembered that the measurement does NOT include the edge thickness. It is only the thickness of the actual segment of a circle just 4½ inches in diameter, therefore the thickness of the edge of a lens must be substracted from the measurement before the actual result is had. Thus: suppose we have a lens with exactly 1/8 inch thickness, and that it is exactly 4½ inches in diameter. We find its thickness to be 56/64ths of an inch, which is just 7/8 of an inch. We must then subtract ⅛ of an inch, or 8/64ths, which tells us that the lens, less its edge thickness is 84/64ths of an inch thick, and the chart shows us that this is a 7½ inch focal length lens.

Many of these men were, in my opinion, utterly unfitted for the work of projection. They did not want to be "woke up." They did not believe there was anything to be "woke up to." They, in fact, resented anything more than a very mild prod, and in my endeavors I very often found it necessary to land a PUNCH which made their teeth rattle. I called a garbage pail a garbage pail, and so strong did that SIN lay hold upon many single track minds that they were utterly unable to see any of the many "encouraging pats" I have given, with enormous pleasure, WHEN AND WHERE THEY WERE DESERVED.

But to convince me that a "pat" is deserved a man must make it evident that he is willing to expend a little real energy, other than barely the amount necessary to keep his name on the pay roll—not infrequently by the aid of a union which OUGHT to expel him, for the good of all concerned—in the endeavor to improve.

FOCAL LENGTHS	THICKNESS MINUS EDGE in 64ths	decimals
5.00	1" 26	1.410
5.25	1" 17 1/2	1.273
5.50	1" 11	1.169
5.75	1" 5 1/2	1.085
6.00	1" 1	1.016
6.25	61	.956
6.50	58	.905
6.75	55	.859
7.00	52 1/2	.819
7.25	50	.783
7.50	48	.750
7.75	46	.720
8.00	44 1/2	.693
8.25	42 3/4	.668
8.50	41 1/4	.645
8.75	39 3/4	.623
9.00	38 1/2	.603
9.25	37 1/2	.584
9.50	36 1/4	.567
10.00	34 1/4	.535

Correct for a refractive index of 1.50. Most lenses will be found about 1/64 thinner. Biconvex lenses are thinner than plano or meniscus of the same focal length.

Conditions Improving

Slowly conditions have, as a whole, improved. We now have a large percentage of men who have some appreciation of the fact that motion picture projection really consists of something more than mere operation of a mechanism. These men are putting considerable, and some of them a great deal of MENTAL energy into their work—into the endeavor to excel.

Projection had sunk so very, very low in the estimation of the Powers-That-Be that progress in recognition was and still is slow. It is always easy to go DOWN, but mighty hard to go UP. Well, we are now going up, thanks be, though there is still a large drag-down element to contend with.

What I have had constantly in mind has been the securing of financial recognition for ability, but my efforts in that direction have been hampered by drag-down effect of "machine," "operator" and "booth," as well as by the almost entire lack of any concerted effort on the part of projectionists to impress the Powers-That-Be with the idea that projection is NOT a mere mechanical operation, but a matter of EXPERT KNOWLEDGE. That is why I have put up such a fight for "projector," "projectionist" and "projection room." That is why I have so often called your attention to the fact that the musician never lets an opportunity slip to drive home the idea that HE is an ARTIST. And he has gotten away with it, too, because musicians as a whole make a SUSTAINED, CONCERTED EFFORT in that direction, whereas up to quite recently Richardson was left almost completely and entirely alone to make the effort in behalf of projection. If you had all joined in, with the same backing of the I. A. which the musicians' union gives, projection would long since have been recognized by the Powers-That-Be as an extremely important thing, in stead of being viewed by those in authority as a mere semi-automatic mechanical operation.

Encouragement

Friend Gray, it is my earnest desire to encourage those who deserve encouragement, but before the "pats" you speak of can be given they must be DESERVED. Brother Constantino, by laboring hard and consistently against a rather heavy handicap, proved himself worthy of encouragement. When I see men such as him working hard and doing all they can to further projection as an art, while whole bodies of able men I know of NEVER OPEN THEIR FACES TO GIVE HELP OR ENCOURAGEMENT TO THE WORK WE ARE TRYING TO DO, AND HAVE AT LEAST IN SOME MEASURE ACCOMPLISHED, I sometimes wonder if the latter ever feel a wee bit ashamed of their attitude.

Sometimes I feel a bit disheartened and discouraged at the failure of those so able to give help to do anything at all, but when I think it over I just get mad, dig in and mentally tell them to go plum to (deleted by censor) and stay there, while we put it over without them. Only, gee, how easy it would be if they did help!

One reason why I hesitated about publishing the chart is the fact that not only must

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New American Theatre at Pittston Is Among Finest in the Country

THE New American Theatre of the Comerford Amusement Company at Pittston, Pa., which opened recently, is one of the finest houses in the United States. Not only is this theatre a model in construction, but from the standpoint of ornamentation embellishment, decorations and other effects it is without question the very last word in the line of theatre effects.

The American is a combination Vaudeville and Motion Picture house and is the latest link in the great Comerford chain of theatres in Southern New York and northeastern and Central Pennsylvania. It seats 2,400 in orchestra and balcony and everything that will in any manner cater to the comfort, convenience and pleasure of its patrons is there in as great abundance as modern scientific skill and mechanical effects can supply.

Finest Entertainment

The usual high grade line of entertainment provided in the Comerford theatres will prevail at the American. The vaudeville is being furnished by the Amalgamated Vaudeville Booking Agency of 1441 Broadway, New York, of which Mr. Comerford is the president. This booking is being handled by Harry J. Padden of New York and the motion picture bookings are being cared for by Mr. Comerford's general booking agent in Scranton, William Cadoret.

The very finest vaudeville and picture entertainment will be given at the American. The policy will be two shows a day except on Saturdays and holidays, when three shows will be scheduled. A twelve piece orchestra and a magnificent Kimball organ furnish the musical phases.

Duplex Building

The theatre building is duplex in character and is located on Main Street, Pittston, with a four-story commercial section in front of the balcony of the theatre extending over the stores out toward the front of the building. The entrance to the theatre from Main Street is 27 feet wide and about this entrance and on each side are stores and shops of different kinds with beautiful ornamentated show windows and the entire exterior at night is a literal blaze of lights. The front exterior of the building is of white limestone construction with ornamental-brick facings. The building was designed by Leon H. Lempert & Son, Architects, of Rochester, New York, who also designed a number of other theatres for Mr. Comerford.

The entrance to the theatre is through a wide lobby in center of the commercial building, the vestibule at front of this lobby being protected by a massive marquee extending to the street curb and brilliantly illuminated. Above this marquee is the elaborate theatre sign with all the latest improvements.

The lobby is finished in harmonious tones with four mural paintings on the ceiling from the brush of Gustave A. Brand of Chicago, the same artist who executed the paintings in the theatre proper; it is trimmed with marble and ornate relief work and the walls are completely covered with rich poster and display cases which merge into the ticket office front. These cases and accompanying portions were specially designed for The American by The Libman-Spanjer Co., of New York, and are the finest that firm could produce.

Ornate Interior

Entering the foyer the first view of the interior is clear, uninterrupted, for the theatre balcony being built on the cantilever principle, there are, of course, no columns. At the right and left are massive marble stairways leading to the mezzanine, the stairs being of white marble with beautiful sienna marble balusters and newels.

Beyond the stairways are the large and finely equipped first floor retiring rooms for men and women, the check rooms, etc., while in front, looking toward the stage, is the sienna marble rail at rear of the seats; this rail is surrounded by a plate glass draught shield, set in polished brass frames.

The theatre is one hundred feet wide, but the design, coupled with the decorative scheme makes the width actually look far less and the theatre has the appearance of a cozy place of entertainment instead of the enormous structure it really is. The first floor is arranged with four seat sections and five roomy aisles of which the architects were the originators and which gives a clear view of the stage from every point.

Subdued Color Effect

The finely upholstered chairs made for this theatre are by the American Seating Company. The interior decorations were executed by G. A. Brand & Co., of Chicago, under Mr. Brand's personal supervision. The interior colors are kept in subdued tones, but are of sufficient strength to take from the building all appearance of magnitude and oppression. The prevailing tones are gold, rose and bronze, with the abundant relief work finished in old ivory with bronze, various parts enlivened with polychrome colors and the whole high lighted with gold leaf effects.

The sounding board is decorated in light cloud and grille effect. The side walls are enriched with elaborate mural paintings. The massive dome is treated in rich design and glazed modulated colors, and the entire scheme is restful and rich.

A Kimball Organ

The theatre is euipped with one of the finest organs that the Kimball Organ Co. has produced, and above the private boxes on the balcony level may be seen the intricate curved fret work panels that mask the organ swell fronts of the organ chamber. The entire design and arrangement of decorative features for the private box and organ chamber fronts, the large proscenium arch, the curved side runways to private boxes from balcony and the balcony front are as handsome and graceful in outline as any in the country.

Light and Heating

The entire front portion of the theatre is illuminated by indirect lights, set in pockets in the balcony front, the effect being to give a soft glow to the proscenium, sounding board, private boxes, etc., when the lights are turned on, without any resulting glare to affect the eye; the dome too is illuminated with indirect lights and the lighting throughout, including the stage equipment which includes every latest device, was installed by the Atlas Electric Co. of Scranton.

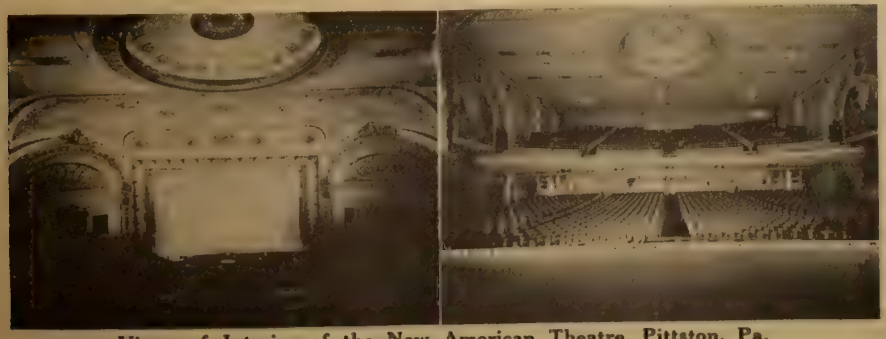
The heating and ventilating system is one of the most perfect in the country and was installed by H. N. Gardner, of Scranton, who has been engaged by the Comerford Company in the installation of similar work on many of its theatres.

Every Comfort

The theatre throughout is provided with every safeguard for the public that could be devised; each floor of the theatre, in addition to the main entrances, is supplied with six wide exits to sides, all aisles are lighted with numerous pilot lights set close to the floor so that patrons will have no difficulty in finding their way about when the theatre is darkened for performances. A complete automatic sprinkler system, emergency gas lighting to be used in case of trouble with the electric service and every other device that could be thought of have been installed to make The American second to none in the country for safety.

The general contractors for the building are Breig Bros., of Scranton, Pa., one of the best known firms in Pennsylvania; this firm has built numerous theatres for the Comerford Company, but Messrs. Breig have excelled themselves on The American, which not only has been built in the finest possible manner, but has in addition been carried forward to completion far in advance of the stipulated time.

Mr. George Breig, of the firm of Breig Bros., has personal charge of the erection, Mr. George P. Morris, of the Comerford Company, has acted as ground superintendent for the owners and Charles Yost, of Rochester, has represented the architects, and to the uniform satisfaction of all interested parties, to the untiring energy of Mr. Breig, to the continual devotion of Mr. Morris to the project and to the personal attention of the owners, is due the successful completion of The New American.



Views of Interior of the New American Theatre, Pittston, Pa.

Projection

(Continued from page 168)

the edge thickness be very carefully measured and subtracted, but also if the diameter varies, then the result will not be accurate unless allowance be made. However, maybe it will work out better than I think, so I'm giving it to you, with request for reports upon its performance. It's a "good stunt if it works."

In the course of his letter, Brother Munn says:

Last summer the wanderlust seized me and I turned the red chariot toward the setting sun. I saw wonderful projection in most of the Coast cities, but wish especially to commend the two brothers in the Blue Mouse Theatre, Seattle. With only one man in the projection room they put on as smooth a program as is found in the two-man Grauman houses down in Los Angeles.

Correct

Recently a correspondent in Wynona, Oklahoma, whose name was not readable, asked why the wires from his Compensarc to the lamp heated from a point about two feet from the Compensarc to within about two feet of the lamp. I told him I thought it must be that his wires were in separate conduit and that the magnetic action thus induced caused the heat, but that I was not sure that actual heat would result from such condition. But anyhow the wires ought to be in one conduit.

I sent this letter to John Hertner, of the Hertner Electric Company, Cleveland, Ohio, whom I regard as among the best electricians in this gr-r-rand 'ome of the free and so forth. Hertner replies:

The Remedy

Dear Richardson: Regarding the letter from Wynona, Oklahoma, from what we can gather from it, we believe the two wires are run in separate conduit pipes. This will give very much the same action as would be had in a short-circuited transformer. The two wires in their circuit through the lamp and Compensarc, form a loop, which causes a magnetic flow which finds a ready path in the iron surrounding the two individual wires, thus setting up eddy currents which will cause considerable loss, appearing in the form of heat. Running the two circuit wires through the same conduit pipe would probably rid him of all his trouble.

Well, anyhow I was right, though apparently my idea of the matter was not correct because I had always thought the action was directly between the two pipes, which must be approximately beside each other (within a short distance of each other—within the magnetic field of each other) in order to have trouble, but from Hertner's reply I take it that the eddy currents follow the pipes—no, that can't be right either, because if it were, then the heating would extent right up to the Compensarc and lamp.

Which of you understands exactly what does take place? Hertner unquestionably does, but his wording is not such as conveys a clear understanding.

Question: Is the magnetic action directly between the two pipes and would there be any such action were the conduits separated by a distance of, say, two or three feet?

There, some of you square head smart alecs can yell (in chorus) Richardson's trying to learn something from US!!!!

Certainly, you sublimated jackasses. I don't know it all, even if you do. We're working TOGETHER, trying to improve projection. I could go to my electrical books and find out exactly what the action is, or I could have Hertner make his meaning more clear, but I'd rather ask YOU and thus set maybe at least four or five thousand of YOU looking up the thing for yourselves. Once we find out that way none of us will ever forget it.

How to Join

R. New, projectionist, Gillette, Wyoming, asks:

Will you kindly tell me how to go about joining the moving picture operators union and tell me what will be the cost of joining. Have had about six years' experience with Simplex and Powers projectors.

For the information of this good brother, there is no such thing on, in or under the earth, so far as I know, as a "moving picture operator." There is a man who merely "operates" a motion picture projector; also there is the man who projects motion pictures and is therefore a motion picture projectionists—which consists in something vastly more than merely operating a mechanism. Learn, my good brother, to call things by their correct names, and don't get 'sore' because I've roasted you a bit for not doing it.

Apply to Nearest Local

You must apply to the union you are nearest to in point of miles, which seems to be Casper, Wyoming. Write Thomas C. Boyle, Secretary L. U. 426 I. A. T. S. E. & M. P. M. O., Box 643, Casper, Wyoming.

You would be obliged to pass an examination on your ability as a projectionist, and to pay whatever the initiation fee of the local may happen to be. Initiation fees run all the way from twenty-five dollars up well into the hundreds of dollars. Just how severe the examination might be would depend upon the examining committee of the local. Local unions have "local option" in such matters, which means that each local may demand very high grade ability as a projectionist, or may accept into membership any dub it chooses; also it may demand anything from one dollar up to any sum as initiation fee.

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WILLIAM F. THOMANN, Manager

Newman Company Puts Ticket Chopper on Market

The Newman Manufacturing Company, of Cincinnati, announces, through a fully illustrated circular, a new ticket chopper of guaranteed construction. This ticket chopper is claimed to have many special features, among which are metal body, cast aluminum trimmings, full length door and aluminum hopper along with a general mechanism which gives ease of operation.

Northwest Theatre Notes

The McDonald-Shaefers Corporation, Eugene, Ore., are receiving bids on their proposed new store and theatre building. The building will be 160x130 feet, one story, concrete, and will contain a theatre 60x160 feet, estimated to cost $75,000. Lee Thomas, architect, of Portland, has prepared the plans, which call for a reinforced concrete structure with balcony, seating 1,100 persons. L. M. Watson and Raymond Mallott have the contract for construction.

R. E. Connell, who formerly owned houses in Aberdeen and Hoquiam, Wash., and who sold out to Dolan & Ripley, recently, secured bids for a $50,000 house in Aberdeen. Building permits were granted and later the city council made some trouble for Mr. Connell. He is, however, going ahead with construction of his house.

George E. Nye of Aberdeen, Wash., is remodeling his house here. About $9,000 will be spent on interior decorating, etc.

B. F. Shearer, Inc., of Seattle announces contracts secured for projection and seating of the new Jensen & Von Herberg house in Astoria, Ore. One thousand five hundred Heywood-Wakefield chairs will be installed, and two type S Simplexes. An October first opening is planned.

Projection

(Continued from page 170)

A Curious Case

Someone whose front name is Russell, but whose rear name seems to resemble the track of an intoxicated crow as much as anything else I can think of, writes:

Will you explain the cause of the following trouble? The wires which run from one compensarc to one of my machines (presumably meaning to one of his projectors—Ed.) become heated about the center or from about two feet from the compensarc to about one foot from the machine (presumably the projector—Ed.). The wire size is No. 6, rubber covered. They are run through conduit and the conduit through flexible tubing. They run along the cement floor for approximately ten feet.

No Short

Here is the situation: There is no short. If there was, the fuse would blow. Have consulted the city electrician and he is baffled. There is no overload, as the wires are No. 6 and the amperage only 40. Why don't the wires heat their entire length if they heat at all?

While I am writing I will say that there are some theatre managers who do not seem to care in the least what kind of picture their patrons see. I've been trying for months to get my manager to buy a new screen. The one he now has looks like '%*"! from the front, while behind there are so many patches on it that one hardlly knows which is screen and which patch. Recently I asked for two upper, two lower and one intermittent spockets and the words he said would get me arrested did I send them through the mail. Then he examined the ones in use and declared them to be in good shape, as they HAD ONLY BEEN USED ABOUT TWO YEARS!!!! Well, anyhow, it's a great life—if you don't weaken; but how can one help weakening when he is trying to project a good picture and a manager acts that way?

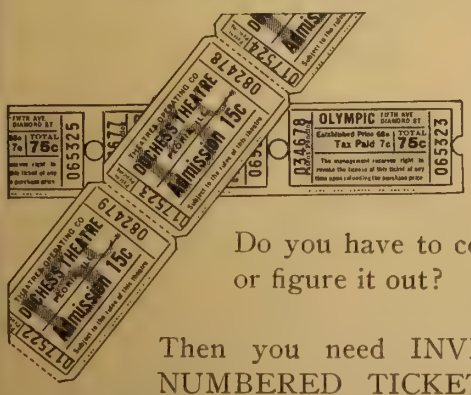
I have become a "projectionist" since I purchased the Bluebook, and I'm proud of it.

Such managers seem unable to understand that they "save" a few dollars in such matters and LOSE TEN TIMES AS MUCH IN BOX OFFICE RECEIPTS! It would be funny, were it not so pitiful. The manager in question pays out good money for productions and then, through short-sighted save-at-the-spigot and lose-at-the-bunghole policy, makes it utterly impossible to get them before his audience at their full box office value. It is very discouraging to the projectionist who wants to do things well and efficiently, and who takes pride in doing good work. Personally I just couldn't work for such a man. I'd throw the whole projection room at him about the second day. That old screen has probably cost him anywhere from two to fifty times the price of a new one in lost business already, and the sprockets he got only two years ago have in all human probability done several hundred times their price in damage to film.

As to your wire trouble—I am unable to quite make out what you really have. Presumably it is in an a. c. to a. c. compensarc—a transformer, but just what you mean when you say the wires are rubber covered,

(Continued on following page)

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Projection

(Continued from page 171)

in conduit and the conduit inside flexible tubing—well, you can search me!

What I think you must have is two No. 6 R. C. wires in B X. Now I'm going to take a long shot. I'm not at all certain that I'm within a mile of right, or even that it would work that way. Wires carrying A C must always be in ONE conduit—never in two conduits placed side by side, or very near each other.

If in separate conduits and anywhere near each other there will be magnetic flux and induced current. Whether or no this would tend to heat the wires and conduit (I take it, it is the conduit which heats, as you couldn't very well feel the wires themselves) I am not sure. I shall submit this question to competent authorities, meanwhile asking department readers to see what they can make out of it. Of course there might possibly be a section of burned wire, but as I understand it both wires heat, so that seems to be hardly likely.

A. P. S. Frolic

A few weeks ago the editor was invited to attend a "frolic" to be pulled off by the American Projection Society at and after midnight, Thursday, August 21. Having rashly (I must be getting reckless with advanced years) consented to show that I could frolic, and was instructed (or was it ordered) to report at the Criterion Theatre, Broadway at 44th street, at 12:15 SHARP Friday morning, the 22nd.

Arriving on the job I was seized by George Edwards, Editor American Projectionist, and Jesse Hopkins, President A. P. S., and catapulted into a huge affair I at first thought was a dry land battleship, but which proved to be a deep sea-going motor bus. There were thirty-nine other A. P. S.'s in the devil wagon, and I was thrust in between a County Cork man by the name of Joe Basson and a Hollander whose name slips my memory, but, anyhow, Basson says he is his assistant, so that's that.

Served "Nifty" Dinner

Well, that infernal machine carted us way, way, way out on Long Island, where, at the "Triangle Rest" (I needed it when we got there), a very nifty dinner was served, after which President Hopkins recited "Gunga Din" amid lots of real din. Editor Edwards sang "It's a Long Way to Home and Mother" amid an unroar of applause, and Basson, who made himself heard by the aid of a trumpet, told bedtime stories.

Jimmie Dasie, of Local 306 and the Fox exchange, and Jimmie Briggs gave an exhibition of classical dancing. In pitchers was some red-colored stuff said to be composed of sweet cider, weakened with distilled rain water (distilled because real rain water has, it is said, some of that cursed alcohol in it, in order to please and do honor to Mr. Volstead). Anyhow, it tasted good and Briggs is said to have bathed his face and expressed a desire to bathe his tired feet in it.

We arrived back in civilization (Manhattan) with the morning sun considerably above the horizon. I'm wondering how some of the boys would have liked to have had Richardson watching their screen that afternoon????

Working Distance

Chauncey L. Greene, Minneapolis, Minn., says:

Some time ago there was a discussion in the department as to how much the working distance of a projection lens might be changed without affecting the definition of the screen image. (Beg to differ. It was how much it could be changed without working visible injury to the definition.—Ed.) I am inclined to believe that to change it by the distance separating the film plane and the edge of the aperture (as the case under discussion) would greatly affect the definition.

I remember one instance, which occurred years ago, in which the working distance was increased by .006 of an inch, and the definition was very much affected. The projection lens was, I believe, a 3.25 E. F. Gundlach-Manhattan, with one inch or less free aperture.

A current instance comes to mind of a theatre in this city which is projecting an 11½ foot picture with a 6½ inch series 2 Cinephor lens. In this case the edges of the aperature are not sharply defined when the picture is in sharp focus, either with prismatic or with Cinephor condensers.

Within the next few weeks I intend making some measurements to determine just how much the variation may be before definition is affected. Will forward the data when the experiments are finished.

That is real help. Such letters are helpful and when they are followed by tabulated results of actual experiments they are doubly so to every one, including all you lazybones who sow not, but always are ready to reap.

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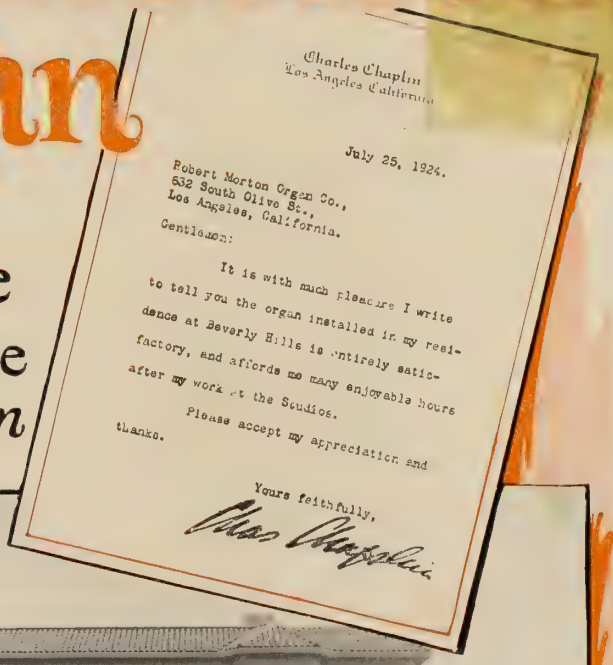
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Moving Picture WORLD

. 70, No. 3 September 20, 1924 PRICE 25 CENTS

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The Editor's Views

THE Man Who Has to Write the Editorials has a complaint to register against the Fates that direct the creation of news. Here they go for weeks at a time and bring about nothing that provides legitimate excuse for him to write, and then in one span of seven days they will crowd sufficient events for several weeks' tasks.

One way it comes pretty hard on The Man Who Has to Write 'Em—and twice as hard on the reader.

The other way, at least the reader only suffers half as much.

Though, when you think it over, there is no such character as The Man Who Has to Read 'Em.

* * *

NO one will deny that the outstanding topic for editorial discussion this week is the announcement by the Warner Brothers that they have ten million available for the construction of key city first run theatres. And the additional statement that they have already secured an option on a New York site.

That's news—what's more, it is baring to the light of day a condition that has been simmering and sizzling, preparing to pop this season or next.

Don't let anyone tell you that this year's talk of the threatened monopoly by threatre-owning distributors is just another of the industry's phantom scares.

And when they say, "The independent is worrying"—don't interpret that as meaning the lone, struggling state righter.

The "Independent" who is doing the worrying now is every distributor or producer who does not own or control theatres.

* * *

OF course, where there is a problem, The Man Who Writes the Editorials should be able to find someone to blame. That is his ponderous, inalienable right, and his duty.

But you can't blame Adolph Zukor, Marcus Loew, or First National's owners for being in a strong position. If they ever weakened, you'd take a few husky kicks and condemn them for incompetence.

Nor can you blame the circuit owners if, after the schedules are made up, there isn't enough open time left to feed a dieting sparrow.

Yet, while we are at it, you can't blame sincere, ambitious producers of the type of Warner Brothers for wanting to make the type of picture that needs big first run revenue to survive. They deserve praise.

It isn't helping the situation any to tell the independent that he ought to live on a scale where the crumbs would satisfy.

* * *

THE Man Who Writes the Editorials can find one man to blame. And that is the big independent first run owner who isn't willing—or able—to look far enough ahead to see that the battle of the Warners, the Producers Distributing Corporation, and all other worth while independents is in many ways his battle.

He doesn't have to stand up and declare war.

But at least he ought to "stop pickin' on the dog."

He might even add a few pats on the head now and then.

Because if he doesn't, one of these days the dog is going to curl up and die. Just about the time that a well-fed, dependable, grateful beast might come in handy around the house.

* * *

THERE are those who are going to stick their tongues in the hollow of the cheek and say that the Warner declaration is just a pretty good bluff. Mebbe so, who can tell?

There is one thing film history does tell, though. The Warner boys have not been in the habit of bluffing. Or, if they have tried it, they have always had the nerve to stand a raise—and come through.

They've got the habit.

And if you want an interesting slant on this phase, read the informal chatty speech of Sam Warner at a New York luncheon the other day.

It's just as important as reading the news story about the ten million which you will also find elsewhere in this issue.

THOSE loud cheers you heard last week came from a nation-wide chorus welling from the throats of Vitagraph's exchange managers and salesmen.

They've got a picture to sell now—as big in entertainment values and audience stuff as anything the screen could want.

And all we've got to say is this: Mister Exhibitor, be ready to pay Vitagraph real heavy dough when you book in "Captain Blood." Clear your mind of any figures that may be in it when the salesman enters and says, "I'm from Vitagraph."

Be set to pay—and to collect. "Captain Blood" is THERE. It is there as an Astor Theatre evening's show; but it will be even better when cut for exhibitor use.

You know it's funny about these Broadway openings. There's a lot of hokum left in the pictures "just because." For no good reason. But certain stuff shows the first nighters how much money you spent, other scenes are invariably cues for first night applause, and so on.

When you get ready for Mr. and Mrs. Public the scissors get to work—and the picture is better.

* * *

ONE thing gave us a laugh Monday evening. There were scenes in "Captain Blood" that, if the magic name of Griffith or some other directorial aristocrat had been on the opening title, would have brought rounds of applause.

But just because it was "merely Vitagraph" the applause at these points was apt to be faint ripples, and you saw the Broadway wiseacres looking furtively at each other for fear "it wasn't the correct thing to do."

Wid Gunning has said, "The King is dead, long live the King."

Yes, Wid, but it is going to take an aged German a long time to forget to "Hoch der Kaiser!"—and shout for new rulers.

* * *

A RHODE ISLAND exhibitor comes to bat with this: "Ask the Man Who Had Been Away if he thinks some of the boys had their fingers crossed under the table while Will Hays was doing his stuff."

He then encloses a few press sheet samples from "The Woman Who Sinned."

We appreciate the suggested ads as an aid to education.

Just think of being able to mean one thing and say it this parliamentary way: "The wife, sex-ignorant, illiterate in reading emotions—his kisses; burning, red kisses, stinging through to her very soul," and so on. Or this: "Where human bodies and souls are seared and scorched in the raging furnace of passion unbridled."

Yea, boys! That's a mouthful!

Robert E. Welsh

The Independent Needs Help!

New York, September 5th, 1924.

Dear Mr. Welsh:

The spirit behind the editorial in which my name was mentioned in last week's issue of your journal, was indeed splendid and I feel honored and am grateful for what was said therein.

I would be lacking in what I conceive to be my duty to the motion picture industry if I neglected to call attention to a certain implication in the editorial.

There was a cheery optimism in the editorial which really is not justified by the facts.

In all truth, the Independent Distributor is nearing the point where he must close up his business unless the Exhibitor makes a quick turnabout from the present method of doing business with the Independent Distributor.

I am no alarmist and am writing this letter to you in the calmest manner of restraint. But the fact is as stated: The Independent Distributor will not be able to operate at a profit much longer unless the Exhibitor realizes that the Independent is necessary to his own welfare.

The growth of theatre-buying circuits has reached a point where the ordinary laws of competitive buying do not permit the Independent Distributor to sell at a profit. Naturally he will have to pass out of the picture.

It is more within your province than mine to point out where this condition will lead to. I only want to say that when the Independent Distributor is definitely removed from the existing scheme, the Exhibitor will find his co-operative buying power of small advantage.

You would do the industry a herculean service if from your disinterested (or rather unselfish) point of view, you would point out to the theatre owners how necessary to their own welfare the Independent Distributor is; how he serves as a bulwark against absolute price fixing on the part of the nationally operated concerns.

I write this letter from a thorough knowledge of the facts as they are being daily borne home to me. Of course, I have a considerable invested interest at stake, but that makes me see the facts all the more clearly. The truth would be the same had I no such interest.

But my personal interest is a mere bagatelle against the enormous interests of my exhibitor-friends, who, by their penny-wise, pound-foolish policy of dealing with the Independent Distributor are dangerously impairing the investments they have so painstakingly built up.

I want to thank you again for your most cordial and friendly editorial and also to say again that you would render the motion picture industry a most intense service if you could enlighten your readers as to the real plight of the Independent Distributor and the necessity for correcting the conditions that have caused it.

The Moving Picture World has always been in the vanguard of protective service to the industry of which it is mouthpiece. It has never been called upon to speak out on a bigger problem than this.

Sincerely yours,
COMMONWEALTH FILM CORPORATION
SAMUEL ZIERLER,
President,

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There is a lot of fun in shouting about pages—having as many as the other fellow, or more—but often there is little nourishment.

Besides, we don't think it is fair—to the advertiser who pays his way.

And another thing:

There are no preferential rates, no favorites among Moving Picture World's list of advertisers.

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That is your right.

And our policy.

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First in the Field!

Moving Picture WORLD

ROBERT E. WELSH - - - - - - EDITOR

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Open 9 A. M. till 10.30 P. M. Our Deposit Vaults—open at the same hours—are admitted to be the best equipped in the city.

Some Inside Film History

[Editor's Note: Here is one of the most interesting motion picture talks ever delivered. Speaking at a good fellowship lunch to the press the other day S. L. Warner took occasion to review in a chatty informal manner the history of the Warner Brothers. Concident with the announcement that the Warners are prepared to spend a fortune in theatre construction if necessary to break the first run deadlock it takes on additional interest.]

WARNER BROTHERS have been in the business since its pioneer days. Twenty-two years ago, Harry and I were walking on Smithfield Street in Pittsburgh, when a sign attracted us which read:

"NICKELODEON"

We put two nickels on the plate and Harry and I walked into the place. We sat through three shows, until we were shown the exit sign. When we got outside, we stood for a time watching the people go in and out of the Nickelodeon. We then and there shook hands, and said: "We're in the motion picture business."

We looked about for a town and decided upon Newcastle, Pa. We rented a store and got it all fixed up, but when it came to opening up for business, we had spent all our money and had no chairs. We put our heads together, decided the only man who could help us out, was the local undertaker. He rented us his ninety-nine chairs with the understanding we were to let him use them when he needed them and, believe me, many a time the audience stood.

At that time, we were receiving two changes of film a week, paying $40. After several months, it struck us that this was a profitable arrangement. We gave $40, which they had, together with the films, back—so we decided to go into the exchange business.

We came on to New York and found Marcus Loew, who owned several picture theatres, bought his films instead of renting them and had them stored away in trunks. We bought three trunks full of films for $500 and we were then and there in the distributing end of the motion picture business.

At that time, there were about seven or eight companies producing pictures, who were keeping us supplied with films.

We built up a nice business, renting films, in fact, we were making about $2,500 a week.

One day, a man walked into our office and said—he was buying us out that day. We said, "But, we don't want to sell." Then, this man, who was from the General Film Company, said that they would not supply us with any more film, so we said we would sell. He said he was going to give us a fair break and allow us $52,000 for our exchange. He handed us $10,000 in cash, $12,000 in preferred stock and the rest in four payments to stretch over a period of three years.

Here, we were—$10,000 among four of us, not enough for a first class peanut stand.

We asked him—"How about a job, managing our own office?" He told us to come to New York and he would fix us up. The next week we arrived in New York and J. J. Kennedy, with the General Film Co., said, "He was very sorry, but he had just completed an arrangement with Dick Rowland to manage the Pittsburgh office. "Then we don't get a job?" "No." Abe, who was with us, said—"Very well, Mr. Kennedy, we'll stay right here and put you out of business." Kennedy said—"Personally, I wish you luck, but in business, I hope you break your neck." Then he opened a box of cigars and didn't even offer us one.

Then we went to Mr. Zeigler of Anderson & Zeigler. He had just returned from his annual trip to Paris and had brought back two negatives; one was titled "Redemption," the other "Glass Coffin." He wanted $30,000 for the two prints. We looked at both pictures, liked "Redemption," but didn't like "Glass Coffin." Mr. Zeigler said if we bought them, we had to take them both—and that was the beginning of "block booking."

We started out to sell our pictures to people who could distribute them. This was the start of the State Right business.

We succeeded in selling 50 per cent. of the country on "Redemption," but nobody bit on "Glass Coffin." It began to look bad for us, so we went into "conference" again and decided we would open up our own exchanges.

I took the Northwest territory, my brother Jack the Southwest part of the country.

In Minneapolis, I opened the first office at a cost of $16—$10 for rent—$6 for furniture; hired a girl who was booker, winder, cutter and all the rest of the help. This was the first time features were distributed on a national basis.

So many people say they are first in this and that, I don't want to boast, but I'm dealing in facts today.

We were getting along famously, when Lubin came on from Philadelphia and offered us the job of general manager of the General Film Company at a salary of $50,000, with a bonus of $120,000 at the end of the year, if we would sell out our business to them for $250,000. We turned this offer down cold.

One day, we met L. J. Selznick, on the beach down at Arvene. We had known him in Pittsburgh. He asked us what we were doing and we told him and invited him to call on us at our New York office. He did, and what is more, the next week he was working for us and in less than six weeks we had to give him $10,000, and get him out or we would have been working for him.

I forgot to tell you we made "The Covered Wagon," only we only had three wagons, and it hadn't rained that year, so the river was smaller, but it was the same story released under: "The Peril of the Plains."

At that time, if you passed under the windows of 1600 Broadway, you were lucky if something didn't hit you on the head, as Carl Laemmle and Pat Powers were throwing things at each other upstairs. Laemmle must have won, for before we knew it Pat Powers was connected with us.

Less than six months after this Harry told Powers we had a pride in the family name, which we had always used as a trade mark and if he would assume the debts and take another name, we would turn over our stock. He agreed to this. Again we walked out with $1.65 among the four of us.

Just at this time the war broke out. We had been making all the animal serials released as Seligs, also the "Helen Holmes Serials."

Walking up the street in Los Angeles, I saw a poster in a window of the Kaiser in a web with diplomats grouped about him, advertising "My Four Years in Germany," by Ambassador Gerard. I thought that ought to make a good picture, so I wrote to Gerard in Washington, and told him we were the largest motion picture producers in the world. I knew he had been in Germany for four years, and asked him if he would sell the motion picture rights. I had urged him as a patriotic duty to the thousands of Americans who could not read, to exploit his book. He wired back he was interested. He agreed to take 20 per cent. of the profits for the rights. Then we had the motion picture rights, but no money. We hunted around and found a man to finance it, and the picture was produced for $55,000.

When it was done, Fox had offered us $375,000. We turned that offer down, and let J. D. Williams have it for First National, who were having hard sliding, their pictures had been disappointing and their franchise holders were dissatisfied. This picture gave First National its big start. It grossed over $800,000; the backer had a 50 per cent. interest; Gerard got 20 per cent.—and when our share was split up between the four of us, it wasn't a great deal.

We had the rights to a play, "Why Girls Leave Home." We decided to make it. After it was done, nobody wanted it. They argued the title was bad, nobody wanted to see a picture of that kind, so it looked like we were up against it again. We had another conference—decided to go over to Atlantic City, rent a theatre, and exhibit our picture. We did, and packed the house for three weeks. After that, everybody wanted it. That picture cost $45,000 to make, and grossed over $750,000.

After this, we looked about for a big story, bought "Main Street" for $60,000. After getting "Main Street," we followed up with "Brass"—"The Beautiful and Damned," etc., making six feature pictures.

While we were plugging along in a small way, the bigger companies helped us along, but now, we began by taking a camera man from one, a director from another, and began treading on their toes, as it were.

During the season of '23-'24, we started a most ambitious campaign, bought the Belasco product at a cost of $425,000, spent $700,000 in advertising, placed the largest single ad ever given by any company, $104,000 contract.

We advertised eighteen pictures, but produced twenty. Now, the sky began to get smoky for us—the big producers began to knock us, instead of boosting.

Things were so bad, whether it was intentional or not, we couldn't get a positive print for ninety days from a laboratory when our negatives were finished. My brother Harry came to me and said—"How soon can you put up a laboratory?" I told him "Thirty days"—this was a big order with a building 130 feet long, three stories high, conditioning rooms, etc. Well, I didn't do it in thirty days, but I did do it in ninety days and now

(Continued on Page 230)

Warner Brothers Plan $10,000,000 Transcontinental Theatre Chain

H. M. WARNER, of Warner Bros., left Los Angeles, Cal., Monday, Sept. 8, on a tour of the principal cities eastward to New York for the purpose of selecting sites on which to build a string of first-class theatres in key cities, in which Warner Bros.' product will be given first-run presentations. New York is also on the Warner Bros.' construction list. Arrangements to finance the undertaking to the extent of ten millions of dollars outside New York and another million dollars in the eastern metropolis have already been formulated.

When Mr. Warner arrives at the Warner Bros.' home offices at 1600 Broadway he will hold final conferences with Motley Flint, the company's financial adviser, and will be joined by F. M. Murphy and Lewis Gieb, respectively electrical engineer and technical director of the Warner organization, who will go over with architects and builders the mammoth construction plan.

This surprising information just released, while it will probably create a furore in the trade, is not entirely unexpected by motion picture people who are well acquainted with the trend of the industry in general and the fortunes of the independent producers, most notably those of Warner Bros.

Independent exhibitors and independent producers for some time have been genuinely alarmed at the progress which the big interlocked producing combination have been making in gobbling up theatres throughout the country. The exhibitor who has been anxious to conduct his business just as he saw fit, playing those attractions which he thought best suited to his audiences, regardless of who made them, is very rapidly being driven to the wall because of the sales methods of the producing and distributing companies who have at their command opposition theatres in almost every section of the country to use as a club in enforcing their regulations and demands, no matter how severe they may be. The independent producer has suffered—and is suffering—because of the exhibitor's inability to consider the independent product purely on its own merits and without thought of what may happen to his investment if he shows a disposition to do business according to the best dictates of his own business judgment.

First-runs for our product has been becoming more and more difficult to secure, practically impossible in the larger cities; for a long time they are becoming almost as impossible in the smaller communities as the theatre-operating plan of the interlocked producers is being extended.

Before leaving Los Angeles on his present extraordinary trip H. M. Warner issued a statement in which he outlined the foregoing conditions and made Warner Bros.' position very clear, as follows: "It has never been our wish—or a part of our plan—to engage in the exhibition end of the motion picture business. Today we would be perfectly satisfied to go on producing photoplays only if the exhibiting trade at large were in a position to give us what we consider a half-way run for our money. We have been making a line of photoplays which are worthy of exhibition in the best theatres in the country—and we think many of them are a lot better, and more to the public's taste, than many others which are being given preferred bookings. Our determination to build theatres wherever we find it necessary in order to get this 'half-way run for our money' is one that has been forced upon us by the same 'trust' practices which are harassing independent exhibitors throughout the country to death. For this reason we feel that we are in no sense deviating from our original policy, which was to support the weaker members of the industry at large. We are taking off our coats to do battle—but in no sense can the exhibitors as a class be considered our adversaries. We're going to fight the combinations which we are satisfied are out to ruin the industry for every one but themselves. And in many instances our operations in the exhibiting end of the business will bring to the independent exhibitor the strength he needs to stave off destruction—and bring it just when he is beginning to feel the need of it most."

Recent activities in Warner Bros.' affairs have been calculated to make the trade accept their announcements at their face value. There has been a hum of activity on the Warner lot in Los Angeles for the past few months which has not been equalled elsewhere in the industry. It has taken plenty of money to keep four, five and six companies working on expensive productions constantly and at the same time—and the money has been forthcoming with the result that the Warner productions, twenty in number, for the season 1924-25 are well along toward completion with attractive contracts for their exhibition already signed. On numerous occasions, both in Los Angeles and New York, there have been some particularly frank statements made by men of importance in the financial world of aims of the industry which could easily be interpreted to mean that Warner Bros. were in the field to do things—and that they had the financial strength to finish whatever they started.



Rudolph Valentino practices his new Ritz smile while Mrs. Valentino cranks the camera. J. D. Williams says the star will be at work in Hollywood in about six weeks.

Renown's Live Staff

Choice Salesmen Surround Manager Jack Bellman in This Company

Jack Bellman, manager of Renown Pictures, Inc., distributing Truart, Principal and other independent productions in New York and New Jersey, has surrounded himself with an excellent sales staff. Each and every man was selected not only because of his knowledge of the territory to which he is assigned, but also because of his personal popularity with the exhibitors in that territory.

Bellman claims that inasmuch as a chain is no stronger than its weakest link, so is a sales organization and its product judged by the calibre of salesmen handling it. Therefore, in selecting his sales staff, he guided himself by the men's record of past performances, and in consequence, has a well paid and loyal staff of high-powered salesmen handling the Renown program for 1924-25.

Lower Manhattan is covered by Charles Gould, who also takes care of Staten Island. Fred Myers handles upper Manhattan and the Bronx, where he is well known. North and South Brooklyn exhibitors sign contracts for Dick Gledhill and Max Broad, respectively. Bert Freese is supervisor of the Jersey territory where he has Lee Gainsberg and Sam Licht calling on the theatres and Irving Grossman is bringing in the business from Long Island and suburban New York as well as from up-state. A. Pollak is Bellman's assistant in the office, where he handles the innumerable details of office management and supervises the securing of dates.



Scene from Rex Ingram's "The Arab," a Metro-Goldwyn Release.



First National Branch Managers

Men on the Firing Line

1—E. C. Rhoden, Kansas City Exchange; 2—B. D. Murphy, Toronto Exchange; 3—J. H. Ashby, Denver Exchange; 4—E. J. Tilton, Des Moines Exchange; 5—L. O. Lukan, Minneapolis Exchange; 6—W. J. Heenan, Philadelphia Exchange; 7—W. L. Knotts, Los Angeles Exchange; 8—Lucas Connor, New Orleans Exchange; 9—F. G. Sliter, Seattle Exchange; 10—F. E. North, Detroit Exchange; 11—C. R. Beacham, Atlanta Exchange; 12—Frank L. Vaughn, Winnipeg Exchange; 13—Thomas B. Spry, Boston Exchange; 14—A. J. Herman, Albany Exchange; 15—M. H. Keleher, New Haven Exchange; 16—Sam Coffland, Vancouver Exchange; 17—Robert Smeltzer, Washington Exchange; 18—Floyd Brown, Indianapolis Exchange; 19—C. W. Koerner, Portland Exchange; 20—J. C. Vergesslich, New Jersey Exchange; 21—L. J. McCarthy, Omaha Exchange; 22—C. E. Bond, Chicago Exchange; 23—R. H. Haines, Cincinnati Exchange; 24—L. L. Hall, Salt Lake City Exchange; 25—R. S. Wehrle, Pittsburgh Exchange; 26—Paul E. Krieger, Louisville Exchange; 27—Frank J. A. McCarthy, Buffalo Exchange; 28—William J. Melody, St. John Exchange; 29—N. H. Moray, Cleveland Exchange; 30—A. Gorman, Montreal Exchange; 31—Leslie Wilkes, Dallas Exchange; 32—Anthony Ryan, Oklahoma City Exchange; 33—F. P. Bryan, Charlotte, N. C.; 34—Harry Weiss, St. Louis Exchange; 35—Floyd Brown, Indianapolis Exchange; 36—H. J. Fitzgerald, Milwaukee Exchange; 37—Charles Muehlman, San Francisco Exchange.

First National Designates October as Eschmann Month; Offers $8,000 Prizes

FIRST NATIONAL PICTURES has designated October as Eschmann Month and will conduct a sales contest with prizes of more than $8,000 in cash to the three branches having the highest standing. The prize money will be divided among the three district managers whose divisions rank highest, the managers of the three leading branches and every member of their personnel.

Eschmann Month is a result of the sales achievements of E. A. Eschmann, general manager of distribution for First National Pictures, during his first year in that capacity. The plan originated among his assistants in the Distribution Department as a compliment to him and to show their appreciation of his conduct of the department and the greatly increased sales which have marked his year's regime. His contract with First National was recently renewed.

The following "Proclamation to the First National Field Organization" has been issued by Mr. Eschmann's assistants in the Distribution Department:

"Whereas, the personality and executive ability of one man have dominated the distribution activities of this great organization of ours since July, 1923, and

"Whereas, we of the Department of Distribution are desirous of showing our appreciation of the accomplishment;

"Therefore, we decree a campaign for increased sales and billings to culminate during the month of October.

"The man is E. A. Eschmann.

"October will be designated as Eschmann month.

"W. J. Morgan, S. W. Hatch, A. W. Smith, Jr., Chas. M. Steele."

In order that the greatest sales momentum may be developed in Eschmann month —October—the Sales Contest will start on September 14 and will continue for eight consecutive weeks, ending on Saturday, November 8. Sales efforts will be greatly stimulated through the fact that every employe in the field has a chance to share in the prize money, as the prizes will be awarded on a percentage basis instead of on a money basis.

For the purpose of the contest, the quotas assigned to the various branch offices for the last quarter of 1924 will be used. Branches will be credited with sales as follows: 60 per cent., sales or contracted business, including both open market contracts and franchise datings; 40 per cent., billings —that is, pictures actually played and paid for during the eight weeks of the contest.



E. A. ESCHMANN

Sales, or contracted business, to be eligible in the contest, must bear a date between September 14 and November 8, inclusive, and must carry playdates maturing on or before January 31, 1925.

The winning branches will be determined by comparing the sales and billings of each branch during the eight weeks of the contest with their sales and billing quotas. The branch having the highest standing will be ranked first, the one with second highest standing second, and so on.

The districts will be ranked in the same manner as the branches—the composite figures of the branches within each district being used to determine the percentage standing of the district.

Fixed cash prizes will be awarded to the managers of the three winning divisions and districts, to the assistant manager, each salesman, head booker, head cashier and bookkeeper of each branch. The largest prizes, naturally, will go to the winners of the first prize. To all other employes in the branch ranking first will be awarded a sum equal to a full week's salary; to other employes in the second branch, a sum equal to 75 per cent. of a week's salary; and to other employes in the branch standing third, half of a week's salary. In case of ties, duplicate payments will be made.

Adler Retained

In anticipation of an extensive exploitation campaign that will embrace the principal theatres in leading cities of the country, Tom Terris Productions has retained the services of Bert Adler in behalf of "The Bandolero," an early Metro-Goldwyn release. A distinctive campaign is being worked out, based on the "different" locale of the story —Spain and Cuba.

Has Part in "Golden Bed"

Jane Winton, who is now working in Bebe Daniels' first starring picture, "Dangerous Money," has been assigned a role in Cecil B. DeMille's forthcoming production, "The Golden Bed," which will soon go into work at the Lasky studio in Hollywood.

Richmount Secures Rayart

Richmount Pictures, Inc., of which D. J. Mountan is president, announces the consummation of negotiations with Rayart Pictures Corporation for the entire distribution of the Rayart product for the entire foreign market.



DISTRICT MANAGERS OF FIRST NATIONAL

Left to Right: Harry T. Nolan, Mountain District Manager; W. E. Callaway, Southern District Manager; H. A. Bandy, Central District Manager; H. H. Buxbaum, Eastern District Manager; R. C. Seery, Midwest District Manager; Joseph Skirboll, Western District Manager

E. M. Saunders Celebrating Sixteenth Year in Industry

EDWARD M. SAUNDERS, in charge of the Western Sales Division for the Metro-Goldwyn Distributing Corporation, is about to celebrate his sixteenth year in the motion picture industry, sixteen years that have made him one of the best informed men in the trade with an acquaintance among exhibitors and exchangemen that extends all over the civilized world.

It was with Rowland and Clark that E. M. Saunders began the career that was eventually to land him at the top. He went to work for Richard A. Rowland in December, 1906, and soon was made assistant to Mr. Rowland, who handled the bookings for the firm. Two years later, in 1908, he was sent to Des Moines as booker for the company. The following year Saunders went to Rochester for Rowland and Clark as booker and a short time afterwards was appointed branch manager for the Rochester territory. Saunders remained with Rowland and Clark until they sold out to the General Film Company, at which time he was transferred to Philadelphia as branch manager and later went to Washington in the same capacity for General.

Opened First Branch Office

When Universal was organized thirteen years ago, Saunders resigned from the General Film Company and came to New York where he opened the first branch office to be established by Universal. This was located at 11 East 14th Street, at that time the center of the film renting business, with the original Biograph studio a few blocks away. A short time after this E. M. Saunders opened the second branch office for Universal. It also was located in New York and he took over the supervision of both offices.

It was at this time that Universal bought out the interests of Green and Abraham, who were successfully operating exchanges in Boston, Springfield and New Haven. Mr. Saunders was placed in charge of all five offices, the two in New York and the three in New England. After long service as manager of branch offices for Universal, Saunders resigned at the time when the state franchise plan first was contemplated. Seeing the possibilities in the franchise idea Saunders obtained the New York state franchise of the Alco Film Corporation and took charge of their offices in New York, Albany and Buffalo.

Helped Organize Metro

Edward M. Saunders was one of the organizers of Metro Pictures Corporation and became a part owner of the New York state franchise of the company. In a very short time he was appointed general sales manager for the United States and Canada, and acted in that capacity for Metro until the merger with Goldwyn when he was placed at the head of the Western Sales Division of the new company.



Edward M. Saunders



Scene from the Pathe Comedy Release "Luck of the Foolish"

Jake Sat Pretty as Shawnee Reformers Killed Own Goose

By SUMNER SMITH

JAKE JONES runs the Cozy Theatre in Shawnee, Oklahoma—probably about like your house, if you're in the average sort of town. Sunday shows, thinks Jake, are a good thing. Most sensible people figure that way.

But—oh! what a nervous chill the Sunday show gives the reformers out Jake's way. Now, a nervous chill always makes a reformer warm up to his work: the more icy the chill, the more ruddy the glow of hot zeal. Logically, if you can chill a reformer enough, he'll get so hot that he'll get burnt. Anyhow, that's what this is all about—how the reformers out Jake's way got so hot about closing Sunday shows that they got burnt.

Reformers Got Busy

Jake didn't dream that by running his show on Sunday he was preventing the honest working man from saving his hard earned money; he didn't know he was menacing religious freedom, degenerating the town he had been helping to build up. But the reformers got busy and let the people know it—and to such good purpose in their eagerness to shut Jake off on Sunday that they defeated their own ends and the people of Shawnee voted for Sunday shows by a majority of 292.

If you are ever menaced by the zeal for Sunday closing, get your reformers into a state of nervous frost bite and lead them on to heat themselves up enough and you will be pretty safe, because they may do as the Shawnee reformers did—advance arguments that will defeat their own ends in the minds of sensible voters.

The reformers of Shawnee wanted shows closed on Sunday, so they got out a pamphlet styled "The Citizens Voice" in which they devoted four good sized pages of small type to a heated arraignment of the dangers, menaces, fearsome effects of friend Jake's method of providing Sunday recreation for the people of Shawnee.

The pamphlet deals with "the real whatness" of the Shawnee campaign for a liberal Sunday. Some of its arguments against Sunday shows are:

Picture shows on Sunday encourage people to spend their money instead of save it. Shawnee's prosperity is threatened for this reason.

Sunday shows bring the oil field "riff-raff" into the city on Sunday and they desecrate it.

Sunday movies are against the best interests of the working man. All history shows that when Sunday ceases to be a sacred day, the moneyed interests grab it for profit and proceed to enslave labor. The laboring man should rest on Sunday.

No one is ever converted in a picture show.

The modern picture theatre in America is Oriental instead of American, in both atmosphere and teaching, and is sensual, anti-Christian and anti-Protestant. It spreads un-American, Semitic and papal propaganda.

All Must Have Recreation

Notice this matter of thrift that is urged above. Evidently the reformers consider recreation unnecessary. Perhaps the lack of some good, wholesome fun has something to do with their style of thinking.

Even the "riff-raff" as well as the elite must have recreation. If it can't be found in the oil fields, why not allow them to seek it in Shawnee? And if they aren't wanted in Shawnee, why not try to supply them with recreation in the oil fields instead of simply scorning them?

So a liberal Sunday will result in enslaving labor! Ask Sam Gompers.

Are church picnics held in order to convert people or just as healthy recreation? Is anybody ever converted in Congress?

Oriental instead of American! Semitic and papal propaganda! The world is going to the dogs. It is a pity that so many people who argue against world wars stir up discord at home.



Metro-Goldwyn presents Rex Ingram's "The Arab," with Alice Terry and Ramon Novarro

W. N. Brewer Dies

Head of Otis Lithograph Company Succumbs to Lingering Illness

William Nelson Brewer, president of the Otis Lithograph Company, of Cleveland, Ohio, died at his home in Lakewood September 6, 1924, after a lingering illness.

He is survived by his widow, one son, Wilbert S. Brewer, vice-president of the company; three daughters, one brother and three sisters.

Mr. Brewer was born in Cleveland, May, 1860, and after leaving Williams College started his business career with his father. Lithography took his attention, to which he devoted the last twenty years, building and organizing the present Otis Lithograph Company, from a very small beginning to a plant of first rank in this country.

He was the pioneer in the motion picture poster business, which has since developed into a national industry, Cleveland being the center. He was well known in business circles, and a member of the Cleveland Athletic Club, the Westwood Golf Club, the Clifton Club and several others.

Start Second of Series

Edmund Lowe Productions in Works at Fox Plant

Edmund Lowe, who will be presented in seven William Fox star series productions this season, has started work at the West Coast studios in his second picture, "The Brass Bowl," by Louis Joseph Vance, one of this celebrated authors most successful novels.

Jerome Storm has been assigned to direct Lowe in "The Brass Bowl," in which he plays a dual role. The scenario was written by Thomas Dixon, Jr. Extreme care will be given to this production to make it a suitable vehicle for this new Fox star.

Claire Adams has the feminine lead. J. Farrell MacDonald has an important character part. Jack Duffy and Leo White are the two other principals added to the cast.

Exhibitors Everywhere Wire Praise on "Never Say Die"

SINCE its successful world's premiere at Metro-Goldwyn's California Theatre, Los Angeles, "Never Say Die," Douglas MacLean's latest comedy riot, has run its record-breaking way in every section of the country.

The success which is greeting this adaptation of William Collier's famous stage triumph is evidenced by the continual stream of wires which are being received at the Associated Exhibitors headquarters, reporting gala performances, new records and great audience triumphs.

Managing Director Charles H. Wuerz of the California, Los Angeles, started it by wiring: "This is the first picture we have held over since April."

Milton H. Feld, managing director of Newman Theatres, wired after the Kansas City showing: "Opened to biggest business since last May despite cloudburst."

A. B. Talbot, managing director Colorado Theatre, Denver, Colo., followed up with this message: "'Never Say Die' closed successful week's engagement at our big Colorado Theatre, breaking MacLean's 'Going Up' and 'Yankee Consul' records. I personally recommend 'Never Say Die' to theatres everywhere."

Up in the Northwest the picture broke a few more records, according to the wire from John Hamrick, owner and manager of the Blue Mouse Theatre, Seattle, Wash.: "'Never Say Die' opened here today to capacity and audience sure wild about it. You are right. Douglas MacLean in 'Never Say Die' is sure-fire comedy. I would like to be assured of all his pictures."

So enthusiastic was Manager Clyde E. Elliott over the opening of "Never Say Die" at the New Evanston Theatre, Evanston, Ill., that he sat right down and wired to General Manager John Woody of Associated Exhibitors: "Douglas MacLean in 'Never Say Die' opened last night to terrific business. This production is an absolute panic from audience standpoint. Congratulations."

Favorable Reports

Reports from exhibitors have been coming in to the C. B. C. offices in reference to the first week's run of their second Columbia Picture, "The Foolish Virgin," featuring Elaine Hammerstein and Robert Fraser. The nearby territory of New Jersey reports that the picture filled many houses and was enthusiastically received.

C. B. C. Bookings

Joe Brandt of C. B. C. reports that his expectations in regard to the bookings on the Columbia and Perfections are being fully realized. Bookings reported in one day include all of the Columbia series to the Alamo and Strand theatres at Louisville, Ky. Perfections and Columbias to the Nemo Park View, Johnstown, Pa., and the Perfections to the Rialto Theatre, Erie, Pa. The above bookings were reported by the Standard Film Service Company of Cleveland, Ohio.

350th Performance

Wednesday, September 10, at the Lyric Theatre, the 350th performance of Douglas Fairbanks in "The Thief of Bagdad" will be celebrated with elaborate souvenirs and a special incidental program of songs and dances by the Chando Rani East Indian players.

FOX NEWS
The Best on Earth —Covers the World



"Bread," Metro-Goldwyn's Picturization of the Norris Novel

Paramount Gets 4 Productions Underway During This Month

THE week of September 8 will mark the beginning of a period of increased production activity at the Famous Players studio on Long Island. Four new Paramount pictures will be launched on that date and the week following, and one picture now in work will be completed.

The first picture scheduled to start is Thomas Meighan's starring vehicle, "Tongues of Flame," the last story written by Peter Clark MacFarlane, to be directed by Joseph Henabery.

On September 15 Elsie Ferguson will return to the screen after an absence of nearly two years, in "The Swan," by Molnar, the Broadway stage success which is to be made into a Paramount picture by Dimitri Buchowetzki. Adolphe Menjou will have the important role of the prince in the picture.

Another production now being prepared for the screen is Richard Dix's second Paramount starring picture. This is temporarily titled "Jungle Law," from a story by I. A. R. Wylie, adapted by James Ashmore Creelman. This will be the first directorial effort of Paul Sloane, one of the four new young directors signed by Famous Players-Lasky Corporation. Jacqueline Logan will have the leading feminine role in support of Dix.

The fourth picture will be "Argentine Love," an original story by Vicente Blasco-Ibanez, to be made by Allan Dwan, starring Bebe Daniels and featuring Ricardo Cortez.

Bebe Daniels, Tom Moore and the company engaged in the filming of "Dangerous Money," under the direction of Frank Tuttle, are working nights on the final scenes for this picture, which is Miss Daniels' first stellar effort for Paramount.

Goes to Australia

Cabled advice has reached Joseph E. Seidelman, assistant manager of the foreign department of the Famous Players-Lasky Corporation, of plans for the presentation of Cecil B. DeMille's "The Ten Commandments" at the new Capitol Theatre in Melbourne, Australia, for a long run beginning late in October. John W. Hicks, Jr., managing director of the Australasian Paramount organization, has arranged for one of the greatest exploitation campaigns ever known in Australia for the DeMille picture.

Three First National Supers Making Exceptional Record

THE two First National Specials from independent producers, Joseph M. Schenck's Norma Talmadge picture, "Secrets," and Al and Ray Rockett's "Abraham Lincoln," are continuing to attract throngs of patrons wherever shown, according to a statement issued by First National's Distribution Department.

They will soon be followed on the market by two more of First National's own special productions, "The Lost World," produced in co-operation with Watterson R. Rothacker and "Sundown." Its first special was the Frank Lloyd production of "The Sea Hawk."

Following its two big weeks at the Capitol, New York, and its big business at the Metropolitan, Atlanta, the State in Minneapolis and the Colorado in Denver, "Secrets" opened at the Main Street Theatre, Kansas City, on August 30 to record business, drawing capacity houses at all performances. Manager Talbot of the Colorado Theatre, Denver, has arranged for additional time for "Secrets" at his theatre.

Plays Grandpa Parts

One of the unique figures in new Christie products is that of Jack Duffy, the man who specializes in "grandfather" parts. He was the grandfather in "Grandpa's Girl" and plays a similar role in the new feature, "Reckless Romance," which Christie is making.

"Abraham Lincoln" continues its successful run at the Tremont Temple, Boston, under the supervision of Ned Holmes, who is handling all of the pre-release showings of this production. Its next big booking will be at the Stillman Theatre, Cleveland, where it will open the middle of September. This showing will be widely advertised and exploited.



"The Price of a Party," an Associated Exhibitors Picture

TRUE TALK

By JOHN B. ROCK
General Manager,
Vitagraph, Inc.

To My Friends, the Exhibitors, Old and New:

MY friends, I got out my Noah Webster last night, to find out exactly what a critic is. This is what Noah says among other things:

"One who is severe in judging; a fault-finder; caviler."

Then I looked up caviler. Here's what Noah says about him:

"One who finds fault with, or objests to captiously; one who picks flaws; one who offers carping argument."

Still and all, the friendly cavilers of the New York press liked "CAPTAIN BLOOD," and wrote true talk in their notices.

Here's what some of them said, in A. B. C. order:

Louella O. Parsons, of the New York American, liked "CAPTAIN BLOOD" so well that she wants everybody to see it. She wrote: **"I urge all those who like good pictures to join the merry throng, for 'CAPTAIN BLOOD,' even apart from its distinguished author, is a worthy production."**

None of the critics backed up what I have told you in my true talks more vigorously than did M. F. Duhamel in the New York Bulletin. He says: **"'Captain Blood' is big. It is thrilling. It is spectacular. It is sensational. It is romantic. It is clean. And these seem to be about all the elements necessary to make up one of the greatest films since 'The Birth of a Nation.' If you want anything else in movie entertainment seek it elsewhere."**

Martin B. Dickstein apologized in the Brooklyn Eagle, where he informs the film fans what they want to know about pictures, for some of the unkind things he admits to have said about Vitagraph production. He wrote: **"And while we're on the subject of Vitagraph, let it be known that whatever words of misappreciation we have spoken concerning the past efforts of this company are hereby eaten. They are eaten with no great relish, to be sure, but 'Captain Blood' does much to make the task of mastication an easier one."**

J. Warren Kerrigan captured the critical heart of Harriette Underhill in the Herald-Tribune. She said: **"Mr. Kerrigan is like vice, inasmuch as you may first abhor, then pity and finally embrace; meaning that he quite won us over in 'Captain Blood.'"**

The swift action was what pleased Rose Pelswick in the Evening Journal. She said: **"There is sufficient action in the photoplay with one plot following another to say nothing of buccaneer battles."**

The photography and artistic beauty of "Captain Blood" appealed to the Journal of Commerce. It said: **"The picture contains some really remarkable and artistic photography, in addition to numerous thrilling sea battles between the brigantine of the gallant Irish freebooter and various Spanish and French war vessels, all riding with full sails set and indeed making a dazzling display."**

Dorothy Herzog, in the Daily Mirror, gave Vitagraph credit for making a faithful screen version of Sabatini's romance. She said: **"The picture is a faithful version of the book. There's romance and adventure a-plenty in the development of this production."**

E. S. Colling, of the New York Evening Post, commiserated with us because we had the Astor Theatre for only two weeks. He said: **"It's too bad that 'Captain Blood,' which opened last night at the Astor, is booked for only two weeks at that theatre for it won't be long enough to take care of the crowds of movie goers that will want to see it. For 'Captain Blood' is a jim-dandy picture.**

David Garfield Casem, of the Telegram and Mail, started right out by saying "Captain Blood" was the best picture he had ever seen. He wrote: **"Let us say at the outset that the picture is the best of its kind we have ever seen."**

Sam Conly, one of the keenest critics of the screen, went the limit for "Captain Blood." He wrote in the Morning Telegraph: **"Seldom have I seen anything that in my opinion contains so much in the way of romance, color, suspense and glorious thrills. In 'CAPTAIN BLOOD' David Smith has made his masterpiece."**

E. Mordaunt Hall of the New York Times liked the sea battle. He said: **"The sea battle between the English and French is impressively pictured, notably when the vessels are blown up."**

The Brooklyn Times writer said: **"'Captain Blood' should be put down on the list of every movie fan."**

The Brooklyn Standard Union said: **"J. Warren Kerrigan in the title role is superb."**

R. O. Lockridge of the Sun found not only thrills but poetry in "Captain Blood." He said: **"The sea battle is an altogether dramatic and finely conceived spectacle. It is thrilling—gorgeous—with galleons, going high in mighty bursts of flame and smoke and the decks of ships swarming with seamen. The advance of the Arabella and her sister ship against the fleet of France has the thrill of finely chanted poetry."**

Alison Smith in the Evening World agreed that Sabatini's adventures lost nothing in their translation to the screen. She said: **"If you know Sabatini you can readily imagine with what hair raising adventures these exploits are accompanied, adventures which lost little in the telling on the screen."**

Even the sophisticated Quinn Martin admitted that it is an audience satisfying production. He reported in the truthful columns of the Morning World: **"The audience which saw the first showing of Vitagraph's version of the Sabatini novel, appeared not only pleased but agitated."** That's just what exhibitors want—they know that when their patrons are "agitated," the picture has real thrills.

True words, boys, take it from your old friend, "Johnny" Rock.

John B Rock



Scenes from "Revelation," a Metro-Goldwyn release.

Educational Officials Predict Biggest Year for Company

WITH the fall and winter season just under way, Educational officials are already predicting the biggest year ahead in the history of the organization. Indications already point to a season for Educational Short Subjects that will surpass the previous record-breaking one of 1923-24, when Educational did the largest business in its existence. Already first run contracts have been closed in practically every key city in the United States and Canada, covering in the majority of cases, the entire 1924-25 Educational output.

The instant success of the new series of Larry Semon Special Comedies, Walter Hiers Comedies, Bobby Vernon Comedies and the single reel Earl Hurd Pen and Ink Vaudeville series is responsible for the optimistic predictions. Pre-release showings in several of the larger cities, and the enthusiastic reception accorded these new series by exhibitors and newspaper reviewers indicate that Educational's policy of "Quality rather than Quantity" will be responsible for the record-breaking year ahead.

In line with this same policy, the old series which have formed the mainstay of the Educational Program have shown, and will continue to show ever increasing entertainment and box-office value. The first release of the Christie Comedies, "Savage Love," already released, was reviewed by the Washington (D. C.) Times, which stated that this subject was "one of the best comedies that have come from the Christie Studios." Similar reviews on the first release of the Hamilton and Mermaid series, where they have had pre-release showings, are of the same trend.

"Bright Lights," the first release of the new Bobby Vernon Series, has already had a successful pre-release run at Crandall's Metropolitan at Washington, where it was hailed by the reviewer of the Washington News as "one of the funniest comedies in months." The Walter Hiers Series has gotten away to a running start with "Short Change," which the Los Angeles Times reviews as "A clean, rapidly moving two-reeler which provokes chuckles and giggles from start to finish," and in which Hiers "puts over some uproariously funny gags."

The new series of Larry Semon Special Comedies is outrunning predictions in the speed in which representative runs are being closed on this series of two reel "featurettes." "Her Boy Friend," the first of these, has been received in New York and according to Educational officials and the producers, is the best comedy Semon has ever made and is expected to be a record breaker.

Resumes Picture Making

Benny Leonard, whose fight with Mickey Walker has been called off because of an injury to his thumb, will soon resume picture making. Benny's series of two-reelers which are to be released under the title of "Flying Fists" will be continued shortly in a New York studio, under the supervision of Henry Ginsberg, who is handling the sales of the films thus far made by the lightweight champion.

"Chalk Marks" New Woods Film Ready for Screen

WITH the final editing and titling complete on his latest production, "Chalk Marks," Frank Woods has left the Peninsula studios at San Mateo, Cal., and is spending a few days in Hollywood preparing his next Peninsula production, which will have the working title, "On the Shelf."

"Chalk Marks," an original story by Woods and which gives to the screen something entirely new in dramatic entertainment, was directed by John G. Adolfi, under Woods' personal supervision. It is presented by an all-star cast that includes Marguerite Snow, June Elvidge, Ramsay Wallace, Rex Lease, Helen Ferguson, Priscilla Bonner and Lydia Knott.

"On the Shelf," Woods' second of five Peninsula-made productions was written as a short story by Viola Brothers Shore and published in the Saturday Evening Post. The adaptation is being made by Woods.

"Chalk Marks" and "On the Shelf" as well as the other three Woods productions to be filmed at the Peninsula Studios are to be released through the Producers Distributing Corporation.



Scenes from the Frank Woods production, "Chalk Marks," released by Producers Distributing Corporation.



Scene from "Revelation," with Viola Dana; a George D. Baker production released by Metro-Goldwyn

Latest Banner Feature

"Those Who Judge" Gets Under Way in Yonkers Studio

With the arrival of Patsy Ruth Miller from the Coast, production work on "Those Who Judge," the third of the Banner Big 4 series directed by Burton King, was begun early this week at the Whitman Bennett studios in Yonkers, according to an announcement by George H. Davis and Samuel J. Briskin.

"Those Who Judge" is based on the novel by Margery Land May, entitled "Such As Sit in Judgment," which has had a wide sale in both the United States and England.

Lou Tellegen will play opposite Miss Miller. The balance of the cast as completed includes Mary Thurman, Flora Le Breton, Edmund Breese, Cait Albertson, Walter Miller and Cornelius Keefe. "Those Who Judge" is scheduled to follow "The Truth About Women" and "The Man Without a Heart," both of which were directed by Burton King. It will be released by Banner early in November.

Roach Studios Busy

The Hal Roach studios at Culver City have reopened after a month of vacationing, with five companies busily "shooting." The resumption of production activities took place on September 2.

Michigan M. P. T. O. Slashes Organization Dues in Half

DESPITE the fact that for the coming year a greater and more varied program of activities are planned, at the meeting of the Ways and Means Committee of the Motion Picture Theatre Owners of Michigan, held September 3 and 4, it was decided to cut the dues of the organization fifty per cent.

All the convention "hurrah" will be eliminated at the coming convention of the organization, to be held at Saginaw, October 14 and 15. There will be no subscription of money made under the pressure of organization enthusiasm. There will be no urging theatre owners to "give till it hurts," it is promised.

The Ways and Means Committee found the organization in such excellent financial condition that this step was to partially realize the ultimate goal of the organization, the time when memberships to the organization may be secured for $1.

In the new schedule for dues, extraordinary consideration is given the smaller theatres. The schedule which will be adopted is as follows: Theatres seating 250 and under, $10 a year; theatres seating up to 500, $25 a year; theatres seating from 500 to 1,000, $50 a year; theatres seating from 1,000 to 1,500, $75 a year; theatres seating over 1,500, $100 a year.

For the past four years the dues have been based at ten cents a seat. However, now with the organization future assured the Board felt that the work of organization in Michigan should be carried on at the minimum cost to the theatre owner, hence the adoption of the above schedule.

The Ways and Means Committee found that the organization will close the year with well over $20,000 as a cash balance in the treasury. Because of this and because of the fact that a large number of theatre owners have for some time been advocating the building of an exhibitors' building, they are recommending to the organization the election of a Board of Trustees to be made up of the four past and acting presidents of the organization, to have complete supervision over the surplus revenue of the association over and above the yearly budget, which was also fixed by the association.

That the convention this year will be the largest ever held in the state is indicated by the varied program the committees and General Manager H. M. Richey are working out. In response to an invitation that he attend the convention, the association has received assurance from Will H. Hays, president of the Motion Picture Producers and Distributors of America, that he is planning on being present at the banquet on October 14. Hays will undoubtedly be accompanied by Charles C. Pettijohn, general counsel, and W. E. Wilkinson, assistant general counsel and a former Michigan man.

The past year has been a wonderful year for the Michigan organization. Its membership now embraces 468 theatres who are paid members to the organization, out of a possible membership in the entire state of about 550. Many new members have been added and more have signified their intentions of becoming members.

The association as a souvenir of the convention is now busy planning and will present to each theatre owner who attends the convention a booking book, which will also contain the rules of arbitration, copy of the standard contract, names and addresses of exchanges, vaudeville agencies, high spots of the present contracts, a place where exhibitors can make a record of pictures under contract, etc. From time to time information of value will be sent to the exhibitor to keep in his book. Each book will have the exhibitors name on in gold.

The following committees have been appointed: Budget Committee—James C. Ritter, chairman; Blair McElroy, H. T. Hall, Fred DeLodder, A. J. Kleist. Constitution and By-Laws—W. S. McLaren, chairman; J. E. Niebes, E. S. Brewer, Vernon Locey. Ways and Means Committee—Blair McElroy, chairman; W. S. Butterfield, Ed. Kirchner, Claude Cady, Glenn Cross. Association Activities—Charles Carlisle, chairman; Sam Ackerman, G. L. Willer, P. C. Schram.

Added to Cast

Additions to the cast for Thomas Meighan's newest Paramount picture, "Tongues of Flame," by Peter Clark MacFarlane, include John Miltern, Bessie Love and Burton Churchill. Joseph Henabery will direct from the adaptation by Townsend Martin.



Independent Pictures Corporation's "When Winter Went"



Scenes from "Barbara Frietchie," starring Florence Vidor. Released by Producers Distributing Corporation.

"Chorus Lady" Masqueraded as "The Follies Girl"

FOR some unaccountable reason—possibly as a surprise for the exhibitors—the Regal Pictures Corporation now announces that the first starring vehicle for Margaret Livingston, heretofore called "The Follies Girl," is the famous James Forbes play, "The Chorus Lady," in which Rose Stahl created a furore on the New York speaking stage.

"The Chorus Lady" has been listed for release by Producers Distributing Corporation and is now in production at the Thomas H. Ince studio under the working title of "The Follies Girl." Ralph Ince is directing, with Alan Roscoe, Virginia Lee Corbin, Lloyd Ingraham, Lillian Elliott, Philo McCullough, Mervyn Leroy and Eve Southern in the supporting cast.

"The Chorus Lady" was written by James Forbes and as produced by the late Henry B. Harris with Rose Stahl in the title role it created a sensation and was a decided financial success. In 1914 it was produced by the Jesse Lasky Company with Cleo Ridgely as its star, and it has been looked upon as exceptionally valuable property for production both as a play and a picture.

The film rights were purchased from Famous Players by Regal Pictures, Inc., and now that the masquerading title of "The Follies Girl" has been removed, the screen will shortly see a new picturization of this famous story of New York theatrical life under its original title of "The Chorus Lady."

"Little Robinson Crusoe" Is Lauded by New York Critics

JACKIE COOGAN, in "Little Robinson Crusoe," has been royally welcomed by the critics of Manhattan at the Capitol Theatre. This story was written for Jackie by Willard Mack and was produced under the personal supervision of Jack Coogan, Sr.

"Any parent with the price of admittance to the Capitol Theatre in his inside pocket should make it a point to take the children to see Jackie Coogan in 'Little Robinson Crusoe,'" says the New York American. "'Little Robinson Crusoe' is a great show,' writes the critic of the New York Telegraph. "Like the circus, it has so much in it that it is exceedingly difficult to indicate one of its many phases with the index finger and say: 'Here is the high spot.'"

"What is there this wonderful kid cannot do?" queries the New York World. "I think one view of Jackie impersonating the cannibals in a native dance of death is one of the most remarkable things he has done."

"Jackie Coogan, cannibals, and a lone, helpless girl are holding forth in thrilling fashion at the Capitol Theatre this week in 'Little Robinson Crusoe,'" states the New York Daily Mirror. "This is the kind of picture the youngsters will go wild over."

The New York Bulletin: "There is romance and adventure to quicken the pulses of children young and old. Young Jackie is given a splendid supporting cast. Adventure follows adventure thick and fast."

Sells Much Territory

Wilkerson Closes for Wisconsin and District of Columbia on "Speed Spook"

Sales Manager William Wilkerson of East Coast Films, Inc., returned this week from a trip through the Middle West in behalf of Johnny Hines' new series of three features, the first of which, "The Speed Spook," has already been completed.

Included among the sales made by Wilkerson were Wisconsin, to John Ludwig of Ludwig Film Exchanges, Film Bldg., Milwaukee, Wis., and Washington, D. C., to Trio Productions, Inc. The territories already sold on the Hines features number as follows: Greater New York, to Sam Zierler, Commonwealth Film Corporation, New York City; Eastern Pennsylvania and Southern New Jersey, to Ben Amsterdam, Masterpiece Film Attractions, Philadelphia, Pa.; Ohio, to Skirboll Gold Seal Productions, Cleveland; New England, to American Feature Film Company, Boston Mass.; the entire foreign rights, to Simmonds-Kann Enterprises, New York City; Minnesota and North and South Dakota, to Fred Cubberly, F. & R. Films, Loeb Arcade Bldg., Minneapolis, Minn.; Wisconsin, to John Ludwig of Ludwig Film Exchanges, Milwaukee, and Washington, D. C., to Trio Productions, New Jersey avenue, Washington, D. C.

Pending negotiations on the Johnny Hines series seem to indicate that the complete series will be sold practically 100 per cent within the next week.

Forrest In "Great Divide"

Allan Forrest will play the part of Dr. Winthrop Newbury in "The Great Divide" completing a cast which is resplendent with names of well known motion picture players.

Others in the cast are: Wallace Beery, who plays Dutch; George Cooper, cast as Shorty; ZaSu Pitts as Polly; Huntly Gordon as Phillip and Ford Sterling as Lon. Reginald Barker is directing it for Metro-Goldwyn-Mayer and Percy Hilburn is photographing this great classic which is laid chiefly on the Painted Desert of Arizona.

Buy "Golden Cocoon"

Warner Brothers has acquired the screen rights to "The Golden Cocoon," by Ruth Cross, recently published by Harper Bros. and now selling in its first edition at a rate which indicates that it is destined to be one of the really big things of the current year.



Scenes from "The Breath of Scandal," a Preferred picture.



Scenes from "Being Respectable," a Warner Brothers' Classic of the Screen.

Picks May McAvoy

Thalberg Signs Her for Big Role in Metro-Goldwyn's "Ben Hur"

The role of Esther in the Metro-Goldwyn-Mayer production of Lew Wallace's "Ben Hur," which Fred Niblo is directing in Rome with Ramon Novarro in the title role, has finally been awarded to May McAvoy. This announcement comes after months of deliberation, during which practically every leading actress in motion pictures was considered for the part. Irving G. Thalberg, Metro-Goldwyn-Mayer executive, signed this popular player last week. Miss McAvoy will leave with her mother for Rome within the fortnight.

With the signing of Miss McAvoy, the cast of "Ben Hur" is practically complete. It includes Ramon Novarro, May McAvoy, Francis X. Bushman, Carmel Myers, Kathleen Key, Nigel de Brulier, Claire McDowell and Frank Currier. Several other players may be chosen later to go to Rome to play other characters in the story.

Mr. Mayer, who plans to make the entire picture in Rome, expects to have it completed by the first of the year.

Injured Stars Better

Fred Thomson, F. B. O. western star, and Richard Talmadge, stunt man of the same organization, both of whom sustained serious injuries while at work a few weeks ago, are rapidly recovering. Talmadge has already left the hospital but is compelled to wear a brace on his neck until the two splintered vertebrae mend completely. He will be in shape, however, to start a new production under the auspices of Abe Carlos within three weeks.

Fred Thomson has not been so fortunate. The Western star and famous athlete, who sustained a compound fracture of the right thigh, will have to remain in the hospital for a few weeks more.

Vitagraph's Paris Manager's Observations of French Field

DESPITE a marked growth in European production since pre-war days, there is no danger that the supremacy of American-made pictures in France will be threatened for many years to come, advances Ronald A. Reader, in charge of the Paris office of Vitagraph, who is now in New York in conference with executives of the organization.

"At least 70 per cent. of the pictures shown in France are American," Reader declares. "Not only is the superiority of American product recognized almost universally, but our stars are easily the favorites with French picturegoers. This, although the leading producers of England, Germany and France itself are making strenuous efforts to better their standing with the French people."

Reader has been manager of Vitagraph's Paris office for nearly nineteen years. His jurisdiction extends over Belgium and Switzerland also, and branch offices are maintained in Bordeaux, Lille, Lyons, Marseilles, Nancy, Strassburg and Brussels.

The number of motion picture theatres in France is 2,718, according to figures compiled by Reader in August. Of these, 329 are open daily, 882 are open three days in the week and 1,507 operate fewer than three days. Of the 715 film houses in Belgium, 114 are open every day, 234 are three-day theatres, and 367 open only one or two days.

"The fact that 'the movies' have very far to go before they will number among their patrons in France anything like as large a percentage of the population as in America is explainable in part by the Frenchman's love of the open air," said Reader.

Censorship in France, Reader explained, has a political rather than a moral motive, meaning that greater care is taken to prevent offense to the Government than to insure a high moral standard.

"Beloved Brute" Cast

Active production having been started on "The Beloved Brute" at the Vitagraph West Coast Studios the casting is being completed. As Victor McLagen, the British film star who takes the title role, stands six feet three, it was necessary for Vitagraph to find some one equally as husky to oppose him. Thus William Russel has been cast as David Hinges. Stuart Holmes is another "heavy villain."

Announces Future Plans

As announced a short time ago, the merger of the Standard Film Laboratories with the Consolidated Film Industries has changed the plans of the Standard in the east so that F. G. Conklin will take over the offices at 250 West 57th street, New York City, but he will not continue with the Standard Laboratories. He will give his entire attention to the distribution of independent pictures such as "The Chechakos," "Missing Daughters," "Unseen Hands," "The Chase," etc. Contracts for the release of these pictures and also Rellimeos' "The Bowery Bishop" have all been arranged by Mr. Conklin, representing the producers.

Plays to Big Business

"Secrets," First National's Norma Talmadge special, opened a run at the Main Street Theatre, Kansas City, on Sunday, August 31, and played to the biggest Sunday's business in the history of the theatre despite heavy opposition. The Main Street Theatre seats 3,100 persons.

FOX NEWS
The Best on Earth —Covers the World



"The Street of Tears," Rayart's First Special Release, a Travers Vale Production with Tom Santschi and Marguerite Clayton

Mayer Announces Production Schedule of Metro-Goldwyn

WITH Louis B. Mayer, vice-president in charge of production, directing operations, production work at the Metro-Goldwyn-Mayer Studio is swinging along at a healthy pace. Between preparing, cutting and actual shooting, nine companies are now at work at the studio, and two companies are working on pictures in Europe.

In his announcement of the vehicles for immediate production, Mr. Mayer said: "Irving G. Thalberg is in daily conference with Erich von Stroheim regarding the making of 'The Merry Widow,' with Mae Murray as the star. Shooting will be started as soon as the script is ready and the perfect artist has been found for the role of Danilo.

"Mr. Thalberg has selected 'The Wife of the Centaur,' by Cyril Hume, for King Vidor's next production and is now working with the director on the casting with a view of getting the picture started the first of next week.

"Harry Rapf is busy on a series of productions which will be started in the very near future. Among the first of these will be 'The Summons,' by Catherine Newlin Burt, with Robert G. Vignola directing, and 'The Square Peg,' by Lewis Beach, which Hobart Henley will make.

"As Robert Z. Leonard's next picture, he has chosen 'Cheaper to Marry,' an adaptation of Samuel Shipman's play, the screen version of which is now being written. He also is completing arrangements for Monta Bell's and Frank Borzage's next productions, but the announcement of their stories will follow later.

"Among the pictures being made ready for presentations are: Elinor Glyn's 'His Hour,' directed by King Vidor and now being titled by the author; 'Mrs. Paramor,' by Louis Joseph Vance, which Robert G. Vignola directed and is cutting; 'One Night in Rome,' made by Clarence Badger, with Laurette Taylor as the star; 'Circe the Enchantress,' a May Murray production directed by Robert Z. Leonard; 'He Who Gets Slapped,' recently completed by Victor Seastrom and now being edited, and 'The Silent Accuser,' with a police dog, Peter the Great, as one of the principal features. It was directed by Chester Franklin."

Nearly Completed

C. B. C. has another of its Perfection Series featuring Eva Novak and William Fairbanks well on the way to completion. It will be released as the fourth of the series and under the title of "The Beautiful Sinner." The cast also includes Carl Stockdale, Kate Lester, Carmen Phillips, George Nichols and Edward Borman.

Edith Thornton in N. Y.

Miss Edith Thornton, who is starring in a series of four productions for William Steiner, has completed her first picture entitled "Virtue's Revolt," supported in the cast by Niles Welch, Eddie Phillips, Crawford Kent, Charles Cruz and Betty Morrisey. Miss Thornton is now in New York to purchase costumes for her next subject. She will shortly return to California.



SIDNEY R. KENT

Kent Made General Manager

At the regular monthly meeting of the Board of Directors of the Famous Players-Lasky Corporation, held September 8, the office of general manager was created, and Sidney R. Kent elected to fill the position. It is understood that the office was created as a testimonial to Mr. Kent and as a mark of appreciation by the board, of the efficiency he has developed in the sales organization.



"In Every Woman's Life," M. C. Levee's First National Picture

EXHIBITORS' NEWS AND VIEWS

EDITED BY SUMNER SMITH

Another Veteran

Another of those always-on-the-job exhibitors is Edward O'Donnell of Webster, Mass. He has been on the exhibiting job in Webster for 21 years. Mr. O'Donnell is the booking manager for the Steinberg and Coster theatres in Webster and the Athol and Lyric theatres in Athol. He also conducts picture shows in the Town Hall in Oxford and the village Hall in Rochdale.

Henry J. Steinberg is the owner of the Steinberg and Coster theatres in Webster. The latter is a comparatively new house. Alec Sarazen is the manager of the Steinberg. The new Coster has been closed for the summer.

Mr. O'Donnell says there isn't a whole lot of business in the smaller towns for anyone who wants to put money in the film exhibiting business in such places. He declares that the residents of these towns want to see shows in the larger cities and would rather pay carfare or gas bills and the higher admissions in the cities.

Mr. O'Donnell is among the pioneer exhibitors of New England and has seen the development of the industry from its infancy. He spends a good deal of his time in Boston, but finds it necessary to make the rounds of his houses as often as he can find time. He wouldn't consider himself in the film business if he wasn't somewhere there is a screen with something being projected upon it.

Massachusetts

The new Philbin Theatre in Clinton, which was opened Labor Day, began its film and also vaudeville and film programs on September 7. The theatre is in a new Main street business block, which was erected by the Philbin Brothers, Philip J., Owen and John. The theatre will be operated by the Clinton Theatre Company, which is composed of Phillip J. Philbin, president; Walter J. O'Toole, treasurer; Joseph H. Woodhead, general manager. The company has conducted the Globe and Star theatres, the only playhouses in Clinton. Now that the new Philbin has been opened, the Star will be closed. It is an upstairs film theatre. A repertory company was the attraction for the opening week. Messrs. Philbin, O'Toole and Woodhead have been in the amusement business in Clinton for ten years.

Irving McDonald, manager of Fox's Theatre in Springfield, is preparing for the reopening of the house on September 14. Fox's was closed last June and it has been thoroughly renovated and redecorated. The opening will mark the world's premiere presentation of the new fox feature, "The Fool." A special musical score now is being rehearsed by the augmented theatre orchestra. There also is an organ.

Fred Lussier has been appointed director of the orchestra in the New Playhouse Theatre in Chicopee. He succeeds Nelson Provost, who has been transferred by the management to the Rialto Theatre in Westfield. Paul Peltier, for the last two seasons pianist at the Playhouse, also will go to the Rialto in Westfield.

Fire in Chelsea, Mass., Booth Causes Panic; None Badly Hurt

Fire starting in the projection booth of the new Chelsea Theatre in Lynn on its opening night, September 1, caused a panic in which scores of men and women were cut and bruised and children trampled upon. With the discovery of the fire in the booth, which is in the balcony of the theatre, patrons made a rush for the exits. Employes of the house staff and one policeman, who was in the theatre at the time, were unable to stop the mad rush. No one was injured seriously, but many were bruised.

As the rush for the exits began, Manager Meyer Shapiro fainted. He was carried out of the theatre by firemen.

Just before the house lights were extinguished for the start of the evening performance film exploded. The projectionist ran from the booth, closing the door. Two projection machines and 15,000 feet of film were destroyed.

Less than an hour after firemen had extinguished the blaze that started in the projection booth, another fire burst through the roof of the building, forcing ten families, occupants of the block, to the street. Total damage amounted to $1,500.

Reginald V. Tribe opened his fall and winter season at the Empire Theatre in New Bedford on Labor Day, but he wasn't the only one there who did. Theodore B. Bayliss, manager of the State, John W. Hawkins, general manager of the Allen circuit of theatres, and Earle D. Wilson, manager of the Olympia Theatre, also set the pace that they will maintain until the warm weather of 1925 starts to slow it up.

"The Thief of Bagdad" will be shown at the Court Square Theatre in Springfield the week of September 15.

Manager Laurence Stuart of the Fenway Theatre in Boston began the third week's showing of "The Covered Wagon" on September 6.

The control of theatre ticket speculators by the state commissioner of public safety became effective September 4. The law, passed by the last session of the legislature, carries with it a requirement for an annual license for any dealer in theatre tickets at a rate of $100 a year. Speculators will not be allowed to sell tickets for more than an advance of 50 cents over the established price of the ticket.

The Park Theatre in Worcester reopened on September 8 with a musical comedy company and Lionel Barrymore in "Meddling Women." "The Sea Hawk" is slated for presentation the week of September 22. General Manager Elmer R. Daniels of the Olympia and Park theatres, has appointed R. S. Averill manager of the Park.

The Globe Theatre in Holyoke is to be completely remodeled by Albert W. Anders and Frank Roberts and the changes will include a virtually entire reconstruction of the business block in which the Globe is located. The remodeled theatre will seat 100, or twice as much as at the present time. The seating in the remodeled building will be at right angles to what it is now, but no balcony is planned. The entrance will be changed. New furnishings will be installed and everything done to make the Globe a modern, up-to-date playhouse. The changes will be made next summer.

Curtiss B. Rhea, manager of the Royal Theatre in Chicopee, is one of those really versatile chaps. While he was having his vacation he played a role in a stock company production at Mountain Park Casino, Holyoke.

The engagement of Miss Emily O'Brien of Somerville to Albert J. Locatelli, also of Somerville, was announced at an informal reception and party recently. Mr. Locatelli is the director of a chain of New England theatres. The engagement is the culmination of a romance that began when Miss O'Brien and Mr. Locatelli attended school in Somerville.

Worcester's four large downtown theatres resumed the fall and winter season of Sunday concerts on Sunday, August 31. The houses are: Strand, Olympia, Plaza and Poli's.

For Release in September—Now Booking



Season 1924-1925 —Thirty First-Run Pictures

Report Progressive Increase in Balaban and Katz Earnings

Progressive increase in earnings is reported by the Balaban & Katz Corporation, which operates five of the largest Chicago picture theatres. In fact, the company more than earned its full year's dividends in the first seven months of this year. The net income for the second quarter was $359,832, equivalent to $1.17 a share on the 264,206 shares of common stock of $20 par value. Net for the second quarter of 1923 was $296,507. The net income for the first half of this year was $778,413, equivalent to $2.56 a share on the common stock. After paying dividends totaling $496,105, the sum of $282,308 was added to surplus. Net for the first half of 1923 was $670,144.

The Electric Theatre at Clear Lake has been sold by Sherer and Thompson to J. A. Preston. Mrs. McKee, who has been manager of the house, will go to Chicago to enter into business.

Frank V. Bruner is general manager for "The Thief of Bagdad," which opened last week to S. R. O. at the Woods Theatre, and J. L. McCurdy, formerly manager of the Randolph Theatre here, is handling the publicity.

John G. Burch, manager of the Woods Theatre, is spending his vacation in Wisconsin these days.

The Court Theatre at Pekin, Ill., has been closed by Frank Rosenberg and the equipment will be sold in the near future.

Officials of the Chicago Federation of Musicians have agreed to withdraw their demands for a 10 per cent. wage increase for musicians employed in the outlying picture theatres. The compromise was made when representatives of the fifty movie houses agreed to extend the yearly period of employment from thirty-five to forty-four weeks. The musicians who are employed are receiving about $60 a week.

The American Theatre Company plans to build a movie house at 1420 West Fullerton avenue. Work will start soon. The Star and Arrow theatres are the other houses in this neighborhood.

James Coston, Edward Silverman and Sidney C. Nierman have organized the Buckingham Theatre Company, with a capital of $15,750 and offices in the Buckingham Theatre building on North Clark street.

The Orpheum Theatre at Quincy, Ill., under the management of Hoeffler & McConnell, have opened for the fall season and are running both vaudeville and pictures.

Sidney J. Wolfe, Samuel E. Hirsch and Arthur Wolf have organized the Logan Squire Company to operate amusements, with offices at 2252 Milwaukee avenue. The same people have organized the Portage Park Company to operate amusements in that part of the city and will maintain offices at 4821 Irving Park boulevard for that company.

Sidney C. Nierman, James Coston and Edwin Silverman have organized the Chicago Theatres Corporation with offices in the Conway building at 111 West Washington street, to conduct picture theatres. The new company has a capital of $200,000 and the organizers are all well known to the trade in this city.

The 800-seat movie house that is being built at Geneva, Ill., by the Fargo interests has been leased to the Polkey Brothers of Maywood, Ill., who will operate it as a picture theatre.

Recent additions to the membership of the Illinois Exhibitors Association are Eugene Saunders of the Saunders Theatre, Harvard, Ill.; Frank Reinhardt, Apollo Theatre, Belvidere; Charles Carpentier, Strand, East Moline; Miller and Spencer, Highland Park Theatre, Highland Park; Weeks and Goodnow, Illini Theatre, Sterling; McCullom and Orr, Edna Theatre, Gibson City, and the McCullom management of the Blackstone Theatre at Dwight. Joe Hopp, managing director, is pushing the membership campaign with vigor and expects to have a 100 per cent. body soon.

Harry J. Powers, Jr., formerly manager of several large theatres here, has gone into the radio business on North Michigan avenue.

Louis Rubens, well known exhibitor at Joliet, Ill., and Mrs. Rubens are expected back next month from an extended trip through the far East.

The LaSalle and Majestic theatres at LaSalle, Ill., will reopen next week after an extensive overhauling.

R. L. Leventhal has been made manager of the Temple Theatre at 5241 North Clark street, under the Brunhild Circuit management.

W. A. Clark and Son have purchased the Castle Theatre building at Havana, Ill.

For Release in September—Now Booking



Season 1924-1925—Thirty First-Run Pictures



Scene from Metro-Goldwyn Production "Revelation"

Andrew Hamline of the Illinois Theatre at Macomb, Ill., is building a new movie house in that city. He expects to have it ready for an early spring opening.

Alfred Hamburger, former well known exhibitor here, has opened an office in the North American building where he will be glad to meet his many friends in the trade.

George W. Prassas, realtor and builder, plans to erect a large theatre at Crawford and Lawrence avenue, in the midst of the rapidly growing section on the northwest side of the city. A $1,000,000 building program is projected.

S. E. Pertle is planning a modern movie theatre for Bushnell, Ill.

Joseph Trinz of the Lubliner & Trinz circuit has bought the home of Jacob Franks, father of Bobby Franks of the famous Franks case. The amount reported paid for the home was $60,000.

Sam Katz of Balaban & Katz has returned from a business trip to the East and is very optimistic over the business outlook for the fall. The houses of his circuit have been playing to capacity business for some time past.

Aaron Jones of Jones, Linick & Schaefer will leave next month for an extended tour of Europe. He expects to spend three months abroad.

The Temple Theatre at Hammond has been reopened for the fall season. Pictures will be featured exclusively.

The New York Theatre at Elmhurst, Ill., was opened last week by Lynch and Langdon to capacity business. The house is one of the finest in the western suburbs.

George Moore of the Orpheum Theatre on State street has returned from his West Coast trip, while William Pearl of the Pearl Theatre is back from his eastern motor trip, going as far as Portland, Maine.

Abe Gumbiner is gradually cutting his circuit down. Last week he sold his lease on the Argmore Theatre, located on Argyle avenue.

Oklahoma

Arthur Swanke, for two years advertiser and exploiter for L. B. Clark's four theatres at El Dorado, Ark., now is connected with W. M. Smith's two theatres at Tulsa, Okla. Mr. Swanke took up his new duties on August 15 after a two month's vacation in the north.



Scene from "Bread," a Metro-Goldwyn Picture

Kentucky

The Strand Theatre, which has been down over the summer season, re-opened on August 31, with Pantages vaudeville and the usual picture feature. Roscoe Arbuckle was featured as the principal attraction in the bill, the old fat boy appearing in person. It can't be said that Arbuckle is not still popular with the amusement seekers, considering the reception he received here.

There appears to be nothing that the sneak thieves will pass up in Louisville at the present time. On August 27, a tarpaulin, valued at $35, was lifted at the Gayety Theatre.

The Bloomfield Amusement Co., Bloomfield, Ky., capital $1,000, has been chartered by H. Peet, Jr., E. J. Ockerman, and A. F. Ellington.

Vermont

C. B. Hutchins of Boston has become manager of the Princess Theatre in Brattleboro. He succeeds J. M. Ratte. John Holton is projectionist and Mrs. Lester Warren, pianist.

Rhode Island

Oh boy, what an advertising spread that was for the Emery Brothers' Majestic, Rialto and Emery theatres and the Modern Theatre in Providence to announce the opening of the fall and winter season. A solid page was taken in a Providence Sunday newspaper on August 31. It was made up like a regular news-page. We are positive that it was the work of the publicity director. Gosh, we're mad, for we can't recall his name right this minute. Anyhow he deserves the credit for if so he's gonna get it.

Managing Director Max Nathanson of the Modern in Providence is being complimented on all sides for his presentation of "The Sea Hawk." In addition to a large orchestra there is a prologue with the Schubert Quartette of Boston.

Martin R. Toohey is playing his vaudeville and film bills at the Emery Theatre in Providence for a whole week. Jack Toohey is the assistant manager of the Emery. Loew bills are played.

The Emery interests' managers, Martin R. Toohey, Matt Rielly and William Mahoney, are highly elated over their season's program.

San Francisco Owners Parley with Projectionists on Scale

Owners and managers of San Francisco picture theatres met recently to act upon wage demands of the Motion Picture Operators' Union. Wide differences of opinion exist between the interests involved, but owners and men express the opinion that an amicable agreement will result from the conferences which have been inaugurated. The present situation is a carry-over from a controversy last January, when the Allied Amusement Industriest reached an agreement with most of the theatrical crafts, and at which time it was agreed that the men should submit a new scale in September.

Under the scale proposed a reclassification of the picture theatres was made, with a scale of wages of $1.25 an hour for the smaller houses, $1.50 an hour for the large downtown picture houses and $1.75 an hour for combination picture and vaudeville houses. The present scale runs from $1 to $1.60 an hour. The scale that has been presented for approval would extend the six-hour rule to outlying houses. J. M. Triplett, business agent of the union, declares that the new scale is largely an equalization of wages and working conditions as between the outlying and the downtown theatres.

All difficulties connected with the showing of "Yolanda" have been patched up and this production is being offered at the Warfield Theatre as advertised. Following the announcement that this production would be shown at the Warfield, the management of the Strand Theatre sought an injunction to restrain the showing, claiming the right under contract to all Cosmopolitan first-run releases in San Francisco. Before the time for hearing arguments in the injunction matter the interested parties got together in conference and the difficulty was settled out of court.

All house records for the Imperial Theatre, San Francisco, were broken on Labor Day with "The Sea Wolf." Not a bad day's work for Manager Charles M. Pincus and his pirate crew.

The first anniversary of the reopening of the Republic Theatre, San Francisco, with moving pictures at popular prices, was celebrated on September 1.

The Golden State Theatre Corporation has been incorporated at San Francisco with a capital stock of $1,600,000 to build and operate a chain of picture theatres in California. Robert A. McNeil, president of the new corporation, has been connected with the theatre business for twenty years and already is president of twelve theatre corporations and vice-president and treasurer of seven more, these interlocking concerns owning and operating more than fifty theatres.

John Peters, well known theatre owner of Elmhurst, Cal., returned recently from a trip to the southern part of the state and to the Yosemite Valley.

O. B. Atkison, theatre owner of Livermore, Cal., has installed a Mirror Reflector in his house as a part of extensive improvements.

E. W. Clark has purchased the Strand Theatre at Vacaville, Cal.

Louis Marks of the Rialto Theatre, Sacramento, Cal., is enjoying a vacation trip with his family to the southern part of the state and Mexico.

The Francesca Theatre, San Francisco, has installed a low intensity mirror lamp equipment, the installation having been made by Tex Combs, who recently returned from an eastern trip.

Leslie Hables, who for years has conducted a picture theatre at Kings City, Cal., and who is president of the Chamber of Commerce of that city, returned recently from a two months' trip to Oregon. Contracts have been awarded for the construction of a new house seating 500.

Rochester, N. Y.

"The Covered Wagon" broke all records by thousands of dollars at the Eastman Theatre last week. So big were the crowds that for the first time in its history the house was forced to put on an extra show Saturday morning. The Eastman, large as it is, could not contain the crowds that were eager to see the film. To satisfy these thousands arrangements have been made to present the production at the Piccadilly Theatre for the entire week of September 14.

Attractions on Rochester screens this week included: Eastman, "Secrets;" Regent, "The Side Show of Life;" Piccadilly, "Bread;" Strand, "Forty Horse Hawkins;" Family, "Just Off Broadway;" Fay's, "The Man From Brodneys," and Victoria, "The Courtship of Miles Standish." "The Sea Hawk" will open at the Eastman on September 14.

For Release in September—Now Booking



Season 1924-1925 Thirty First-Run Pictures

F. P. L. Acquires 6 Houses in Montreal from British Firm

Famous Players Canadian Corp., Toronto, has executed a real coup through N. L. Nathanson, its managing director, in the purchase of the chain of six Montreal theatres from the Independent Amusements, Ltd., of Montreal. As a result of this transaction, Famous Players now controls practically the whole cinema situation in Canada's metropolis, as the corporation already has been operating the Capitol, Palace, Loew's, St. Denis and other Montreal amusement centers.

The six Montreal theatres acquired by Mr. Nathanson include the Strand and Regent, both of which are downtown houses which have been successfully operated for years, and four large new suburban theatres, the Belmont, Corona, Plaza and Papineau, all of which have been doing fine business during the past year or two. These theatres have an average seating capacity of 1,500 and are modern in every respect.

The transfer of the half-dozen cinemas to Famous Players marks the passing of an enterprising group of houses from the dwindling list of independent theatres in Canada. Following the absorption of the six houses of Independent Amusements, Ltd., Mr. Nathanson announced that Famous Players now had 70 of the leading theatres in the Dominion.

Mr. Nathanson made a trip to Montreal for the purpose of closing the deal, and while there issued a statement in which he declared that business conditions were very fair in the Dominion, with the exception of the Middle West. Attendance averages in all cities had been satisfactory and the business of the Famous Players Canadian Corporation was generally on a sound basis. He was in a position, he said, to announce that the corporation would meet all charges for the fiscal year closing August 31 and that dividends had been earned for all shareholders.

Walter P. Wilson, former president of the Manitoba Moving Picture Exhibitors Association, Winnipeg, has been installed as manager of the Capitol Theatre, Edmonton, Alberta, where he has been transferred by Famous Players Canadian Corp. Mr. Wilson started his theatre career in Canada as manager of the Starland Theatre, Winnipeg, 15 years ago after leaving England, and eventually became the director of a group of theatres in Manitoba and Saskatchewan. Some time later he was engaged by A. R. McNichol as manager of the Lyceum Theatre, Winnipeg, after which he organized the Garrick Theatre Company at Winnipeg in 1920. A short time ago he disposed of his financial interest in the Garrick Theatre, which is owned and controlled by Winnipeg investors. Mr. Wilson is well known as a member of International Kiwanis.

"Behold This Woman" followed "The Lullaby" into the Tivoli Theatre, a large downtown house of Toronto which was reopened Labor Day by Will J. Stewart on a popular price basis of 25 cents anywhere, any time for adults, the program comprising a feature, two-reel comedy, news weekly and pipe organ.

An interim report for the first eight months of the 1924 calendar year covering the amusement tax returns in the City of Montreal shows that the local theatres have been better patronized this year than for the corresponding period of 1923. From January 1 to September 1 the total revenue through the admission tax in Montreal proper amounted to $409,200, this being an increase of $14,429 as compared with last year, the total for the first eight months of 1923 being $394,771. The Quebec amusement tax is collected on a 10 per cent. basis, which means that the people of Montreal spent over $4,000,000 for amusements at the local theatres in the eight months.

For Paramount Week in Ottawa, Ontario, the Ottawa Journal published a "Paramount Page" in conjunction with which was a guessing competition for which special passes to the Regent Theatre were provided by Manager Leonard Bishop of that theatre.

Bert Brouse is following in the footsteps of his well-known father, the late Harry Brouse, whose sudden death occurred a few weeks ago. Bert has assumed the management of the Imperial Theatre, Ottawa, one of the leading theatres of the Canadian capital, which the late First National franchise holder directed personally for years. Bert carried out special advertising throughout the city, with neat window displays and posters, for the presentation of "Daddies" as the attraction during the first week in September.

Roy McDonald, assistant to J. M. Franklin as manager of B. F. Keith's Theatre, Ottawa, has returned to his duties after a lengthy vacation at Halifax, N. S., his home town. Mr. McDonald was associated with Mr. Franklin when the latter directed the operation of several theatres there before going to Ottawa over a year ago.

"Secrets" has been selected to follow "The Sea Hawk" as the special attraction at the Regent Theatre, Toronto, on a twice-daily basis. "The Sea Hawk" is playing the Regent for four weeks of September at special prices. This theatre is under the direction of Clarence Robson and Jack Arthur of Famous Players Canadian Corp.

For the seventh annual Paramount Week, Charlie Querrie, manager of the Palace Theatre, Toronto, an attractive suburban theatre, carried out a series of daily programs, a different Paramount feature being shown on each of the six days.

Cleveland

Two Cleveland theatre circuits have added a new house each to their chains. The Ohio Amusement Company has opened the Garden Theatre on the west side of Cleveland, while the Washington Circuit opened the Falls Theatre in Cuyahoga Falls, O.

The Ohio Amusement Company operated by Schuman, Fine and Kramer, now have nine theatres in Cleveland. The Garden is situated in a busy neighborhood section of town and should prove a profitable enterprise. It seats close to 1,500, has a fine organ and is tastefully decorated and appointed. Up-to-date equipment and convenient seating surely make it comfortable and attractive. It has a small stage capable of light vaudeville acts if decision to offer this class of entertainment is made by the management.

The Falls Theatre seats over 1,000 on the main floor and has a small balcony with loge seats. There is a stage, and later on vaudeville will be offered, in addition to pictures, for the last three days of each week. The lighting is a feature. There is an organ and excellent booth equipment. The Falls is managed by Fred Clary and the Washington Circuit is headed by M. Horwitz.

A new theatre is planned for Mansfield, Ohio. The local lodge, Knights of Pythias, is sponsoring the movement.

The Stillman Theatre, Cleveland, is playing a return engagement of "The Covered Wagon" and it is attracting big crowds. "Abraham Lincoln" is booked to follow.

"The Ten Commandments" will open in Cleveland on September 14. The engagement will be in the Ohio Theatre and this will be the first picture the Ohio has ever played. The Ohio is a legitimate theatre and has been opened three years.

Joe Maxwell, for years a legitimate theatre manager, has jumped off the deck of the good ship Shubert and plunged into the picture game. On August 25 he became manager of Loew's State Theatre, Cleveland.

Nebraska

A reward of $1,000 has been offered for the capture or information leading to the capture of the parties who dynamited the Boulevard Theatre in Omaha early Sunday morning, August 31. The dynamiting was reported in previous Omaha correspondence.

The newly built Grand Theatre at Muscatine, Iowa, had its formal opening on August 30. William Holliday is manager.

The Motion Picture Theatre Owners Association of Nebraska and Western Iowa will hold its annual convention at Omaha on October 7 and 8.

Among the out-of-town theatre owners who visited Omaha recently were H. A. Larson, Majestic Theatre, Oakland, Neb.; Mr. Means, Cozy Theatre, Sidney, Iowa; R. W. Small, Markle Theatre, Wymore, Neb.; L. F. Cowger, Sun Theatre, Coin, Iowa; Gus Schwenn, Rex Theatre, Minden, Iowa.

For Release in September—Now Booking



Season 1924-1925—Thirty First-Run Pictures

No "Spooning" in Albany's Strand; Ushers Shun Gum

Realizing that the conduct of ushers often goes far toward the ultimate success of a theatre, Herman Vineberg, manager of the Mark Strand Theatre in Albany, last week devised and posted a set of rules which will govern the ushers of the theatre from now on. In the first place, Mr. Vineberg has ruled against his ushers either doing their manicuring while on duty or chewing gum. He has instructed his ushers not to lean against their stations nor to indulge in giggling or similar actions while on duty. Among the other rules which the ushers are to observe is one to prevent "necking" or "spooning" on the part of youthful patrons. Mr. Vineberg told his ushers that in carrying out this rule they should handle the situation diplomatically, but in case the parties persisted, that he should be called.

The ushers also are instruced to prevent patrons from loud talking and to report anyone seen changing his seat more than twice during the show. Furthermore, the ushers are to see that there is absolutely no smoking in the ladies' room. Above all, the ushers are to be neat and courteous at all times, for, as Mr. Vineberg says, the public is more rebellious against discourtesy and listlessness on the part of theatre attendants than in connection with the program itself. Violation of any of the rules means from one to three days' suspension.

The warring factions in Poughkeepsie are still at it, without any signs of a let up. The Bard-Avon is now giving seven acts of vaudeville, a news reel and a comedy in its fight for patronage.

Mike Friedman, who resigned as manager of the Albany Theatre in Schenectady about a month or so ago, and went to the West Coast, is back in the Electric City, and according to all reports may again be associated with William Shirley in the management of the three houses owned and operated by Farash Theatres, Inc.

"America" did so well at the Leland in Albany last week that Oscar Perrin decided to hold the picture over for another week. The only other picture held over at the theatre thus far this year was "Three Weeks," although "America" is the fifth one to be held over at the Leland for a longer time than scheduled since Mr. Perrin began to handle the house.

A big electric sign made its appearance in front of the new Papayanakos house in Potsdam during the past week. Harry Papayanakos will manage the house, which will be known as the Rialto.

In the village of Geneseo petitions are now being circulated among the residents in the hopes of showing sufficient sentiment to bring about Sunday movies. There is absolutely no attraction of any kind on Sundays for the young people of the village, and many of the residents feel that Sunday movies would prove a positive benefit to the community.

Mrs. Dennis Regan, who runs the Star in Greenwich and who has shown herself a most capable business woman, finding business on the pick up is running the house each night but Monday.

John Meyers of the Star in Schenectady has taken over the Grand in Scotia and has been as busy as the proverbial bee in renovating the house and in getting it in shape for the fall and winter.

When it comes to lobby displays and clever advertising methods, few exhibitors in New York State, outside of the larger cities perhaps, have anything on William Smalley of Cooperstown, owner of a dozen or more theatres in central and southern New York. While playing "America" last week, his theatre in Cobleskill fairly bristled with advertising matter that attracted the attention of every motorist who passed through the village, as well as residents of the section thousands of whom attended the show.

With some brand new crystal chandeliers in the lobby and other improvements, the Strand in Ogdensburg, owned by Robert Landry, is due to open on October 1.

"Vic" Warren, who doesn't have to depend on his Strand Theatre in Massena for his living, and who is said to own about one-third of the village, is doing a good deal of horseback riding these days. In fact he has three horses, one of which he rides, another for his wife and one for his daughter. And so if you want to get into an interesting conversation with Mr. Warren, just mention horseback riding.

The American Legion post in Wayland certainly deserves much in the way of complimentary expression. Through the sale of stock, the Post has erected a beautiful building which provides quarters for a picture theatre itself, rooms for meeting purposes, the village library and a restroom.

It has been decided to do away permanently with the orchestra at the Lincoln Theatre in Troy. An organ will furnish the music as it has during the summer.

When it comes to a name for a theatre, there is one in Broadalbin which takes first prize. It is the "Kun-ja-Muck." The house is run by Clarence Goodnote, who also has a silk stocking factory in the same village.

Thomas E. Shean, a well known lawyer in Massena, who is erecting a house to be known as the Rialto in the Pine Grove section of the village, expects to open within the next few weeks. The seats will be in place within two weeks.

Sol Manheimer of Watertown has booked all of the First National pictures for second runs at the Palace in the northern city.

The damage from the fire of several weeks ago having been repaired, the Strand in Schenectady reopened during the past week. "The Covered Wagon" was shown to large crowds. Up to the present time no one has been named to manage the theatre, the former manager, A. deWolf Vellier, having resigned in July to accept a position with the Schine brothers in Gloversville.

The Ilion Theatre Company, consisting of William Erk and his son, has sold its theatre holdings including the Ilion Opera House block and their interest in the Temple Theatre to Benjamin Young and Frank C. Whitney. The new owners will take possession on October 6. Messrs. Young and Whitney have been negotiating for the property for some little time and plan to erect a large business block and theatre. Mr. Young was the former owner of the Ilion theatres, which he sold two years ago to Mr. Erk and his son.

A three weeks' delay on the delivery of steel for Bill Benton's new theatre in Plattsburg will tie up operations so that the house will not open much before Thanksgiving Day.

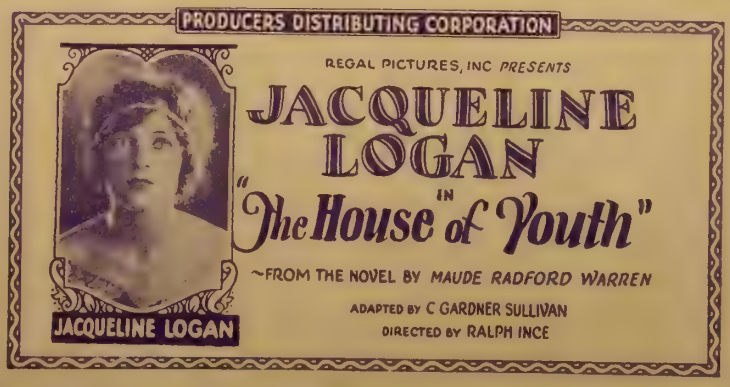
The Griswold in Troy put on an innovation between September 4 and 10 when everyone in the city was invited to appear on the stage and before the camera. William V. Hart and a cameraman were present and the house was jammed to its capacity every night. Persons were allowed to impersonate any character before the camera, or to present some original stunt of their own. All pictures taken during the screen tests are to be shown at the Griswold during the following week. In connection with the tests, the regular double feature program was given. On one evening a newsboys' song contest was held that brought down the house.

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Season 1924-1925—Thirty First-Run Pictures

Shea's New Buffalo House to Accommodate Nearly 5,000 Fans

The new theatre which M. Shea is to erect in Main street, north of the Main Central market, is going to be patterned somewhat after the big Chicago theatres. There will be an immense columned entrance rising several stories. The house is to be about twice the size of Shea's Hippodrome, the capacity reaching close to 5,000. Nothing but the very biggest pictures will be shown and it is reported that the organ will be one of the largest in existence. Work is to begin at once. Mr. Shea says he hopes to open the house in October or November of 1925. An orchestra of some 50 or 60 men will be a big feature and the latest in heating and ventilating systems will be installed. The interior decorations will be the last word in lavishness. When the new house opens the policy of the Hippodrome will be made two changes a week instead of one as at present and popular prices will prevail. The Shea Court street house is to continue with its present vaudeville policy, says Mr. Shea.

The transfer of the Olympic Theatre property was made this week by Michael Cohen and his associates to the Bnffalo Trust Company. The site gives the banking concern the entire corner from Washington to Main street along Lafayette square. It is understood that the property involved over $250,000. The bank has no building plans at present. Universal is operating the house and has a two-year lease on it. E. O. Weinberg, formerly at the Strand, is managing the theatre.

Exhibitor-printer. That's the role Eugene A. Pfeil is assuming. The manager of the Circle Theatre has joined forces with his dad, who has a large plant in Eggertsville, N. Y. By the way, we went by the Circle the other day. The signs in front said "20 degrees cooler inside." It was about zero outside. Winter is here. At lenst in Buffalo. Change those signs, Gene!

Howard J. Smith, manager of the Palace, was toastmaster and Bennie Wallerstein arranged for the dinner held in honor of Harry Dixon, the new F. B. O. manager, in the Iroquois room of the Hotel Statler the other night. A number of exhibitors and film men were present. Gene Pfeil spoke.

Harris and Fitzer, well-known Syracuse exhibitors, came to town last week end to book some of the new fall productions. Mr. Fitzer denied that negotiations were under way for the purchase of the Empire Theatre building in Syracuse by the Frank Wilcox Company, now ending its summer stock season at the Welting.

"The Covered Wagon" came close to breaking all records at Shea's Hippodrome last week when it was shown at popular prices and after an extended run at the Majestic last winter. Business was S. R. O. afternoon and evening and if it had been possible to change bookings it would have been held another week. However, Norma Talmadge in "Secrets" was considered an equally big attraction, so the engagement ended Saturday night. Manager Vincent R. McFaul gave the production an excellent presentation.

Marvin Atlas, manager of the Lumberg Theatre in Niagara Falls, took a whole page ad in the Gazette to announce his acquisition of the "Famous 40" for exclusive presentation at his house this season. In return he got a two-column reader. Mr. Atlas has just installed a new ventilating system in the Lumberg.

Harry Minuse, manager of the Elk Theatre, has returned from his vacation in the Adirondacks. Harry drove the l'il old bus up to the mountains and back and had a wonderful time. Got a swell coat o' tan.

The musicians' wage proposition has been settled in Buffalo. The men get a $6 a week raise in the downtown houses and a small increase in the community houses. Orchestras are installed in the Victoria, Regent, Elmwood and North Park. Manager Louis Eisenberg is including saxaphones and banjoes in the instrumentation at the Elmwood. Louis says it puts pep into the program.

Allen Hays, son of Walter Hays, vice-president of the Mark-Strand interests, was in charge of the Victoria Theatre during the absence of Arthur L. Skinner, manager, on a fishing trip up the Canadian shore.

Jake Rappaport is painting the Lovejoy Theatre, a popular east side neighborhood house. So are many other east side exhibitors. All looking bright and prosperous for the new season. Good idea, eh what?

Eddie McBride is back on the job as assistant manager at the Teck Theatre after a vacation in Asbury Park, Atlantic City and New York. It's a hard life these theatre fellahs have.

Jim Cardino, manager of the Varsity Theatre, is getting fatter every day. Business must be picking up in the Bailey avenue section. Jim is giving the folks a great show these days and inasmuch as the Varsity is five or six miles from downtown, most folks wait until Jim brings the big ones to his house. And Jim usually brings 'em.

Sid Allen, the debonair Medina, N. Y., exhibitor, came to town the other day. He went in the Fox office and sat on the glass top of Manager G. K. Rudulph's desk. The desk held but the glass didn't. Now Sid sits in chairs.



GERTRUDE OLMSTEAD

Who plays one of the leading roles in Emory Johnson's latest picture for F. B. O.'s "Life's Greatest Game"

Cincinnati

Reports from various managers in this region indicate that the new season shows a substantial increase in business over the corresponding period of last year. At the Grand Opera House, where a short season of pictures has been inaugurated prior to the opening of the legitimate season, "The Thief of Bagdad," which is being roadshowed, is starting on its second week with attendance steadily increasing. It is predicted that this picture will break the attendance record at this house, held by "The Covered Wagon." "The Ten Commandments" will follow the Fairbanks showing. The Lyric is likewise smashing records with "The Covered Wagon" at popular prices, the picture now being in its second week at this house. Incidentally, the Lyric will show only the big ones this season, having installed a good-sized orchestra for this purpose.

Manager I. Libson of the Strand Theatre is holding over "Monsieur Beaucaire" for a second week.

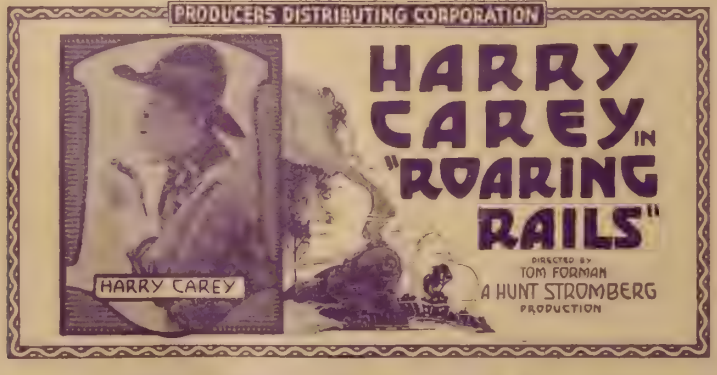
At the recent meeting of the M. P. T. O. of Ohio, held at Columbus recently to discuss the Sunday closing question, at which meeting M. J. O'Toole, president of the M. P. T. O. A., was present, Martin G. Smith of Toledo and John A. Schwaim of Hamilton were named on the committee to investigate the Sunday situation.

Warrants have been served on S. E. Lind of the Imperial Theatre, H. S. Winn of the Grand Theatre, Caldwell Brown of the Liberty Theatre, and Charles Bott of the Zane Theatre, all Zanesville, Ohio, exhibitors, charged with alleged violation of the Sunday closing law. A jury trial has been demanded.

Word comes from Canton, Ohio, of the serious illness of Ed Bokius, who owns and manages the Valentine Theatre.

A new theatre, to be known as the Hollywood, is being erected at College Hill, a suburb of Cincinnati, by the Hollywood Theatre Co., of which Thos. Corcoran, a Cincinnati manufacturer, is at the head. A new house also is being built at Latonia, Ky., likewise a Cincinnati suburb, while at Lockland, Ohio, a few minutes ride from Cincinnati, a new house is being put up by A. Fine.

For Release in October—Now Booking



Season 1924-1925—Thirty First-Run Pictures

Illinois Meets Soon

The Board of Directors of the Illinois M. P. T. O. will hold its September meeting at the Hotel Kaskaskia in La-Salle on Friday, September 12, at 1:30 p. m. President Charles Nathan of Peoria will preside. Managing Director Joseph Hopp will submit a report of activities during August. A sectional state meeting of exhibitors will be held at the same time and place, and every theatre owner and manager is invited to attend it. Matters pertaining to defense and co-operation will be acted on. The elimination of street carnivals will receive special attention.

Moving Picture World urges all Northern Illinois exhibitors to attend the LaSalle meeting. The work of rebuilding the state body is meeting with success and should receive the wholehearted support of every theatre owner. Managing Director Hopp will continue to visit exhibitors throughout the state and urge their membership in the organization.

Connecticut

Manager Allan C. Morrison reopened the Majestic Theatre in Hartford on September 4 with "The Arab." Henri Tuessenbroek again is leader of the orchestra. The Majestic was closed for five weeks for a number of improvements. These will be recorded in detail in the technical department of Moving Picture World.

Joseph Dolgin and A. M. Schuman celebrated the first anniversary of their Lyric Theatre in Hartford from September 7 to 14. The entire business section in which the Lyric is located joined in the celebration, the street and stores in the neighborhood being decorated with flags. The theatre was reopened September 1, 1923. Jack Sanson is manager. A new stage setting was revealed during anniversary week. Special musical programs were given by the Lyric orchestra under the direction of F. A. Wilbur. Part of the receipts of the week will be given by the management to the West Side Welfare Committee for the poor and needy families of that part of the city. The following comprised the features for the week: "Not One to Spare," "Hold Your Breath," "Marriage Vow," "Mademoiselle Midnight."

Manager James Clancy of Poli's Capitol Theatre in Hartford does not believe in hiding his excellent orchestra. In fact, he's always doing something to bring them into prominence. With an augmented band of players, Leader Bill Jones will present special programs every Sunday evening during the fall and winter season.

Projectionists and stage employes of Hartford have asked for an increase in wages. It was expected that a compromise would be affected and no strike was anticipated.

The first anniversary of the Capitol Theatre in New Britain, under the management of Contaros Brothers and Perakos, was observed the week of September 1.

Manager Barhydt of Poli's Palace Theatre in Meriden is offering a free honeymoon trip to the couple that will consent to being married on the stage of the Palace in conjunction with the opening of the fall and winter fashion show, which is to be an early feature. The honeymoon to New York will be at the expense of Mr. Poli.

Two Theatre Openings Mark Eventful Week for Seattle

Two big theatre openings made the last week a busy one. The magnificent new Everett, costing over $250,000, opened on August 29 to capacity audiences. The house is the last word in modern theatre construction, and is not equaled anywhere on the Pacific Northwest for beauty and comfort. Pilz & Swanson are owners. D. G. Inverarity, well known theatrical manager and showman, is house manager. Of particular interest was the fact that the opening shows were accomplished absolutely without a hitch of any kind, as though the house had been running for weeks.

H. W. Poole of Klamath Falls, Ore., drove to Seattle last week, bringing a party consisting of his daughter and several of her friends. The Liberty is Mr. Poole's house.

The Moore Amusement Company's new Liberty Theatre in Olympia, Wash., was opened on the following night, giving the Seattle bunch just a few hours' rest between openings. The Row always turns out en masse for these occasions, but two in succession keeps them on the jump. Governor Hart made a speech of welcome at the Olympia opening, and after the show dancing was enjoyed on the stage by out of town guests. The Liberty will house Ackerman and Harris vaudeville and feature pictures. It is under the direction of Jensen & Von Herberg. H. T. Moore is manager of the Moore Amusement Co.

E. A. Babcock of Ashland, Ore., writes that he is about to open a new 400 seat house there.

Mack J. Davis of the Mack Theatre, Port Angeles, Wash., left on September for a brief vacation. Mrs. Davis is with him. They plan to drive to Portland, The Dalles, Astoria and Seaside, and possibly will return via Seattle.

The Portola, West Seattle's leading picture house, which is under the direction of Edwards & Herpick of the Winter Garden, has just announced its grand premiere of the giant new pipe organ. Miss Adeline Kirkman of Spokane, widely known throughout the state, is organist. Six inch advertising space and a story with photo on Miss Kirkman, were carried just in advance of the opening. Wm. Hartford is house manager.

John Danz and family motored to Lake Crescent over Labor Day, stopping at Rosemary Inn.

A current report states that John Danz has bought stock in the Oak Theatre at First and Madison. H. A. Beal was owner. The house will continue showing vaudeville, girl revues and pictures.

Joseph St. Peter, owner of Everett's Rose Theatre, is a Republican candidate for state senator. Joe is past president of the State Elks Association, and if weight will carry the election, he has it won hands down, both in popularity and size!

Hugh McCredie of Portland is planning the erection of a theatre and store building at 110 North Cherry street. Edward Miller, architect, has plans for a concrete structure 75 x 100 feet, two stories high. It will be of Italian design, tile and stucco exterior, steam heat, ventilated by the Zento system, and will cost $65 000. The house will seat 750. In addition to the theatre, provision is made for three stores, five offices and one apartment.

W. W. Wisner's Temple Theatre, Butte, Mont., will open Sept. 8.

The Marlow and Antlers theatres, Helena, Mont., have consolidated. The Antlers was independently owned by W. B. Hartwig, while the Marlow was owned by the Ansonia Amusement Co., which also owns the Ansonia in Butte.

Texas

The Majestic Theatre at Fort Worth, Texas, heretofore exclusively vaudeville, has added feature pictures.

Petition for appointment of a receiver for the Queen Theatre at Fort Worth has been filed by Frank Anderson, who alleges that the theatre has not been kept in repair, the chairs are broken and the roof leaks.

The Peoples Theatre at Beaumont, Texas, will install a Gold Fibre screen.

The Majestic at Nederland, Texas, has been opened by George Crane.

The Dixie at Waxahachie, Texas, has been closed for repairs but will be reopened soon.

W. B. Murray will open a new movie theatre at Jasper, Ark., in the near future.

Elmer Harkey will open a picture show and skating rink at Malvern, Ark., in the near future. The building will be 50x150.

The Lyric at Harrison, Ark., will install two new projection machines.

For the first time Guion, Ark., has a picture theatre. It's operated by Hill Sheffield, who also operates the Airdome.

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STRAIGHT from the SHOULDER REPORTS

A DEPARTMENT FOR THE INFORMATION OF EXHIBITORS

EDITED BY A. VAN BUREN POWELL

These dependable tips come from exhibitors who tell the truth about pictures to help you book your program intelligently. "It is my utmost desire to serve my fellow man," is their motto.

Use the tips; follow the advice of exhibitors who agree with your experience on pictures you both have run.

Send tips to help others. This is your department, run for you and maintained by your good-will.

Associated Exhibitors

DESTROYING ANGEL. Star cast. Somehow this one caught the people's fancy and the comments were very favorable. A fair program show. City of 100,000. Admission 10-20. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

LONE WOLF. (6 reels). Star, Dorothy Dalton. Good average melodrama. Went over fairly well but broke no records for receipts. Just an average attraction. Tone, okay. Sunday, yes. Average audience appeal. Better class city of 14,000. Admission 10-35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

NEVER SAY DIE. (6 rels). Star, Douglas MacLean. A riot of funny romance, of howling action, of furious adventure. A picture well worth seeing. William Noble, Empress Theatre, Oklahoma City, Oklahoma.

THREE MILES OUT. (5,700 feet). Star, Madge Kennedy. Light and none too effective comedy. Did not please more than fifty per cent. Tone, okay. Sunday, yes. Not much audience appeal. Better class city of 14,000. Admission 10-35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

YANKEE CONSUL. (6,148 feet). Star, Douglas MacLean. An amusing comedy drama. Nothing to rave over, but should please 90 per cent. Exploitation is unlimited. Tone okay. Sunday, yes. Draw mixed class, city of 500,000. Admission 10-20. William Meeks, Stillman's Murray Theatre (740 seats), Milwaukee, Wisconsin.

F. B. O.

ALIMONY. (7 reels). Star cast. A better than average society drama that seemed to please the majority. Tone, okay. Sunday, yes. Very good audience appeal. Farmers and laborers city of 14,000. Admission 10-25. E. W. Collins, Liberty Theatre (500 seats), Jonesboro, Arkansas.

DESERT SHEIK. Star, Wanda Hawley. Have played all the so-called sheik pictures, been sheiked pretty hard. Without a doubt this one is the best of them all. Educational, beautiful scenes, pleasing story, it will please. Advertising catchy and gets them in. Well pleased. Tone, good. Sunday, yes. Extra good audience appeal. Society class city of 10,000. Admission 10-20. Ned Pedigo, Pollard Theatre (800 seats), Guthrie, Oklahoma.

FAST COMPANY. Star, Richard Talmadge. Not up to Richard's high standard. Story was very weak, almost too weak to stand. Needs a better director and for the love of Mike don't let him whip a whole regiment of men; five or six at a time is enough. People will begin to doubt his ability to really do all this. Tone, fair. Sunday, no. Audience appeal, a little. Society class city of 10,000. Admission 10-20. Ned Pedigo, Pollard Theatre (800 seats), Guthrie, Oklahoma.

FIGHTING SAP. Star cast. The last one of Fred's first series and it gives the same one hundred per cent. satisfaction as the previous five. Frank Atkins, Jr., Lyric Theatre, Marysville, California.

GALLOPING GALLAGHER. (4,700 feet). Star, Fred Thomson. As usual, Fred Thomson and his priceless horse give us another excellent western offering. Some horse, that Silver King. His tricks are so far ahead of other screen horses there is no comparison. Have run practically all of the first series of Thomson's and there is not a lemon in the bunch. Have booked the second series of eight. Tone, okay. Sunday, okay. Audience appeal, great for western fans. Rural class town of 850. Admission 10-25. J. D. Warnock, Luna Theatre (350 seats), Battle Creek, Iowa.

HIS FORGOTTEN WIFE. (6,500 feet). Star, Madge Bellamy. This is a dandy good picture. Catchy title that seems to keep them guessing; at any rate it drew a good crowd and to say that the picture pleased would be putting it quite mildly. Many good comments heard and they fairly raved over the little black-eyed star, Madge Bellamy. Personally, I think she is great. Tone, okay. Sunday, okay. Audience appeal, one hundred per cent. Rural class town of 850. Admission 10-25. J. D. Warnock, Luna Theatre (350 seats), Battle Creek, Iowa.

KICKBACK. (5 reels). Star cast. A very good program picture. Tone, good. Sunday, yes. Good audience appeal. Town and country class town of 900. Admission 10-30. Charles L. Nott, Opera House (400 seats), Sutherland, Iowa.

MAIL MAN. (7,160 feet). Stars, Lewis-Landis. This is a good melodrama. Our patrons liked it very much. Fine tone; suitable for Sunday and holidays. P. A. Preddy, Elaine Theatre, Sinton, Texas.

MICKEY. Star, Mabel Normand. Good print, good picture and will please anybody that hasn't seen it and some will see it over. F. B. O. is out to get pictures that will suit the masses and it looks like they are going to have a great program for 1924-25. The company that figures the day of the program picture is done is simply off on the wrong foot, but few pictures are specials, they are nearly all only programs. Special, etc., is only tacked on to demand more money. F. B. O. understands the requirements of you intermediate fellows and will give you a white man's chance. I predict for them the biggest volume of business of any producer or distributor we have. The heads of this concern keep them coming, and when we little fellows all join your ranks we will help you over the hard spots. You need us and we need you. Tone, good. Sunday, yes. Good audience appeal. General class town of 3,600. Admission 10-20. William A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

First National

ANNA CHRISTIE. (7,631 feet). Star, Blanche Sweet. One of the best of the season. Something different from the ordinary run of stories. I received many good comments on this one. Boost it, boys, she'll stand it. Tone, okay. Sundays, yes. Large audience appeal. Mixed class town of 3,500. Admission 20-25. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

ASHES OF VENGEANCE. (10 reels). Star, Norma Talmadge. Costume picture but pleased them anyway, but I can't get by with very much costume hokum, while this was very good and bought right. Tone, good. Sunday, yes. Good audience appeal. Mixed class town of 2,714. L. S. Goolsby, Rex Theatre (460 seats), Brinkley, Arkansas.

BAD MAN. (6,404 feet). Star, Holbrook Blinn. The work of Holbrook Blinn very good. The gentleman knows his tamales. Very Pancho Villa as it was and to anyone that ever lived on the border it will be an artistic piece of acting. Tone, not the best, but there is a moral if they would but see it. Sunday, no. Attendance, okay. Mixed class city of 100,000. Admission ten cents. Art Phillips, Cozy Theatre (388 seats), Tulsa, Oklahoma.

BELL BOY 13. (3,940 feet). Star, Douglas MacLean. This star fails to draw. Very poor attendance on all his productions. Picture only fair. Tone, good. Sunday, yes. Patrons do not care for this star. Farmers, merchants town of 1,650. Mrs. J. B. Traveile, Elite Theatre, Placerville, California.

BLACK OXEN. (7,837 feet). Star, Corinne Griffith. I consider this one good, and should do good business anywhere, but don't let them hold you up on the price. I paid too much for it. Tone, good. Sunday, yes.

For Release in October—Now Booking

PRODUCERS DISTRIBUTING CORPORATION

Helene Chadwick

IN

"TROUPING WITH ELLEN"

from the story by EARL DERR BIGGERS Directed by T HAYES HUNTER

SCREEN DRAMATIZATION BY GERALD C DUFFY

Produced by EASTERN PRODUCTIONS INC



Season 1924-1925—Thirty First-Run Pictures

Audience appeal, better class. Mixed class town of 2,714. L. S. Goolsby, Rex Theatre (460 seats), Brinkley, Arkansas.

BLACK OXEN. (7,837 feet). Star, Corinne Griffith. Fine picture, with some exceptionally fine acting on part of Miss Griffith, but some complained because of ending. Better class will enjoy picture of this kind anywhere, but the rougher element will walk out on it. Tone good. Sunday, yes. Strong audience appeal. General class, town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

BOND BOY. (6,902 feet). Star, Dick Barthelmess. An excellent picture but not as good as "Tolable David" although the press sheet harped on the fact that this one put "Tolable David" in the shade. Patrons who saw this were well pleased and a good many nice comments were heard. This is the type of photoplay that is suited to Barthelmess. An old one but well worth playing if you can get a good print. Mine fine. Tone, fair. Sunday, yes. Strong audience appeal. Mixed class town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

DADDY. (5,738 feet). Star, Jackie Coogan. Jackie Coogan in "Daddy" pleases them all just as usual. My patrons always come out to a Coogan picture and seem pleased. Tone, good. Sunday, yes. Good audience appeal. Town and country class town of 900. Admission 10-30. Charles L. Nott, Opera House (400 seats), Sutherland, Iowa.

DULCY. (6,859 feet). Star, Constance Talmadge. Opinions on this one sharply divided. Some said it was an excellent picture and others that it was the silliest piece of junk she'd ever appeared in. Attendance was fair. City of 100,000. Admission 10-20. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

ENCHANTED COTTAGE. (7,120 feet). Star, Richard Barthelmess. Did not go over at all. Personally thought it was fair, but had more kicks on this than any picture for a long while. Barthelmess has lost out down here. Tone, fair. Sunday, yes. No audience appeal. Best class in the world, veterans of the World War. Admssion 10-50. Adolph Schutz, Fort Bayard Theatre (300 seats), Fort Bayard, New Mexico.

ETERNAL CITY. (7,800 feet). Star, Barbara LaMarr. Long and drags; no action, very poor direction, poor acting. Miss LaMarr does not do any acting in this, only poses. "International News" the best thing on this program. Tone, fair. Sunday, yes. Audience appeal, none. Best class in the world, veterans of the World War. Admission 10-50. Adolph Schutz, Fort Bayard Theatre (300 seats), Fort Bayard, New Mexico.

FLAMING YOUTH. (8,474 feet). Star, Colleen Moore. Does not follow the book and a lot left out, whether for fear of censor or cut out, unable to tell. Nothing big at all. Tone, fair. Sunday, no. Fair attendance. Student and educated class town of 1,700. Admission 15-25. K. F. Van Norman, Star Theatre (350 seats), Mansfield, Pennsylvania.

FLAMING YOUTH. (8,474 feet). Star, Colleen Moore. Nine reels long and every inch was filled with interest. One of the best pictures we have played in a "coon's age." Did exactly what all the boys said it would do. Didn't disappoint a single patron. Here's a hundred per cent. picture. Boys, play this with a good two-reel comedy and give them an eleven-reel show that will seem too short. Plenty of action and Colleen's interpretation of the modern flapper wonderful. Mixed class town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

FLIRTING WITH LOVE. (6,926 feet). Star, Colleen Moore. A real picture, full of interest from start to finish, but beware. If you flirt take care. It's fascinating but perilous, for leap year is still here, and the hectic young vamp will get you if you don't watch out. William Noble, Empress Theatre, Oklahoma City, Oklahoma.

FLOWING GOLD. (8,005 feet). Star, Anna Q. Nilsson. A picture full of pep and a picture that pleased them here, and that's praise enough. Everything in advertising gave good attendance of health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

Between Ourselves

A get-together place where we can talk things over

Send every tip you can!

Let's make the dependable tip department bigger than ever.

Shoot in the dope on the features, but don't forget the short subjects.

Thousands of exhibitors are reading and profiting by what you write.

Report what the audience said about the program. Give the other fellow every bit of help you can.

If you have been reporting—keep it up!

If you haven't yet sent tips—

START SENDING TIPS NOW!

VAN.

FOR SALE. (7,840 feet). Star cast. A much overworked plot, but as just an ordinary program at regular prices will get by. Tone okay. Sunday, yes. Fair attendance. Farmers, town of 2,500. Admission 10-20, 10-25. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

GALLOPING FISH. (6 reels). Star cast. A good comedy drama. The laughs come all through but the last two reels are a scream. There are some wonderful comedy flood scenes. The paper and advertising possibilities are great. However, this picture is not as good as "The Hottentot" or "Her Temporary Husband." Tone, fair. Sunday, yes. Good audience appeal. All classes in town of 3,000. Admission 10-30. National Theatre (450 seats), Graham, Taxes.

GALLOPING FISH. (6 reels). Star, Sidney Chaplin. Good comedy that kept them laughing. Acting of Mr. Chaplin, Sterling and Miss Fazenda away above the ordinary while the trained seal stole the honors. The best picture for me so far this month. Tone, good. Sunday, yes. Audience appeal, good. Best class in the world, veterans of the World War. Admission 10-50. Adolph Schutz, Fort Bayard Theatre (300 seats), Fort Bayard, New Mexico.

GOLD FISH. (7,145 feet). Star, Constance Talmadge. Not much; too many close-ups of Constance. Has fair comedy. Constance had better wake up if she wants to be popular with my fans. Tone, good. Sunday, yes. Fair audience appeal. Best class in the world, veterans of the World War. Admission 10-50. Adolph Schutz, Fort Bayard Theatre (300 seats), Fort Bayard, New Mexico.

ISLE OF LOST SHIPS. (7,425 feet). Star, Milton Sills. A far-fetched story that was well carried out. Unusual and well acted. Good audience getter and will please. Cubans and Americans. Admission 10-30, 20-40. Ernest D. Gruppe, Fausto Theatre, Santa Fe, Isle of Pines, West Indies.

MAN OF ACTION. (5 reels). Star, Douglas MacLean. A fair picture; above ordinary program. Paid for two days and used but one day. No more of this for us. Tone, good. Sunday, yes. Audience appeal, not liked. Farmers and merchants town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

MARRIAGE CHEAT. (6,622 feet). Star cast. This picture could have been exceptionally good. But there are lots of scenes in it that are positively nasty. A few more like this and I will be forced out of business or run out of town. It is the class of pictures that makes even conservative people ask for censorship. Screen it privately before you run it. Cut out the rotten stuff in it and it may go over nicely. Tone, offensively vulgar in spots. Not suitable for Sunday. All classes in town of 3,000. Admission 10-30. National Theatre (450 seats), Graham, Texas.

PAINTED PEOPLE. (5,700 feet). Star, Colleen Moore. Pleased better than "Flaming Youth." A good plot and a fine story. Acting great. Tone, good. Sunday, yes. Fair audience appeal. All classes town of 1,200. Admission 10-30. F. E. Wheeler, Strand Theatre, Scotland, South Dakota.

PAINTED PEOPLE. (5,700 feet). Star, Colleen Moore. Don't want any better than this one. Nine-tenths of First National pictures are winners and they don't take your theatre for their pictures either. Tone, good. Sunday, yes. Very fine audience appeal. Resort class town of 2,240. Admission 15-25. S. L. Taylor, Kozy Theatre (250 seats), Pass Christian, Mississippi.

PERFECT FLAPPER. (7,000 feet). Star, Colleen Moore. A picture that ought to be viewed by all "cake eaters" and "flappers," also their pas and mas. Lots of comedy and a big lesson administered in a delightful manner. Tone, excellent. Sunday, yes. Audience appeal, ninety-five per cent. Neighborhood class city of 80,000. Admission 10-15. M. F. Meade, Olive Theatre (450 seats), St. Joseph, Missouri.

SCARLET LILY. (6 reels). Star, Katherine MacDonald. Another program picture without any special merit. Pleased moderately. City of 100,000. Admission 10-20. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

SCARS OF JEALOUSY. (6,246 feet). Star cast. Another picture, one day was enough for it in a small town like this. I paid for

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two days and played it one. Picture worth seeing but no more of two day bookings here except in real de luxe pictures; having a lot of empty seats doesn't pay. Tone, good. Sunday, yes. Audience seemed satisfied. Farmers, merchants, town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

SEVENTH DAY. (5,335 feet). Star, Richard Barthelmess. Keep this out of your house. Just traded pictures with them on account of not being able to get a print on "Silent Call." Too old, nothing to it. Will spoil Barthelmess where he goes good. Tone, okay. Sunday, yes. Audience appeal, no good. Country and town class town of 1,200. Admission 10-25. C. R. Seff, New Radio Theatre (250 seats), Correctionville, Iowa.

Fox

BOSS OF CAMP FOUR. (4,230 feet). Star, Buck Jones. Very fair program offering. Tone, okay. Sunday, yes. Fair audience appeal. Oil and farm class town of 508. Admission 10-25. J. A. Herring, Playhouse Theatre (249 seats), Strong, Arkansas.

CAMEO KIRBY. (6,921 feet). Star, John Gilbert. A very good screen version of the play. Faithfully adapted and generally pleasing. Has little draught at the box office. Tone, okay. Sunday, yes. Good audience appeal. Farmers, laborers city of 14,000. Admission 10-25. E. W. Collins, Liberty Theatre (500 seats), Jonesboro, Arkansas.

CATCH MY SMOKE. (4,070 feet). Star, Tom Mix. My people think it a serial, about half cut out. Think it would have been good if it had all been there. Tone, okay. Sunday, yes. Oil and farm class town of 508. Admission 10-25. J. A. Herring, Playhouse Theatre (249 seats), Strong, Arkansas.

CIRCUS COWBOY. (6,400 feet). Star, Buck Jones. Fair program picture that pleased eighty per cent. of a fair-sized house. One little sample of hard riding made the fans sit up but tney soon settled back into their seats as the action slowed up. Buck Jones in good, fast Westerns is what the little town fan wants. What's the matter, Bill Fox? Tone, fair. Sunday, yes. Fair audience appeal. General class town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

CIRCUS COWBOY. (6,400 feet). Star, Buck Jones. Good picture. Lots of action. The cast was fair and the acting good. Tone, okay. Hardly suitable for Sunday. Good attendance. Farmers town of 3,400. Admission 10-25. Kreighbaum Brothers, Paramount Theatre (268 seats), Rochester, Indiana.

ELEVENTH HOUR. (6,819 feet). Star, Buck Jones. Dandy melodrama, full of action. Pleased audience. Fine pictures of submarine. Tone, good. Good audience appeal. Cubans and Americans. Admission 10-30, 20-40. Ernest D. Gruppe, Fausto Theatre, Santa Fe, Isle of Pines, West Indies.

EXILES. (5 reels). Star, John Gilbert. Fair picture. Took good but like all other stars getting out of his class. Paid too much money for this kind of picture. Tone, fair. Sunday, no. Fair audience appeal. Working class town of 450. Admission 15-25. Charles F. McFadden, Lyons Theatre (140 seats), Lyons, Colorado.

GUN FIGHTER. (5 reels). Star, William Farnum. Good picture. Film in good condition. Just the kind they like, if Fox was more reliable in their booking offices. Tone, good. Great audience appeal. Working class town of 450. Admission 15-25. Charles F. McFadden, Lyons Theatre (140 seats), Lyons, Colorado.

KENTUCKY DAYS. (5 reels). Star, Dustin Farnum. Good melodrama of the "feud" variety. Pleased a majority. Tone, okay. Sunday, yes. Good audience appeal. Farmers, laborers city of 14,000. Admission 10-25. E. W. Collins, Liberty Theatre (500 seats), Jonesboro, Arkansas.

LOVE LETTERS. (4,749 feet). Star, Shirley Mason. Only a fair program picture that didn't boost the box office receipts. Miss Mason means no profit in this town, although personally I think she is a good actress. Fault lies in choice of stories for her. Tone fair. Sunday, yes. Weak audience appeal. General class, town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

Metro-Goldwyn

BOY OF FLANDERS. (7,018 feet). Star, Jackie Coogan. A good picture from every angle. Coogan takes well with the public and someone has sense enough to see that he gets good vehicles to work in. B. A. Aughinbaugh, Community Theatre, Lewistown, Ohio.

DESIRE. (6,500 feet). Star cast. A worth while picture with a truly "all star" cast. Drew extra business for two nights. Many favorable comments. Tone, good. Sunday, yes. Audience appeal, ninety per cent. Neighborhood class city of 80,000. Admission 10-15. M. F. Meade, Olive Theatre (450 seats), St. Joseph, Missouri.

EAGLE'S FEATHER. (6,500 feet). Star cast. Hokum, that's all. Very poor. Why they waste good film on this is beyond me. Would have got by a few years ago but not now. Tone, fair. Sunday, no. No audience appeal. Best class in the world, veterans of the World War. Admission 10-50. Adolph Schutz. Fort Bayard Theatre (300 seats), New Mexico.

ENEMIES OF WOMEN. (10,901 feet). Star, Lionel Barrymore. Wonderful picture. Good cast. Fine acting. Has everything a picture could have. Action, love, everything. Audience pleased. Tone, not so good. Sunday, no. Good attendance. General class town of 3,400. Admission 10-30. Krieghbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

ENTER MADAME. (8,500 feet). Star cast. She entered our contract (Clara Kimball Young) by mistake. She will not do it next year. Her name on the bill board is as good as a thunder storm for keeping the crowd away. People do not like the type of picture Clara Kimball produces. People want pictures of the type produced by Lloyd, Mix, Coogan, Meighan, Keaton, Reid (when alive), Pickford, Fairbanks. Others could be added of course, but the trend of pictures made by these stars follows the mirthsome, happy type that have good stories usually, but enough good nature and human nature to carry them through even if they don't. B. A. Aughinbaugh, Community Theatre, Lewistown, Ohio.

ETERNAL THREE. (6,845 feet). Star cast. Somehow Marshall Neilan missed fire with this one. It didn't mean anything here. City of 100,000. Admission 10-20. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

FOOL'S AWAKENING. (5,763 feet). Star cast. The title fits the exhibitor of this one to a "T-Y." The fool that plays it will be awakened with a bump first when he sees the paper on it and again when he sees the box office returns. The chap who made the drawings, etc., should be fired. He's a menace to the business in general and Metro exhibitors in particular. Most of it would do credit to an old time dime museum or a cheap side show. Our idea of good paper is an attractive portrait of the leading star (if the star is of attractive personality), not of Laurette Taylor, however, or of some action in the picture that is not of a murder scene or a hugging scene. Society clothes on posters are also sure to keep them out. Card playing scenes keep away the better class of people. A prize should be offered for the best poster idea on certain pictures with either a committee of exhibitors as judges or the subscribers as judges. This should prove a guide to what exhibitors want and think best in this line. At present they seem to be terribly stung by the producers. B. A. Aughinbaugh, Community Theatre, Lewistown, Ohio.

HALF A DOLLAR BILL. (5,700 feet). Star, Anna Q. Nilsson. A good sea yarn: a ship, a boy, with exciting adventure. Raymond Hatton as the peg-leg cook keeps them grinning. You won't be disappointed on this

Starting the New Season Right! — Attaboy!

"Van, I am starting the new season RIGHT!

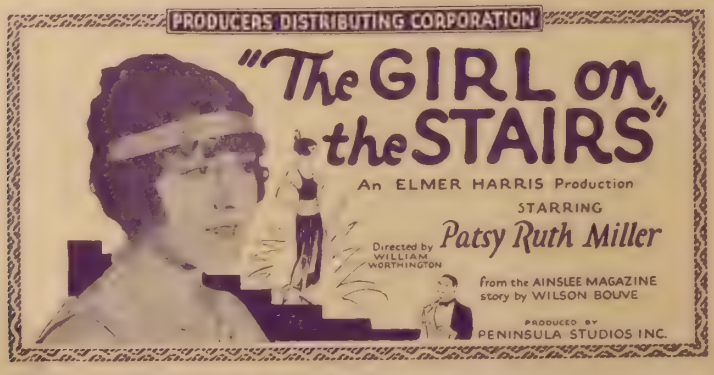
"I have had my projector equipment completely overhauled—not that it needed it, but so the other fellow would get a SQUARE DEAL ON PRINTS.

"Come on, boys! Let's all have our equipment looked after, so that poor prints will be a thing of the past, as far as we are concerned.

"Exchanges—let's have some decent reels to mount the prints on! Lopsided reels—that's one of the reasons for damaged prints.

"Yours for A SQUARE DEAL ON PRINTS!" H. Warren Rible, Mayfield Theatre, Mayfield, California.

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one. Tone okay. Sunday yes. Audience appeal 90 per cent. Draw mixed class, city of 500,00. Admission 10-20. William Meeks, Stillman's Murray Theatre (740 seats), Milwaukee, Wisconsin.

Paramount

BIG BROTHER. (7,080 feet). Star cast. Good. Tone good. All classes, city of 10,000. Admission 10-25. Vine Theatre, Mt. Vernon, Ohio.

BLUFF. (6 reels). Star, Agnes Ayres. A very good picture, and well worth seeing. William Noble, Criterion Theatre, Oklahoma City, Oklahoma.

BLUFF. (6 reels). Star cast. I managed to bluff them one show with this what few came in to see it. Most of them passed it up, knowing it was not there. Took it off and substituted another picture. Not for me. Tone, good. Fairly suitable for Sunday. Not much audience appeal. Society class city of 10,000. Admission 10-20. Ned Pedigo, Pollard Theatre (800 seats), Guthrie, Oklahoma.

BLUEBEARD'S EIGHTH WIFE. (5,960 feet). Star, Gloria Swanson. The women liked this very much. Spicy comedy in last reel brought a good laugh without a blush. Tone, fair. Hardly suitable for Sunday. Good audience appeal. Family and student class town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

CALL OF THE CANYON. (6,982 feet). Star, Richard Dix. Zane Grey's stories sure bring them and will please ninety-five per cent. Ran to best business in a long time. Great stuff for any house. Give me more of them. Tone, okay. Sunday, yes. Wonderful audience appeal. Country and town class town of 1,200. Admission 10-25. C. R. Seff, New Radio Theatre (250 seats), Correctionville, Iowa.

CHEAT. (6,325 feet). Star, Pola Negri. Too sensational a story for my house. Slipped it in one night to about twenty-five dollars. Very well produced and Pola very pretty in this. Tone, poor. Sunday, no. Bad audience appeal. Family and student class town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

SILENT PARTNER. (5,866 feet). Star, Leatrice Joy. A fair program picture. Tone, okay. Sunday, yes. Fair audience appeal. Mixed class town of 3,000. Admission 10-20. Charles Martin, Family Theatre (300 seats), Mt. Morris, New York.

TO THE LADIES. (6,268 feet). Star, Theodore Roberts. Very light comedy drama, no complaints heard. Nuff sed. Mixed class city of 110,000. Admission ten cents. Art Phillips, Cozy Theatre (388 seats), Tulsa, Oklahoma.

TO THE LADIES. (6,268 feet). Star cast. Some people told me it was a fine show, others that it was a piece of cheese. I suppose the truth lies somehow between these two extremes. City of 100,000. Admission 10-20. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

TO THE LAST MAN. (6,965 feet). Star, Richard Dix. For western fans okay but for a mixed audience too hard boiled. Butcher them is right. Tone, poor. Sunday, no. Just fair audience appeal. Family and student class town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

TO THE LAST MAN. (6,965 feet). Star cast. A western that just gets by. Very disappointing for us so far as the box-office goes. Pleased but a small percentage in a house where westerns are not popular. Tone, okay. Sunday, doubtful. Audience appeal, not high. Better class city of 14,000. Admission 10-35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

WANDERER OF THE WASTELAND. (6,700 feet). Star, Billie Dove. Not just a "hit," a sensation. Think of it. Zane Grey's masterpiece in color. Every character absolutely lifelike, every scene gorgeously real, and the actual Western background in Nature's own colors! Without doubt, the screen's most magnificent photoplay to date. William Noble, Empress Theatre, Oklahoma City, Oklahoma.

No exchange has the right to send out a bum print and wish trouble on an exhibitor.

No exhibitor has the right to ruin film by letting his projectors go to the dogs.

Both sides—let's have

A SQUARE DEAL ON PRINTS!

WEST OF THE WATER TOWER. (7 reels). Star, Glenn Hunter. An excellent picture and very interesting. William Noble, Rialto Theatre, Oklahoma City, Oklahoma.

WEST OF THE WATER TOWER. (7 reels). Star, Glenn Hunter. Terrible stuff. One of the worst of the year. A shame to allow it to be shown. Rotten, vile junk. Tone, awful. Not suitable for Sunday. No audience appeal. Family and student class town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

WILD BILL HICKOK. (6,892 feet). Star, William S. Hart. Altogether too much sob stuff for Bill. Sad ending which disappointed the patrons. Picture not suited to this star's ability. Tone, good. Sunday, yes. Audience appeal, too sad to please, bad ending. Farmers and merchants town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

WOMAN PROOF. (7,657 feet). Star, Thomas Meighan. One of Meighan's good ones. Pleased at least ninety per cent. Tone, fine. Sunday, yes. Fine audience appeal. All classes town of 1,200. Admission 10-30. F. E. Wheeler, Strand Theatre, Scotland, South Dakota.

ZAZA. (7,076 feet). Star, Gloria Swanson. Some picture. Fine in every respect. Gloria takes here and I guess everywhere else. Tone, good. Sunday, yes. Fine audience appeal. Resort class town of 2,240. Admission 15-25. S. L. Taylor, Kozy Theatre (250 seats), Pass Christian, Mississippi.

Pathe

SAFETY LAST. (6,400 feet). Star, Harold Lloyd. This is certainly a dandy picture. Had 'em gasping for breath. No exhibitor should pass up these pictures. They are a little high priced but make up for it at box office. Tone good. Sunday, yes. Excellent audience appeal. All classes, town of 500. Admission 10-25. A. F. Schriever, Onida Theatre (250 seats), Onida, South Dakota.

Producers' Dist. Corp.

GRAY DAWN. (5,600 feet). Star cast. Very good, perhaps more so for us in this part of the country as the story dealt with early times in San Francisco. The acting was good and it was well liked here. Tone, good. Sunday, yes. Fair audience appeal. H. W. Batchelder, Galt Theatre, Galt, California.

JUST LIKE A WOMAN. (3,900 feet). Star, Margarette De La Motte. A nice little picture, well done, but no drawing power with us. A good name is half the battle. Tone, good. Sunday, yes. Audience appeal, none. General class town of 3,600. Admission 10-20. William A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

LIGHTNING RIDER. (6 reels). Star, Harry Carey. A real picture of bandits along the Mexican border. Mystery, love and adventure make this an ideal western picture. Tone, okay. Sunday, yes. Fair attendance. Farmers town of 3,400. Admission 10-25. Krieghbaum Brothers, Paramount Theatre (268 seats), Rochester, Indiana.

LOVE'S WHIRLPOOL. (6,028 feet). Star, James Kirkwood. A real crook picture with James Kirkwood, Lila Lee and Madge Bellamy. Full of action and mystery. Tone, okay. Sunday, yes. Good attendance. General class town of 3,400. Admission 10-30. Krieghbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

TIGER THOMPSON. Star, Harry Carey. Absolutely the best picture Harry Carey ever made. Not a single flaw to find in the entire six reels. It has action, logic, heart interest and is unusually gripping. Patrons still raving over it and want more of the same standard. Carey has the good sense to stick to logical feature westerns and never lets us down with half-wit boob roles that some of the foremost stars inflict on the helpless public so frequently. Rural class town of 850. Admission 10-25. J. D. Warnock, Luna Theatre (350 seats), Battle Creek, Iowa.

Universal

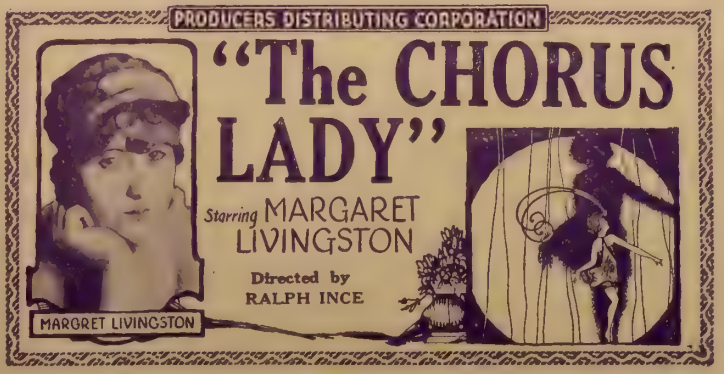
HOOK AND LADDER. (6 reels). Star, Hoot Gibson. A very good picture. Dandy comedy and good story. Pleased everybody. Tone, good. Sunday, yes. Very good audience appeal. Americans and Cubans. Admission, 10-30, 20-40. Ernest D. Gruppe, Fausto Theatre, Santa Fe, Isle of Pines, West Indies.

HOOK AND LADDER. (6 reels). Star, Hoot Gibson. Fair program picture but Hoot belongs in western stories where he is fine. Better get back, Hoot, before it's too late. Tone, okay. Sunday, yes. Fair audience appeal. Mixed class town of 3,500. Admission 20-25. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

HUMAN HEARTS. (6,300 feet). Star, House Peters. Opinion divided on this. Very good story, well acted, but think the settings spoiled it. Pleased the majority. Good audience appeal. Ernest D. Gruppe, Fausto Theatre, Santa Fe, Isle of Pines, West Indies.

HUNCHBACK OF NOTRE DAME. (11,000 feet). Star, Lon Chaney. Opinion here, a wonderful film. Not so very entertaining to

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Betty Compson in "Ramshackle House," a Tilford production released by Producers Distributing Corporation

them because of the theme, but they were willing to accord the picture the merit of having been splendidly produced, directed and superbly acted. As you know, if you have gone through the experience, you pay and pay for this picture, but my audience liked it pretty well, so that's that. Everything for advertising gave good attendance. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

MAN FROM WYOMING. (4,717 feet). Star, Jack Hoxie. A very good western that pleases. Tone, good, Sunday, yes. Good audience appeal. Cubans and Americans. Admission 10-30, 20-40. Ernest D. Gruppe, Fausto Theatre, Santa Fe, Isle of Pines, West Indies.

PHANTOM HORSEMAN. (4,399 feet), Star, Jack Hoxie. Fairly good western, Pleased Hoxie fans greatly. Much better than some of his previous productions. Will probably be considered excellent where Hoxie is well liked. Tone, fair. Sunday, no. Fair audience appeal. Suburban class town of 2,000. Admission 10-30. H. Warren Rible, Mayfield Theatre (210 seats), Mayfield, California.

RECKLESS AGE. Star, Reginald Denny. One fine, fast moving comedy drama. Gave us best week in over three months. Tone, okay. Sunday, yes. Audience appeal, any kind. Family class city of 300,000. Admission 25-35. Jack H. Roth, Liberty Theatre (1,000 seats), Kansas City, Missouri.

RIDERS UP. (5 reels). Star, Creighton Hale. Fairly good small program picture that entertained a small crowd. Not much comment either for or against. Tone, good. Sunday, yes. Good audience appeal. Farmers town of 2,500. Admission 10-20, 10-25. H. J. Longaker, Howard Theatre (350 seats), Alexandria, Minnesota.

RIDERS UP. (4,904 feet). Star cast. Good picture, kept them interested all through. Good house. Bought right can't lose by getting this. Film kood shape. Tone, good. Sunday, yes. Good audience appeal. Working class town of 450. Admission 15-25. Charles F. McFadden, Lyons Theatre (140 seats), Lyons, Colorado.

SPORTING YOUTH. (6,712 feet). Star, Reginald Denny. A fast moving up-to-the-minute comedy drama of the best calibre. Racing scene one of the best, a little long but held the audience up to the checkered flag. Tone, fair. Sunday, yes. Good attendance. Mixed class city of 110,000. Admission ten cents. Art Phillips, Cozy Theatre (388 seats), Tulsa, Oklahoma.

THRILL CHASER. (5,196 feet). Star, Hoot Gibson. Fairly good program that pleased our mid-week audience. Not a western. Carries good comedy. Tone, good. Americans and Cubans. Admission 10-30, 20-40. Fausto Theatre, Santa Fe, Isle of Pines, West Indies.

TRIFLING WITH HONOR. (8,785 feet). Star cast. A very good picture and would like to say print was in good shape. Prints are getting some better but not up to standard yet. Tone, good. Sunday, yes. Fine audience appeal. Farmers town of 150. Admission 10-25. Jack Schneider, Casino Theatre (310 seats), Richmond, Iowa.

WHERE IS THE WEST? (4,532 feet). Star, Jack Hoxie. Not good. Lost me money. Just like little kids playing show. Ruined Hoxie in this town. Give the man good stories to play. Tone, good. Sunday, no. Poor audience appeal. Working class town of 450. Admission 15-25. Charles F. McFadden, Lyons Theatre (140 seats), Lyons, Colorado.

Vitagraph

BRUCE BARTON. Star cast. A good picture from start to finish. Mixed class, town of 800. Admission 15-25. Jerry Wertin, Winter Theatre (250 seats), Albany, Minnesota.

CODE OF THE WILDERNESS. (6,460 feet). Stars, Calhoun, Bowers. A crackerjack outdoor story. A western, but the best western we have ever run, which is saying a lot. Great combination of romance and he-man stuff that will keep both classes satisfied. Business very poor owing to daylight saving, hot weather and autos. Tone good. Sunday, yes. Fine audience appeal. Draw all classes. Admittance, 10-20-30. Al Anders, Coleman Theatre (800 seats), Southington, Connecticut.

CODE OF THE WILDERNESS. (6,480 feet). Star, John Bowers. This is a good western picture. Has the Dave Smith kick in it. You know Davie has a way about his direction that meets the approval of the medium sized houses. Plan another high class western for us. Tone, good. Sunday, yes. Audience appeal, good. General class town of 3,600. Admission 10-20. William A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

FRONT PAGE STORY. (6,000 feet). Star cast. This is a very clever program picture. Pleased my audience. Price was right. Tone, good. Sunday, yes. Good audience appeal. Mixed class town of 2,714. L. S. Goolsby, Rex Theatre (460 seats), Brinkley, Arkansas.

MAN FROM BRODNEY'S. (7,100 feet). Star, J. Warren Kerrigan. Very good production. Think it will please any audience anywhere. Tone, good. Sunday, yes. Audience pleased ninety per cent. Farmers, merchants town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

MAN NEXT DOOR. (7 reels). Star, Alice Calhoun. An excellent program show for us. Pleased everyone. A cool night, but show did not draw as well as it should. Print was in fair shape but the last reel was wound on a piece of tin or rather pieces of tin fit for the junk pile. Why do the exchanges persist in sending their film out on reels failing purpose they are intended for to protect the film. Tone, good. Fair attendance. Better class town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

MASTERS OF MEN. (6,800 feet). Star cast. A very good picture of its kind and the price was right. Good business. Tone, good. Sunday, yes. Audience appeal, okay. Resort class town of 2,240. Admission 15-25. S. L. Taylor, Kozy Theatre (250 seats), Pass Christian, Mississippi.

MIDNIGHT ALARM. (6,000 feet). Star Alice Calhoun. The first fire picture that I played that had a real story connected with it. Maybe not a special but far above a program picture. It is always a pleasure for me to run a Vitagraph picture because I know they please. Tone, good. Sunday, yes. Audience appeal, ninety-five per cent. Admission 10-25. E. D. Muchow, Hub Theatre, Ganlord, Minnesota.

MIDNIGHT ALARM. (6,000 feet). Star cast. Good, and they will not hold you up on the price. Tone, good. Sunday, yes. Good audience appeal. Mixed class town of 2,714. L. S. Goolsby, Rex Theatre (460 seats), Brinkley, Arkansas.

ON THE BANKS OF THE WABASH. (7,156 feet). Star cast. Although a good many of "Our Gang" panned this, I found it to be an excellent picture which pleased over ninety per cent. of a fair sized audience.

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Photography good; fine direction and splendid acting made this picture not a special but a very, very good program feature. Tone, fine. Sunday, yes. Strong audience appeal. Mixed class town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

WHEN DANGER SMILES. Star, William Johnson. Just another western. Plenty of thrills. Not much of a puller. Tone, okay. Sunday, no. Audience appeal, fifty per cent. Neighborhood class city of 80,000. Admission 10-15. M. F. Meade, Olive Theatre (450 seats), St. Joseph, Missouri.

VIRTUOUS LIARS. (6 reels). Star, David Powell. Very droll love, society, domestic, and why they continue to make this kind is a puzzle. Better not buy it. Fair tone. Sunday, yes. No appeal to it. Farmers town of 2,500. Admission 10-20, 10-25. H. J. Longaker, Howard Theatre (350 seats), Alexandria, Minnesota.

Warner Bros.

BABBITT. (7 reels). Star, Willard Louis. A good domestic drama but not as good as "Main Street" as a drawing card. Well produced and stars did fine work. Excellent moral tone. Sunday, yes. Audience appeal, any class. Farmers town of 2,500. Admission 10-20, 10-25. H. J. Longaker, Howard Theatre (350 seats), Alexandria, Minnesota.

BABBITT. (6,500 feet). Star, Willard Louis. Based on Sinclair Lewis' famous novel "Babbitt." This picture is by no means up to the Warner standard, the picture deviates greatly from the novel. Look before you book. Tone is fair. Sunday, yes. Audience appeal, not very much. Suburban class town of 3,000. Admission 10-30. H. Warren Rible, Mayfield Theatre (210 seats), Mayfield, California.

BEAU BRUMMEL. (10 reels). Star, John Barrymore. A beautifully done version of the play that has a sure appeal to audiences of the higher class. An able effort that will meet with the emphatic approval of intelligent people. Tone, okay. Sunday, yes. High audience appeal. Better class city of 14,000. Admission 10-35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

BRASS. (8,000 feet). Star cast. A picture that will please one hundred per cent. Boost it to the sky and watch them come in. Tone, good. Sunday, yes. Audience appeal, one hundred per cent. Admission 10-25. E. D. Muchow, Hub Theatre, Ganlord, Minnesota.

HEROES OF THE STREET. (6 reels). Star, Wesley Barry. Worst Wesley Barry I ever had. Didn't near come up to "Rags to Riches." Freckles Barry good bet. Photography and story poor. Tone, okay. Sunday, yes. Fair audience appeal. Country and town class of 1,200. Admission 10-25. C. R. Seff, New Radio Theatre (250 seats), Correctionville, Iowa.

HOW TO EDUCATE A WIFE. (6 reels). Star, Monte Blue. Very good picture, well up to the Warner standard. Adapted from a novel by Elinor Glyn. Marie Prevost and Claude Gillingwater also in cast. Tone, is good. Not suitable for Sunday. Strong audience appeal. Suburban class town of 2,000. Admission 10-30. H. Warren Ribie, Mayfield Theatre (210 seats). Mayfield, California.

LITTLE JOHNNY JONES. (6 reels). Star, Johnny Hines. A very good little picture but print in such poor condition when received that we had to work on it for three hours before we could run it. Tone, good. Sunday, yes. Audience appeal, ninety per cent. Admission 10-25. E. D. Muchow, Hub Theatre, Ganlord, Minnesota.

Comedies

AGGRAVATING PAPA. (Educational). Star, Jimmie Adams. Say, boys! this made everybody giggle at the young couple trying to convince the old man to let them get married. An excellent Christie comedy. Tone, okay. Better class town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

ARABIA'S LAST ALARM. (Fox). A dandy comedy that kept the house in an uproar. The man carrying the negro role is a scream; also the clever horse and dog. Good enough for a boost any day. Tone, okay. Sunday, okay. Audience appeal, one hundred per cent. Rural class town of 850. Admission 10-25. J. D. Warnock, Luna Theatre (350 seats), Battle Creek, Iowa.

Don't lay off sending tips. It may be a little extra work, but the help you are giving is the finest and most unselfish service an exhibitor can give—START IN NOW TO MAKE THIS DEPENDABLE TIP DEPARTMENT BIGGER THAN EVER.

BE YOURSELF. (Fox). Star, Al St. John. Fairly good comedy that pleased a majority. Al St. John usually puts over his stuff. Tone, okay. Sunday, yes. Fair audience appeal. General class town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

BUDDING YOUTH. (Universal). Star, Buddy Messinger. Fine, as are all of them. Two reels, short subjects, good. A. F. Jenkins, Community Theatre, David City, Nebraska.

DETECTIVE. (Vitagraph). Star, Jimmy Aubrey. Old slapstick comedy that pleased majority of patrons who came to see "On the Banks of the Wabash." Tone, fair. Sunday, no kicks. Audience appeal, fair. Mixed class town of 1,000. Admission 10-25- 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

FLY COP. (Vitagraph). Star, Larry Semon. I find that the Larry Semon comedies are best on market and please my patrons one hundred per cent. Especially this one. Admission 10-25. E. D. Muchow, Hub Theatre, Ganlord, Minnesota.

F. B. O. (Educational). Star, Lloyd Hamilton. Just like most of Hamilton's comedies. Too much Lloyd and too little action. If Lloyd does something comical the director makes him repeat it two or three times for the benefit of those who didn't catch the point at first, consequently there are moments that drag by like hours. However, this one better than "Uneasy Feet" which was shown recently. Tone, okay. Sunday, yes. Audience appeal, not much. General class town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

IN DUTCH. (Educational). Star, Bobby Vernon. An excellent comedy that pleased all. Good, clean comedy from start to finish with a plot that kept all eyes on the screen. Vernon praised for his work in this one. Photography good; film clean; no misframes and not a foot was missing. Hurrah for Educational when it comes to prints. Good tone. Sunday, yes. Strong audience appeal. General class town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

JIMMIE AUBREY COMEDIES. (Selznick Releases). Have run two of these from Selznick and found them both good. They went big. William Thacher, Royal Theatre, Salina, Kansas.

JUVENILE COMEDIES. (Educational). "Jr. Partner," "About Face," "Three Cheers," all exceptionally good. "The Kid" comedies are all the fashion nowadays. As good if not better than "Our Gang Comedies." Tone, excellent. Sunday, yes. Good audience appeal. Suburban class town of 2,000. Admission 10-30. H. Warren Ribie, Mayfield Theatre (210 seats), Mayfield, California.

KILLING TIME. (Educational). Star, Lloyd Hamilton. This one is one of the best Hamilton's in many moons. Full of good fun and action. Suburban class town of 2,000. Admission 10-30. H. Warren Ribie, Mayfield Theatre (210 seats), Mayfield, California.

NECK AND NECK. (Educational). Star, Lige Conley. Some of the stunts in this one brought the house down. The youngsters just shrieked with laughter at the rowing match in this one hundred per cent. comedy. Print okay. Better class town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

OUTBOUND. (Educational). Star, Cliff Bowes. Another good Cameo comedy. The kids darn near had a fit when the truck scene came on the screen. Another "Safety Last" stunt that was good. Better class town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

RIDE 'EM COWBOY. (Christie). Star, Bobby Vernon. A clever farcial take off on westerns. Lots of laughs and especially pleasing to youngsters. Clean as a whistle. Tone, good. Sunday, yes. Audience appeal, ninety-five per cent. Neighborhood class city of 80,000. Admission 10-15. M. F. Meade, Olive Theatre (450 seats), St. Joseph, Missouri.

SCARE 'EM MUCH. (Pathe—Mack Sennett). A dandy comedy. Business and farming class town of 2,200. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

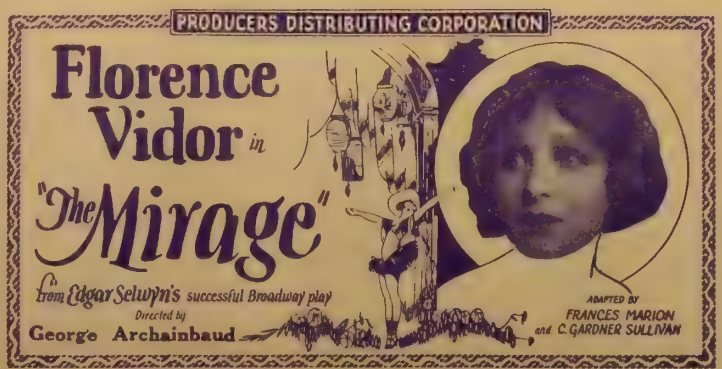
Short Subjects

ALL'S SWELL ON THE OCEAN. (Universal). Star, Jack Dempsey. Best of the series with comedy and adventure. The fourth of a series of six. Interest growing. Tone, okay. Sunday, okay. Has family appeal. Family class city of 300,000. Admission 25-35. Jack H. Roth, Liberty Theatre (1,000 seats), Kansas City, Missouri.

GRIM FAIRY TALE. (Universal). Star, George O'Hara. The ninth and worst of the first series of "Leather Pushers." Why in the world do producers put "home talent" in their pictures? The little home talent act in this was intended to be uproariously funny. It was pitiful. Tone, good. Sunday, yes. Poor audience appeal. General class town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

LEATHER PUSHERS SERIES 3D. (Universal). Star, Reginald Denny. Thought second series very good, but third is better.

For Release in December—Now Booking



Season 1924-1925—Thirty First-Run Pictures

Very diversified and really amusing. Denny popular here. Tone, good. Sunday, yes. Very good audience appeal. Americans and Cubans. Admission 10-30, 20-40. Ernest D. Gruppe, Fausto Theatre, Santa Fe, Isle of Pines, West Indies.

Miscellaneous

BROKEN VIOLIN. (Arrow). Star cast. (6 reels). Had very good comments on this picture from those who saw it, but as the thermometer registered ninety-seven the attendance was slim. City of 100,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

BURN 'EM UP BARNES. (5,600 feet). Star, Johnny Hines. About as good as any. Print okay. Tone, okay. Sunday, yes. Fair audience appeal. Oil and farm class town of 508. Admission 10-25. J. A. Herring, Playhouse Theatre (249 seats), Strong, Arkansas.

DARING LOVE. (Truart). (5,606 feet). Star, Elaine Hammerstein. One of the worst pictures this popular star has ever appeared in. The action is entirely too slow. Draggy, uninteresting. Should not have been made. Story is a little new. If the action was faster it would not be a bad picture. Too bad, for Elaine is my favorite, and had done great work. Tone, not much. Sunday, hardly. Audience appeal, none. Society class city of 10,000. Admission 10-20. Ned Pedigo, Pollard Theatre (800 seats), Guthrie, Oklahoma.

DEERSLAYER. (State Right). Star cast. As this one was dedicated to the Boy Scouts of America, tied up with this organization and did a surprisingly good business during the hottest spell in years. City of 110 000. Admission 10-20. Al. C. Werner, Royal Theatre (500 seats), Reading, Pennsylvania.

EAST SIDE, WEST SIDE. (Principal). Star, Kenneth Harlan. (6 reels). A fair show that did as well as any other at this time of the year. City of 100,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

EAST SIDE, WEST SIDE. (Principal). Star, Eileen Percy. (6 reels). A very pleasing picture, well acted and with a good moral. Should do good anywhere. Eileen Percy does some fine work. Tone, good. Sunday, yes. Audience appeal, very good. American and Cubans. Admission 10-30, 20-40. Fausto Theatre, Santa Fe, Isle of Pines, West Indies.

FIGHTING ODDS. (Progress). Star, Bill Patton. Best western we have had in some time. Pleased one hundred per cent. Book it. You can't go wrong on this one. Tone good. Sunday, yes. Audience appeal okay. Mixed class, town of 3,500. Admission 10-20. B. V. Brock, Belle Theatre (365 seats), Fort Payne, Alabama.

FIGHTING JIM GRANT. (Ward Lascalle). Star, Lester Cuneo. This picture is rank amateur stuff. Cuneo's mother's make-up is a scream. Reminds one of a Christie comedy. I booked twelve westerns to run with a serial and have two more Cuneos. Hope they are better than this one. The next morning folks asked me where I got it. P. A. Preddy, Elaine Theatre, Sinton, Texas.

If every exhibitor who is benefited by these dependable tips would send some in this department would reach its fullest service aim.

GET IN WITH THE GOOD FELLOWS.

SEND TIPS NOW!

FORGIVE AND FORGET. (State Right). A wonderful picture that pleased most all of them. Had all the stars we have ever heard of in it. A story that was simply a knockout. Dandy good picture and I made some money on it. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

GIRLS DON'T GAMBLE. (State Right). Star cast. An old show that went over very well and it pleased the audience besides. Had many favorable comments on it. City of 100,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

GOLD MADNESS. (Renown). Star, Guy Bates Post. ((5,860 feet). Poor and disappointing. This was sent us as a substitute, otherwise would never have shown it after reports on it. Cubans and Americans. Admission 10-30, 20-40. Ernest D. Gruppe, Fausto Theatre, Santa Fe, Isle of Pines, West Indies.

HIS LAST RACE. (Goldstone). Star cast. (5,800 feet). Drew a lot of youngsters out and pleased them to the last one. They yelled to beat the band at the race. It is a good program for the thrill hunters. Film was in good shape, but last reel was wound on a piece of tin junk. The flanges were loose and the hub was not round. How do the exchanges get that way? Sending good film on reels fit for the junk dealer. Better class town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth Pennsylvania.

JAQUELINE. (Snow). Star cast. Fair picture, some fine scenery, but nothing big. Tone, good. Sunday, yes. Fair audience appeal. H W. Batchelder, Galt Theatre, Galt, California.

KING CREEK LAW. (State Right). Star, Leo Maloney. (C reels). A good western. Plenty of action. The dog in the picture was great and got lots of applause. Draw all classes, town of 2,000. Admission 10-25. Princess Theatre, Cotton Plant, Arkansas.

LAWLESS MEN. (William Steiner). Star, Neal Hart. Rotten. Neal Hart good actor, but as a director, undertaker, take his measure. Silently they stole away so that all we had to do at flash of "The End" was to turn off house lights and go home. Bum photography, too. Didn't show face next day as we had been boosting this as a thriller. Tone, fair. Sunday, oh yes. No audience appeal. Mixed class town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

LEAVE IT TO JERRY. Star, Billie Rhodes. A fine picture; just enough comedy to please. It's a real good picture. Would say suitable for Sunday. Admission 10-25. E. C. Bays, Globe Theatre (250 seats), Buena Vista, Virginia.

LUCK. (C. C. Burr). Star, Johnny Hines. (6 reels). Nowhere near as good as his newer pictures, but Johnny puts it over. Poor prints, as usual, from Moscow Films of Boston. Keep away from that exchange. Tone, okay. Sunday, yes. Fair audience appeal. Mixed class town of 3,500. Admission 20-25. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

LUCK. (C. C. Burr). Star, Johnny Hines. (6 reels). Not a bad picture but did not draw here. Tone, good. Sunday, yes. Audience appeal, not much. Resort class town of 2,240. Admission 15-25. S. L. Taylor, Kozy Theatre (250 seats), Pass Christian, Mississippi.

MAKING GOOD. (Sanford). Star, Pete, Morrison. Sold to us and advertised by us as a hot shot western, but turned out to be very tame, as far as wetserns go. However, although the picture wasn't full of shooting and killing, it pleased a majority of a small sized audience, even though they came expecting some "wild and woolly" stuff. Tone, fair. Sunday, yes. Fair audience appeal. Mixed class town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

MARRIAGE MORALS. (Weber & North). Star cast. (6,400 feet). Good, but oh! boy, what a mix-up, neither advertising, music, stars, were the same as in the picture. Nothing fits at all. Twenty-four board was an entire stranger to the picture. Why do they do it? Tone, good. Sunday, no. Good audience appeal. Business and farming class town of 2,200. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

MARSHALL OF THE MONEY MINT. (Independent). Star, Jack Hoxie. This one is old but very good. Hoxie good Saturday star. Mixed class town of 2,714. L. S. Goolsby, Rex Theatre (460 seats), Brinkley, Arkansas.

MORE TO BE PITIED THAN SCORNED. (State Right). Star cast. (5,800 feet). A very good program picture that will please if put over in the right way. Tone, good. Sunday, yes. Audience appeal, seventy-five per cent. Admission 10-25. E. D. Muchow, Hub Theatre, Ganlord, Minnesota.

PALS IN BLUE. (Celebrated). Star, Tom Mix. This picture pleased the western fans but fell flat at box office. Just a good program picture. Tone, fair. Not suitable for Sunday. Audience appeal, seventy per cent. Admission 10-25. E. D. Muchow, Hub Theatre, Ganlord, Minnesota.

RIDING FOOL. (State Right). Star, Lester Cuneo. Those that liked westerns were pleased with this one and it went over nicely. City of 100,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

SURE FIRE FLINT. (C. C. Burr). Star, Johnny Hines. (6,000 feet). Hines not known here. People will not come in to see this kind of picture. Tone, okay. Sunday, yes. Audience appeal, not much. Resort class town of 2,240. Admission 15-25. S. L. Taylor, Kozy Theatre (250 seats), Pass Christian, Mississippi.

THREE O'CLOCK IN THE MORNING. (Independent Pictures). Star cast. (6,293 feet). Very ordinary picture. Paid too much for it and lost money. No more for me. Tone, okay. Sunday, yes. Audience appeal, none. Resort class town of 2,240. Admission 15-25. S. L. Taylor, Kozy Theatre (250 seats), Pass Christian, Mississippi.

WHAT'S WRONG WITH THE WOMEN? (Equity). Star cast. (6 reels). A really valuable lesson to women and true to present bob hair period. Tone, not so good. Sunday, yes. Fair audience appeal. Oil and farm class town of 508. Admission 10-25. J. A. Herring, Playhouse Theatre (249 seats), Strong, Arkansas.

WHIPPING BOSS. (State Right). Star cast. An American Legion picture presented by the local Legion post. Legion lost money attendance. Town and rural class, town of 1,100. Admission 10-25. W. C. Geer, Princess Theatre (175 seats), Vermont, Illinois.

For Release in December—Now Booking



Season 1924-1925—Thirty First-Run Pictures



Edwin Carewe's First National Picture, "Madonna of The Streets"

Plattsburgh Turns Out

"Janice Meredith" Witnessed by Over One-Half of Town's Population

More than one-half of the population of Plattsburgh, N. Y., saw Marion Davies in "Janice Meredith," at the Clinton Theatre in Plattsburgh during the week of August 25, according to reports.

The official population of Plattsburgh is 11,300. There were 6,747 paid admissions, and also the free admissions given to advertisers, city officials, army officers and newspapermen. The price of admission had been raised for this production from the usual 10, 20 and 30-cent charge to a flat rate of 50 cents.

This extraordinary result is to be credited chiefly to an intensive campaign instituted by the Metro-Goldwyn exploitation executive in charge, who proceeded to remind the people of Plattsburgh in vigorous fashion that the picture had been made for the most part in and about Plattsburgh the year before; that many of its citizens had taken part in it, and that consequently the Cosmopolitan Corporation had granted the city the first showing of the picture outside of its New York premiere at the Cosmopolitan Theatre.

Wanda Wiley Injured

Wanda Wiley, Century star, was thrown from her horse the other day and is now in the hospital, where it is expected she will have to remain for at least two weeks. Miss Wiley was riding her mount in a scene for "On Duty," her latest starring vehicle for Century, when it became frightened by the noise of a big wind machine on a nearby set, and bolted. The doctors found that Wanda had sustained a severely sprained ankle and a fracture of the right arm.

Busy Autumn and Winter for F. B. O.'s Production Forces

WITH the launching of the first Harry Garson-Lefty Flynn western production, "The Forgotten City," last week, production activities at the big Film Booking Offices plant in Hollywood began to hum merrily and the outlook as reported by General Manager B. P. Fineman indicates a busy autumn and winter among the independents quartered at Melrose and Gower.

The Garson unit, headed by Harry Garson, who will direct the first of the Flynn six-picture series for F. B. O., left last week for Nevada to film many scenes in the frontier town of Rhyolite. They will be gone about two weeks. Gloria Grey will be Mr. Flynn's leading woman.

Other units on location are the Emory Johnson company, shooting baseball scenes for "Life's Greatest Game" in Oakland, and the Del Andrews company, filming "The Go-Getters" at Balboa, where an aquatic tourney is being filmed as a special feature of episode five of the new series of "featurettes" for F. B. O.

The quick recovery of Richard Talmadge, who suffered a fracture of two vertebrae, has enabled his producer, Abe Carlos, to schedule an early start for his next F. B. O. production. The title has not yet been determined.

Harmon Weight is on the third week of "Hard Cash," another F. B. O. release, produced by Associated Arts Corporation and in which Kenneth Harlan and Madge Bellamy are co-starred. Associated will launch its second production within the month in accordance with its contract with F. B. O.

Fred Thomson's fractured thigh is keeping the star confined to the hospital, but his latest production, "Thundering Hoofs," is rapidly being whipped into shape by the F. B. O. production forces. It is indefinite when Thomson will start his second production under the terms of his new eight-production contract.

Plans also are being formed for the launching of the new series of society features starring Evelyn Brent. Another big melodrama is being planned. This will be supervised by B. P. Fineman, as will all the other attractions filmed under the F. B. O. banner. Among the independent stars and producers now engaged at the big Gower Street plant are B. P. Schulberg, who will launch "The Triflers;" Larry Semon, at work on his second comedy for Educational; Douglas MacLean, preparing to film another big comedy, and Hollywood Photoplay Corporation, readying for another of the "Puppy Love" series.

Bill Posting Campaign

As the first shot in special exploitation for the Preferred Picture, "The Breath of Scandal," J. G. Bachmann has announced that Schulberg Productions will start an extensive bill posting campaign in the New York territory. A large number of 24-sheet stands advertising this latest Gasnier production have been taken.

Signed by First National

June Mathis has been signed by First National. Richard A. Rowland, general manager of First National Pictures, Inc., authorized the announcement in Los Angeles.

FOX NEWS
The Best on Earth —Covers the World



Scenes from Vitagraph's "Captain Blood"

An "Our Gang" Comedy Heads Pathe's Latest Releases

"OUR GANG," with a trick locomotive, in a comedy entitled "The Sun-Down Limited," leads the list of releases on the Pathe program for the Director "Bob" McGowan has brought into play the genius of the average American child for building things out of nothing. As a comedy it is considered by Hal Roach as being one of the best this aggregation of child players has ever turned out.

Also prominent on the Pathe program for the week is Ralph Graves in "Little Robinson Corkscrew," the second release of the new Mack Sennett Star Comedy brand. This production was made under the supervision of F. Richard Jones. Graves is supported by Alice Day, Andy Clyde, Vernon Dent, Billy Bevan, Charlotte Mineau and Thelma Hill.

Chapter No. 8 of "Into the Net," a Pathe-serial by Richard E. Enright, Commissioner of Police of New York City, is titled "The Escape," in which Jack Mulhall in the role of Bob Clayton manages to escape the clutches of the crime ring and notify the police of the location of the mysterious house on Long Island where twenty wealthy New York girls are being held for ransom. Edna Murphy, the Pathe-serial star; Constance Bennett, Frances Landau, Frank Lackteen, Bradley Barker and Harry Porter take prominent parts in this chapter.



Scene from "Chalk Marks," a Frank Woods Production released by Producers Distributing Company.

Good Magazine Subjects

Pathe Review No. 38 carries four interesting subjects in its weekly screen magazine. The first subject deals with a stretch of country in Arizona known as "The Real Outlaw Country." The second subject is a legend brought to life, entitled "Aladdin and the Lamp." "Leashed Lightning" is the third, which consists of pictures made at the high voltage laboratory of the General Electric Company, Pittsfield, Mass. A Pathecolor, "Where Contentment Is," a hillside farm in Auvergne, France, is the fourth.

In "Spikes and Bloomers," a "Sportlight," Grantland Rice proves that the modern "flapper" is a person of no mean prowess in the field of athletics. The contests of the film are divided into three subjects. The first is the "Interscholastic track meet for girl athletes at Oaksmere," Mamaroneck, N. Y. The second is "In the great open spaces where girls are girls," Camp Wynona, Fairlee, Vt. The last is titled "What Next" and takes place at Aloha Camps, Lake Morey, Vt.

"The Mouse that Turned," animated cartoon comedy of the Aesop's Film Fables, and Topics of the Day, No. 38, with Pathe News, Nos. 78 and 79, complete the Pathe program for the week.

Increase in Revenue

The last report of admission taxes collected under the old revenue law, representing the business of the month of June, just made by the Internal Revenue Bureau, shows a total of $6,226,088 to have been received, an increase of approximately $15,000 over the previous month.

The repeal of the special capacity taxes became effective on July 3, and no collections were made after that date.

West to Make "Monster"

Following a policy of producing one picture a year—a photoplay adapted from a well known dramatic success—the Roland West Productions announce: "The Monster," as the play chosen for this season's annual photoplay production to be made by this company.

Dix on Vacation

Richard Dix, who has been playing in Paramount pictures without a rest period between roles, has left the Long Island studio for a well-earned vacation at Lake Placid.

Big Fox Film Finished

Completion of "Gerald Cranston's Lady" Announced

The screen version of the sensational English novel by Gilbert Frankau, "Gerald Cranston's Lady," which will be one of the William Fox special productions for the 1924-25 season, was finished this week at the Fox West Coast studios. This production will be one of the biggest to come out of the Fox West Coast studios this year.

James Kirkwood and Alma Rubens have the principal roles in the picture, which was directed by Emmett Flynn, who has a number of Fox successes of other years to his credit. The screen adaptation was the work of Edmund Goulding, who has written the scenarios for five of the biggest pictures Fox will make this year.

The supporting cast includes Walter McGrail, J. Francis MacDonald, Lucien Littlefield, Spottswood Aitken, Templar Saxe, Richard Headrick, Marilyn Warner, Eric Mayne and Lydia Knott.

Bachman on Tour

J. G. Bachman, treasurer of B. P. Schulberg Productions and head of the company's Eastern office, returned to New York this week for a few days after a partial tour of the company's exchanges. He will leave again immediately to complete his visits to Schulberg offices in the Middle West.



SAMUEL J. BRISKIN
of Banner Productions, Inc., who is now on a sales trip for the company covering all important exchange centers in the country.



Scene from the eighth chapter of the Pathe Serial "Into the Net," featuring Edna Murphy

Shirley Mason's Latest

Production has been started at the William Fox West Coast Studios on "The Star Dust Trail," the fourth of the star series attractions to be made this year with Shirley Mason. This is an original story by Frederick and Fanny Hatton, who will contribute several big stories for the new Fox special productions this year. Edmund Mortimer is directing. Bryant Washburn, who had the male lead in the last Mason picture, also plays opposite Shirley Mason in her latest production.

Handles "U" Exploitation

Al Feinman of the Universal exploitation department has been assigned by Jerome Beatty, Universal director of exploitation, to take over Universal exploitation in the Philadelphia territory. Feinman has just returned from an illness which confined him to his home for three months.



BETTY COMPSON

as she appears in a scene from "Ramshackle House," a Tilford picture released by Producers Distributing Corporation



The Play, From The Picture Angle

By Robert G. Lisman

"NERVES," a drama by John Farrar and Stephen Vincent Benet, presented at the Comedy Theatre by William A. Brady, Jr., on September 1st.

Peggy, the heroine of this play, seems to have a weakness for men with nervous disorders. In the first act (before the war) she becomes engaged to Ted. In the second act (during the war) she throws Ted over for Jack because he has an attack of nerves and needs her. In act three (after the war) Peggy changes her mind again and transfers her affections back to Ted because he now is a nervous sufferer. These things perhaps happen in real life but they do not make good plays or pictures.

"PIGS," a comedy by Anne Morrison and Patterson McNutt, presented at the Little Theatre by John Golden on September 1st.

This is the story of a misunderstood boy who lifts the mortgage on the old homestead by buying sick pigs—curing them, and selling them at a large profit. The basic theme of this play is ordinary enough, but it has a wealth of clever human detail that makes it most excellent picture material. Suspense, action and love interest are also there in abundance. "Pigs" is a very suitable vehicle for a juvenile on the Glenn Hunter type.

"THE GREEN BEETLE," a melodrama by John Willard, presented at the Klaw Theatre by Kilbourn Gordon on September 2nd.

This is the story of the revenge of a Chinese Prince on an American who stole his bride. The Prince scares the man to death, dopes his American wife and makes her his concubine. Many years later, the Prince tries to reek his vengeance on the daughter too, but she is saved by her mother and fiance, and the Prince meets his death.

In the play, all the action takes place in Chinatown, San Francisco, but in a picture version, the locales would also include China and New York. A star of the first magnitude would be necessary to do justice to the acting possibilities of this role. The star would have to play both mother and daughter. This material could be made into one of the big specials of the year.

"THE HAUNTED HOUSE," a farce by Owen Davis, presented at the Geo. M. Cohan Theatre by Lewis and Gordon on September 2nd.

The central character of this play is an author of mystery novels who creates "The Haunted House" so he can get material for his books. A real mystery occurs and he does many obvious and silly things. This play is a burlesque on the mystery drama and as such might make suitable picture material for a slap-stick comedian.

"ROSE-MARIE," an operetta, book by Otto Harbach, presented at the Imperial Theatre by Arthur Hammerstein on September 2nd.

The hero of this musicial effusion is a trapper of the Far North. His rival in love has him wrongly accused of murder. His sweetheart, to save him, agrees to marry the rival, but the wife of the murdered man is jealous of the heroine's fiance and confesses to the murder. Everything ends happily. This story has a "Northwestern Mounted Police" background. This and the rest of it is not new to pictures.

"THE PASSING SHOW OF 1924," a revue, presented by The Shuberts at the Winter Garden on September 3rd.

In this revue there are several novelty sets which should give the builders of motion pictures some new ideas. Although the show is far above the average, there is nothing otherwise in it to interest the motion picture trade.

"TOP-HOLE," a musical comedy, book by Eugene Conrad and George Dill, presented by William Caryl at the Fulton Theatre on September 1st.

As a musical comedy, this is far above the average. The story concerns itself with a rich man's son who goes out into the world and makes good as a golf "pro." If Florenz Ziegfeld is going to make a picture of "Kid Boots," there is no reason why "Top-Hole" should not be picturized too.

"BE YOURSELF," a musical comedy, book by Geo. S. Kaufman and Mark Connelly, presented by Wilmer and Vincent at the Sam Harris Theatre on September 4th.

This is a burlesque on a Blue Ridge Mountain feud. Jack Donehue's pantomime is wonderful. He reminds one of Buster Keaton. The chorus is a particularly beautiful one. There is a blond girl in it that bears a striking resemblance to Mary Pickford.

Universal Bookings

Fred C. Quimby, sales manager of short product for Universal, who is director of the Universal-Lichtman Month sales drive being conducted by Universal as a tribute to the work of Al Lichtman, sales manager for that concern, reports that the Regent Theatre of Newcastle, Pa., has come through with extraordinary Universal bookings for Lichtman Month, giving twenty-two out of twenty-six playdates to that firm's pictures.

Titled "As Man Desires"

"As Man Desires" is the title which has been selected by First National for its picturization of Gene Wright's novel of India called "Pandora La Croix." This picture is now ready to go into production under the direction of Irving Cummings. The leading roles will be played by Milton Sills, Viola Dana and Wallace Beery with other roles entrusted to Rosemary Theby, Norma Wills, Hector V. Sarno and Louis Payne.

"Another Man's Wife," Starring Kirkwood and Lila Lee, Finished

"ANOTHER MAN'S WIFE," the third and final feature in the series starring Lila Lee and James Kirkwood, produced by Regal Pictures, was received this week by Producers Distributing Corporation and prints will be shipped immediately to all of the company's branches for screening prior to release on October 9.

"Another Man's Wife" is an intensely melodramatic subject, written by Elliott Clawson. It deals with the adventures of liquor runners engaged in hazardous methods of smuggling. Most of the action takes place on the high seas and a spectacular wreck of an ocean-going liner furnishes one of the big thrills in the story.

A real star cast appears in support of Lee and Kirkwood, including Matt Moore, Wallace Beery, Chester Conklin and Zena Keefe, under the direction of Bruce Mitchell.

Several large liners and merchant vessels and a United States submarine are used in the action of the story, with Mexico and the Pacific Coast of the United States employed as backgrounds for the land scenes.

"Another Man's Wife" is scheduled for release by Producers Distributing Corporation on October 19.

Fox Launches Work on 1925-26 Schedule; Other Films Ready

WITH production work on the 1924-25 special and individual attractions nearing completion the studio forces of William Fox already are beginning preparatory work on the company's product for 1925-26.

Among the current year's productions which have been completed are: "The Man Who Came Back," Jules Eckert Goodman's stage success, which ran for two years on Broadway and which is now repeating that success in motion picture form at the Central Theatre; Tom Mix in "The Last of the Duanes," a pictorial version of Zane Grey's celebrated novel of the West; "It Is the Law," based on the stage play of the same name by Elmer Rice and Hayden Talbot; Dante's "Inferno," a magnificent visualization of a classic plus a powerful, modern story by Cyrus Woods, which was staged by Henry Otto; "The Cyclone Rider," another Lincoln J. Carter speed melodrama, and Tom Mix in a comedy thriller, "Oh, You Tony," and many others.

Those which will be completed in the near future include: Tom Mix in "The Deadwood Coach," from Clarence M. Mulford's novel, "The Orphan"; Tom Mix in "Dick Turpin," the well-known adventure story; "In Love With Love," from the Broadway stage success of the same name; "Neptune's Romance," a romance of the sea, directed by Henry Otto; "Hunting Wild Animals in Hollywood," a comedy melodrama that will prove something entirely new in motion picture production; "The Dancers," from the stage play which scored in New York, London and Paris; "Damaged Souls," a story of Paris; "The Hunted Woman," from the novel by James Oliver Curwood; Tom Mix in "Riders of the Purple Sage," from the Zane Grey best-seller; "Everyman's Wife," a story of modern matrimony and "She Wolves," a drama of today.

With this tremendous product virtually complete, William Fox can now concentrate on his offerings for future seasons. Already his product for 1925-26 promises to surpass even this season's big list of successes. "The Iron Horse" is playing to capacity at every performance at the Lyric Theatre, New York, and will probably head the next year attractions for motion picture exhibitors.

On top of this there is the entire list of great stage successes which have been presented on the stage by John Golden and which come to the Fox organization by virtue of the contract recently signed by William Fox and John Golden. These successes include: "Lightin'," "Seventh Heaven," "Howdy Folks," "The Wheel," "Thank U," "Chicken Feed," and "The First Year."

Special N. Y. Showing

Commercial prints of "The Lover of Camille," recently completed by Warner Bros. at their West Coast studios, arrived in New York a few days ago. Arrangements were immediately made by the Apollo Exchange, New York distributors of Warner pictures, to show the production to eastern exhibitors and others especially interested, in the Hotel Astor, Sept. 15. "The Lover of Camille" is the photoplay version of "Deburau," made by special arrangement with David Belasco, who produced the well-known Sacha Guitry play on Broadway some time ago with Lionel Atwil in the leading role. In the photoplay the lead or title role is in the hands of Monte Blue with Marie Prevost appearing as "The Lady of the Camelias."

Some Inside Film History

(Continued from Page 196)

we have a plant big enough to do all the work turned out in Hollywood.

Mr. Godsol of the Goldwyn Company came to us last year and offered us his company without any money, if we would assume the liabilities. This we refused, as we firmly believe, no company can give their personal attention to many more than twenty pictures and have a fair amount of successes among them.

Again, we are more interested in the life of our business than we are in the money we might make.

Every year, First National has offered to distribute ten to twelve pictures, which we would produce. This we have refused. We want to be independent. We were forced out of business by the General Film Company once and we were in the game to stick.

There is only one real danger confronting this industry. If a large consolidation ever occurs, they wouldn't want so many theatres; half of the theatres could take care of all the business to be gotten; little companies would be forced out of existence; a general director would send you a notice of the picture you were to play—its price and play date. Exhibitors will be at the mercy of a consolidated combine.

We are the largest independent producers operating. We help to keep up the courage of the other independent companies, but we are virtually forced out of "first runs" this year. But Harry Warner is on his way East now, with a guaranteed fund of $10,000,000 to build us a theatre in the key cities.



Scenes from "Flying Fists," starring Benny Leonard, lightweight champion, distributed by Ginsberg and Wilk



Scene from "Heart Trouble," starring Constance Talmadge. A First National Release.

Opens Big in Boston

"The Sea Hawk" Opens in a Blaze of Glory in the Hub City

The Boston engagement of First National's Frank Lloyd Special, "The Sea Hawk," opened at Symphony Hall, Boston, on Monday night, August 25, with hundreds of persons unable to gain admission to the theatre, despite the fact that "The Sea Hawk" is showing at the "legitimate" prices.

The critic on the "Transcript" gave the production nearly a column and a half of space. He said "'The Sea Hawk' is a motion picture extraordinary, rising far above the average to heights which it occupies for the most part alone. As a sea story, as a romance of far adventure and of roving men, it stands by itself, outshining every film of its peculiar kind which has ever been made."

The Boston Globe says: "There is a thrill a minute in 'The Sea Hawk.' There is plenty of color and excitement. The best film entertainment that has been seen in Boston for many months. There are some of the best sea fights ever made in the motion pictures. The lover of beauty cannot fail to admire the absolutely exquisite features of the sea characterized in the film."

Boston Globe: "An epic of the sea. There is beauty as well as action. Frank Lloyd had a vast task before him but he has met it nobly, giving us a faithful version of the Sabatini romance which is of great romantic and artistic value. 'The Sea Hawk' is something different in film fare and decidedly worth viewing."

The Boston Herald: "It is clearly to the credit of Frank Lloyd, the producer, that he has seen and used to the fullest extent the matchless possibilities of the settings. Out of them he has wrought a vision of the courage, the barbarity, the spirit of high adventure that was the Middle Ages. 'The Sea Hawk,' like many another good thing, must been seen to be appreciated."

C. B. C. Signs Novelty Film

Joe Brandt announces that he has signed the novelty film, "Hot Dog," a two-reel comedy acted entirely by animals, with the De Luxe Film Company of Philadelphia for southern New Jersey, eastern Pennsylvania and Delaware, and with the Exhibitors Film Exchange of Washington, D. C., for Maryland, Virginia and the District of Columbia. This film has just been recently announced for release and from all reports it will go big. It is a distinct novelty in that the action is portrayed entirely by animals.

Territorial Sales

Louis Weiss, Artclass executive, who is presently making a coast to coast tour in the interest of the Weiss Brothers' Artclass product, last week sold to the Shooker Film Exchanges of Denver territorial rights for Colorado, Utah, Wyoming, New Mexico and Southern Idaho on "Tense Moments from Great Authors and Famous Plays," a series of eighteen single reel subjects.

Progress Pictures of St. Louis (Tom Leonard) also purchased the "Tense Moments" series for Eastern Missouri and Southern Illinois.

New Independent Unit

In addition to their three original units which are at the present time all working at top speed, the Independent Pictures Corp. has taken over a new unit to film a series of special westerns which are to be released by one of the prominent releasing companies. News of the placing of the new unit has just reached New York from Jesse Goldburg, who is on location supervising the filming.

Sterns on Way Home

Julius and Abe Stern, president and vice-president of Century Comedies, have left Carlsbad, where they have been spending their vacation, and are on their way back to New York. Julius Stern left Carlsbad a few weeks ago and stopped in Paris to look over the comedy field for new material for his productions. He was joined there by his brother and after a few days in the French capital they left for home.

From London With Print

Herbert S. Wilcox and his brother, Charles, of the Graham Wilcox Production Company, have arrived from London and are now stopping at the Hotel Astor, Manhattan. They have with them a print of "Decameron Nights" which made a decided hit at its recent London premiere.



Liege Conley in a scene from "Wild Game," an Educational-Mermaid comedy.

More Good Films, Less Gloom, Briskin Tells the Pessimists

IT'S time for the independent operator to stop crying "wolf" and to get down to business. Good pictures and not yells for help against an imaginary harbinger of bad times is what the independent needs today to solve most of his problems. Crying and whining about the outlook doesn't help a bit and only invites the "wolf" to come and make a meal of the howler.

This is the parting advice to his fellow independents of Samuel J. Briskin, with George H. Davis the directing head of Banner Productions, Inc., one of the most progressive young state right distributing organizations in the industry, on the eve of his departure for a sales trip which will take in all the principal exchange centers of the country.

"Personally, I am so fed up with the chorus of 'glooms' we have been having about the future of the state right market," said Mr. Briskin, "that I feel somebody ought to call a halt to this clamor about 'hard times,' present and coming, and offer a few constructive suggestions.

"Of course, it isn't easy going for anyone in the independent field just now. But then it never has been, and as far as I am concerned, I don't want it to become so. On the other hand, the big national organizations are not having it any easier than the rest of us, if that is any comfort, as the most casual survey of conditions will show.

"Right now, competitive conditions are acute and they are probably going to become more so, judging by the volume of product announced by all the companies for the coming year. But crying about it isn't going to help any, and it is only what must be expected in any line of business, especially an industry that is growing as rapidly as ours.

"Necessarily, it is a question of the survival of the fittest. It is that very thing, to my mind, that makes the business worth while. As a matter of fact, in many territories today, the independent is getting a better 'break' in bookings than the big national organizations. If you doubt it ask some of their exchange managers, if you know them well enough to get the facts.

"The problems of the independent are no different than the problems of the other producing-distributing organizations in the industry or at least no more perplexing. Good pictures—intelligently advertised and exploited—is the answer for most of them.

"I maintain that with good pictures the independent can get first runs in most territories, and that the circuits—the alleged bugbear of the state right operator—are every one of them ready to give bookings to the exchange that has the right product.

"I contend—and we have to date demonstrated it in the Banner organization—that the average independent can produce more cheaply than the big organization, with its tremendous overhead, can possibly make a production of similar quality. Consequently, we can compete with them effectually, in spite of their high-powered sales forces, and can make money, where they would suffer heavy loss."



VIRGINIA VALLI

Who has the leading feminine role in "On Every Woman's Life," a First National Release

Club Women Approve

"Broken Laws," Mrs. Reid's New Film, Will Get Hearty Support

"Broken Laws," Mrs. Wallace Reid's new screen production, will receive the same hearty support from women's clubs and civic and welfare organizations as "Human Wreckage," her anti-narcotic film, which established box office records throughout the country. This was indicated when Mrs. A. H. Reeve, president of the National Congress of Mothers and Parent-Teachers Associations, expressed herself as being particularly pleased with the theme of "Broken Laws," which is now in production at the Thomas H. Ince studio.

Mrs. Reeve, whose home is in Philadelphia, visited Hollywood to attend the Parent-Teachers' convention. She spent considerable time with Mrs. Reid on the scenario and story of "Broken Laws."

The cast of "Broken Laws" will be headed by Mrs. Reid. Percy Marmount will play the leading male role, with Ramsey Wallace a close second. The cast also includes Virginia Lee Corbin, Arthur Rankin, Jackie Saunders and Joan Standing, with Terence (Pat) Moore and Jane Wray playing the child roles. R. William Neil is directing the production.

Burr Engages Bigger Studio to Use for Hines' Next Feature

AFTER three years of consistent shooting of all his pictures at the Glendale Studio, Long Island, C. C. Burr, managing director of East Coast Films, Inc., made a radical change this week when he engaged the Jackson Studio in New York City as the locale for the next Johnny Hines feature, "The Early Bird," which goes into immediate production.

Burr was not desirous of changing studios, but due to the fact that "The Early Bird" calls for an innumerable amount of large scenes, he finally thought it preferable to make use of the Jackson Studio facilities, where "Janice Meredith" was made. Coupled with this, the fact that the studio is in New York City makes it centrally available.

The continuity and script on "The Early Bird" has already been prepared, with a cast lining up as follows: Edmund Breese, Wyndham Standing, Maude Turner Gordon and Bradley Barker.

Charles Hines will direct, Charles Gilson and John Geisel will be first and second cameramen, respectively.



June Marlowe and Beverly Bayne in Warner's "The Tenth Woman"



Dorothy Devore in "The Narrow Street," a Warner Bros. Picture

Goldburg's Latest Find

Hazel Holt, in Latter 'Teens, Quits College to Face Independent Camera

Hazel Holt, just eighteen and said to be unusually pretty, has given up her studies at Berkeley University to cast her lot with the motion picture folks having been chosen by Jesse J. Goldburg to play the lead opposite Bill Cody in the third of the Bill Cody series of eight pictures.

Miss Holt had never aspired to a theatrical or motion picture career, although she has been interested in amateur theatricals almost since she first entered school. She was preparing at college to teach chemistry when Goldburg "discovered" her, gave her her first chance before the camera, and awakened in her the determination to join the ranks of the movie folks.

Out for Record

Fighter Leonard Determined to Get a Crown in Filmdom

Benny Leonard, having won all the fights in which he has participated, now promises to establish a new record in the motion picture industry. His series of two-reelers, "Flying Fists," marks his screen debut, but the workmanlike way in which he has begun his career as a screen star has met with an instantaneous wave of approval from critics, representatives of independent exchanges and such exhibitors as have seen the films.

Not only are the independent exchanges rushing to contract for "Flying Fists," but exhibitors are also promising to give it feature billing, according to Henry Ginsberg, who is handling the territorial rights in association with Jacob Wilk, who will dispose of the foreign rights.

The series will consist of six pictures in all, three of which have been filmed to date. The series is being sold in a block.

"Mirage" with Florence Vidor Is Started at Ince Studio

PRODUCTION work on "The Mirage," starring Florence Vidor, was gotten under way at the Thomas H. Ince studio this week with Clive Brook, Alan Roscoe, Vola Vale and Myrtle Vane in the leading roles of the supporting cast.

The selection of Clive Brook for the leading role opposite Miss Vidor, and of George Archainbaud to direct "The Mirage," brings together again the three principals of "Christine of the Hungry Heart," that was produced under Mr. Archainbaud's direction with Mr. Brook who had been brought from England by Thomas H. Ince in the leading role opposite Miss Vidor.

"The Mirage" is an adaptation of Edgar Selwyn's sensational play by C. Gardner Sullivan and its direction will credit another big production to Mr. Archainbaud, whose directorial achievements already include such successes as "The Common Law," "Lilies of the Field," "Single Wives," "For Sale" and "Christine of the Hungry Heart."

"The Mirage" is a Regal Pictures, Inc. production scheduled for release by Producers Distributing Corporation on December 21st. The play is highly dramatic and deals with life on the stage and that portion of society in which men-about-town and typical New York first-nighters move. Miss Vidor's role is that of a show girl, a part quite unlike any she has hitherto essayed.

Fox's "Cyclone Rider" Is Set for Release Week of Sept. 14

"THE Cyclone Rider," the fourth of the Fox 1924-25 special productions; two comedies, the second of the Van Bibber series, a William Farnum (re-issue) and a Fox Educational Entertainment are the releases announced for the week of Sept. 14 by Fox Film Corporation.

Lincoln J. Carter has contributed the 1924 melodrama to the screen in "The Cyclone Rider." Thomas Buckingham directed the production. The cast of principals include: Reed Howes, Evelyn Brent, Alma Bennett, Charles Conklin, William Bailey, Margaret McQuade, Ben Deeley and Frank Beal.

"The Hunt," which is released this week, also is the second of a series of two-reel comedies to be made from the famous Van Bibber stories of Richard Harding Davis. Earle Foxe plays the lead in this series. The latest comedy picture deals humorously with a fox chase. The supporting cast includes: Florence Gilbert, Hallam Cooley, Frank Beal, and William Lawrence.

"Blows and Dynamite," an Imperial Comedy and "In-Bad, the Sailor," the second of the new monkey comedies; "The Conqueror," the second William Farnum (re-issue) and "Jerusalem Today," an Educational Entertainment, are the other pictures released this week.

FOX NEWS
The Best on Earth —Covers the World

Paul Perez Leaves to Assume Important Position in London

PAUL E. PEREZ, an assistant director of publicity for the Universal Pictures Corporation for four years, has resigned to accept an important publicity post with the European Motion Picture Company of London. He sailed with his family for England last Saturday aboard the Royal Mail liner "Ohio."

His associates in the Universal home office gave him a rousing send-off on the eve of his departure. He was the guest of honor at a luncheon held in Christie's Restaurant, New York City, and attended by more than a half-a-hundred Universalites. Paul Gulick, director of publicity for Universal, was toastmaster. Among the Universal officials and executives were R. H. Cochrane, P. D. Cochrane, Jerome Beatty, George Brown, William Herrmann, J. H. Herries and Sam Sedran.

The departing Universal publicity man, who is one of the most brilliant and best liked men ever employed by that firm, received a handsome suitcase as a token of esteem from his Universal well-wishers. He also was the recipient of an inscribed wrist watch from his fellow-members of the Associated Motion Picture Advertisers.

Perez is a native New Yorker. His wife is Molly O'Sullivan, English actress, who recently appeared in New York in Charlot's Revue and in "Janice Meredith." They were married while Perez, a lieutenant in the U. S. Navy during the war, was serving on Admiral Sim's staff in London. Previous to his staff service he saw considerable sea service on transport duty.

In England his position will be with James V. Bryson, sales manager of the European company. That official became acquainted with Perez and his work last year before Bryson left Universal's service to take over the British post.

Principal's President Hunting for Tales with Dramatic Punch

SOL LESSER, president of Principal Pictures Corporation, is looking for stories with big dramatic power, a strong, sweet love interest and comedy devoid of any suggestion of vulgarity. He made this known before the opening of the semi-annual meeting of Principal Pictures Corporation at the Principal studios, 7250 Santa Monica boulevard, this week. His ideas are backed up by his brother, Irving M. Lesser, vice president of Principal, and M. J. Rosenberg, secretary of the organization.

Irving Lesser went to the coast especially to attend the semi-annual meeting, at which Principal's programme for the next six months will be mapped out.

"Our programme for the 1924-25 season has shown that we were right in our judgment of that season," said Sol Lesser. "Principal's 'When A Man's A Man,' released by First National, has been one of the big successes of the year. Then came Baby Peggy in 'Captain January,' which is doing a more than satisfactory business everywhere. Besides these we have a group of pictures known as Principal's Big Six, which have scored heavily everywhere. These productions are 'Listen Lester,' from John Cort's famous stage success; 'Daring Youth,' starring Bebe Daniels; 'Daughters of Pleasure,' starring Marie Prevost and Monte Blue; 'The Good Bad Boy,' 'The Masked Dancer,' with Helene Chadwick and Lowell Sherman and 'Girls Men Forget,' with Patsy Ruth Miller, Johnny Walker and an exceptional cast.

"Principal's next great production will be Harold Bell Wright's 'The Mine with the Iron Door,' on of the world's best sellers. That will be followed by Wright's 'The Re-Creation of Bryan Kent.'"

Produce "Resurrection"

Sol Lesser, president of Principal Pictures Corporation, announces that Principal will produce Tolsti's "Resurrection" on an elaborate scale. Production will be started within a few weeks. The stars and director will be of world-wide prominence. Technical men will be brought here from the Continent to insure correctness of detail. Plans are also under way to send the principals to Russia for certain scenes impossible of reproduction here.

Closes Distribution Deal

Red Seal Pictures to Handle Hepworth Short Subjects in United States

Col. F. W. Clarke of Cranfield and Clarke announces that he has just closed a deal with Edwin Myles Fadman of Red Seal Pictures Corporation for the latter to distribute the entire output of the Hepworth short subjects throughout the United States not including Canada which will be disposed shortly to another distributing organization.

The first ten short subjects included in this deal have been announced as follows: "Through Three Reigns," "A Peep in Puzzleland," "The Zoo's Who's Who," "Magic Hour," "If Matches Struck," "A Day With the Gypsies," "Do You Remember," "Stradford-on-Avon," "Rubbernecking in London" and "Up the River with Molly."

"Through Three Reigns" the first subject to be released of the above mentioned batch, received its American premiere at the Rivoli Theatre, New York, on the week of August 31st, where it received the unanimous praise of the daily press.

Contracts with the two foremost first run exhibitors in the country, Dr. Hugo Reisenfeld of the Rialto and Rivoli Theatres, New York, and Balaban and Katz of Chicago, have been signed for the entire batch of ten subjects just released.

Buffalo Zone Officers

J. H. Michael Elected President of Organization in Eastern New York

(By Wire to Moving Picture World)

J. H. Michael has been elected chairman of the Buffalo zone of the New York State Exhibitor organization. Arthur L. Swinner is the new secretary and Vincent R. McFaul, treasurer.

These officers were elected at the organization meeting of the Buffalo zone Tuesday afternoon, Sept. 9, in the Hotel Statler. Mike Woods, of Jamestown, and Sidney C. Allen, of Medina, were elected directors. A third place, made vacant by the resignation of Bill Dillon, of Ithaca, from the board, is being held open for Rochester.

Bill Calihan, Rochester exhibitor, promised the meeting that he would recommend that exhibitors of his city come into the state organization. This action has been sought for five years. Calihan's promise aroused the exhibitors to great enthusiasm. Michael Walsh, president, was present and addressed the meeting. Congressman S. Wallace Dempsey also spoke. J. H. Michael acted as chairman.



Scenes from "A Kick for Cinderella," Number 4 of F. B. O.'s "The Go-Getters"

SELLING the PICTURE to the PUBLIC

EDITED BY EPES WINTHROP SARGENT

Rowland and Clark Give Monster Treat to Its Ten Thousand Juvenile Patrons

PROBABLY no theatres in the country pay more heed to the child patrons than do the theatres of the Rowland and Clark chain in Pittsburgh. Souvenirs, gift distributions, contests of various sorts and special treats are frequently advertised in Film Forecast, but nothing has been such a thorough success as the picnic given by the theatres at Kennywood Park on August 13.

Ten thousand children made up the party and a three-column layout was the smallest any of the papers gave the event, one sheet giving an entire half page, mostly cuts. But a couple of hundred column inches of newspaper space was only a side issue compared with the presswork done by the thousands of delighted children.

Simply Arranged

The planning of the party was very simple. Amusement parks have small business through the middle of the week and are glad to sell off their attractions, realizing the value of the publicity to be gained.

A supply of strip tickets was printed up, with four series numbers, and each week for four weeks each child entering any Rowland and Clark theatre was given one of these tickets.

Ten thousand children came to the park and were given a royal time. It was manifestly impossible that ten thousand children could be accommodated on any one of the rides or other amusement devices, so a full program of sports and games was planned that all might have something to do every moment of the time.

Jackie Coogan happened to be in town on his Near East crusade, and Milt Crandall broke into his already full day and whisked him out to the park, an unexpected addition to the program that sent the children crazy with delight.

There were running races of all lengths for children of all ages, with three small prizes in each class, there was a baseball game and a lot of novelties, and over it all a troupe of professional clowns wandered around and started something wherever they could find a dull spot, and if they could find no dull spot they went to work anyhow.

Tanks of Milk

Ice cream cones were to be had for the asking—and a coupon, and milk and buttermilk were served from tank wagons, an individual paper cup for each drink.

There were fifty-four prizes in the eighteen events, not counting the race for children under five in which all contestants were declared winners and each given a prize.

There isn't a child in Pittsburgh who will not tell you that the Rowland and Clark picnic was better than Barnum & Bailey's, and they are cheered by the announcement that it will be repeated again next year.

Financial

Milt Crandall, general publicity director, writes that the stunt raised the receipts $4,000 above the average for this time of year and for the performances at which the tickets were given. The entire cost was about one-fourth of the visible gain, and that $4,000 increase represents only a small fraction of the good actually done the houses.

Milt writes that the stunt is the best they ever worked and that it should be tried by every chain of houses.

He might have added that this will hold true only where the arrangements are so perfectly made that there is no confusion, else the proposition will work more harm than good. The chief thing to be remembered is that only a small percentage of the children can use the amusement devices. The rest must be entertained with games and sports or the party will be a terrific bust.

The small hats noticed on most of the children were supplied by the theatre and are printed "I am a booster for Rowland and Clark's State" or whatever house the child hails from.

It's a permanent business maker and costs very little.

Manager Now

Frank H. Burns, for a long time advertising manager for the Beacham Theatre, Orlando, Fla., has been advanced to the management of the Palace Theatre, Bradentown, Fla., a new house, one of the Shields' string owned by Bradentown Amusements, Inc.

Mr. Burns has been a regular contributor to this department for many years and we believe that in his new capacity he will be even more fertile in suggestions. He is possessed of a sound working knowledge of the business and we look for even better work from him. Here's all good wishes to the new manager!



TWO SHOTS OF THE CROWD AT THE ROWLAND AND CLARK PICNIC AT KENNYWOOD PARK

Ten thousand youngsters were the guests of the various R. & C. Theatres in Pittsburgh at the leading amusement park. Real pictures were made of the event in addition to the clown comedy camera work. The other shot shows one of the tank wagons in which the milk supply was carried. The milk was included in the strip ticket which was given all child patrons of the chain.

Biggest Yet

We have stopped chronicling the advent of each successive yellow bulletin from Metro-Goldwyn because by now the trade knows their value without further advertisement, but the "yeller feller" on The Arab is specially deserving of mention, since it goes so far beyond the others in completeness and helpfulness. Its ninety-odd pages comprehend about every practical stunt and—which is more important—leaves out the impractical ones. That's the difference between the yellows and the other press books. These get right down to brass tacks and stay there.

Groups by Trades in Classified Ads

Here's the latest in the names-in-the-want-ads idea. It comes from the Strand Theatre, Syracuse, N. Y., where the idea is new and therefore something to talk about.

The hook is with the Syracuse Journal and while it does not carry with it the display advertisement one or two managers have reported, it has good publicity angles.

The Journal carries each day a front page box, one column wide, in which the high lights of the current wants are carried, the best positions, exceptional bargains or whatever it may be. This is headed "Opportunities on the Journal Want Ad pages," and most readers glance it over daily. Now the first "opportunity" is always the chance to get a pair of seats to the Strand for the attraction named, the mention being from four to six lines long.

On an inside page there is a two column box, with a daily change of copy, and here the current attraction is more largely mentioned.

Copy is written to meet the classification heading. Under "Trucks" the copy starts off with the statement that the person mentioned may or may not own a truck, but she can get two seats for the Strand Theatre. Under "Business Opportunities" Gertrude C. Minihan is told she need not invest any money in Strand tickets as free seats await her.

But the big angle is that the names are chosen from a single line of business, book keepers one day, telephone operators on another with salesgirls on a third day. The Journal receives so many letters asking that some particular trade be selected that the theatre has to help handle the mail. Try this new angle. It helps the interest.

HENNEGAN
PROGRAM COVERS
SELL THE PICTURE TO THE PUBLIC
THE HENNEGAN CO. CINCINNATI, O.

Production Hints from Edward L. Hyman

Managing Director, Mark-Strand Theatre, Brooklyn

BECAUSE of the length of Rudolph Valentino's production, "Monsieur Beaucaire," the only presentation on the same program was the elaborate prologue running ten minutes, marking an advance in bigness and richness as applied to stage presentation.

The entire stage, from the foots and borders of the large production stage upon which is seated the orchestra to the rear wall was converted by the carpenters, scenic artists and decorators into an elaborate garden set. Bay trees and rose garlands were used plentifully enough for atmosphere, and a hedgerow was put across directly in front of the orchestra at the footlights. The transparent windows at either side of the orchestra were made over for the period of the picture, and behind them was placed a platform backed up by garden drop, and upon this appeared artists in a tableau to close the number. Garlands of roses were strung from the large stage borders to just beneath the large center arch. Foliage borders extended around the inside stage strips of the large stage. On the small presentation stage was a backdrop painted from the Garden of Versailles scene in the picture, with a waterfall effect rippling down the marble steps just as in the film. Benches were at either side, and bay trees right and left.

As the large front plush curtains were taken up at the proscenium arch the llama cloth draws were disclosed, flooded by two deep blue Mestrums from the booth. The orchestra took up "If I Were King" (Adams) and at a fortissimo in the music the llama draw curtains were slowly opened, showing the members of the orchestra costumed richly in the period, and wearing brown wigs. The leaders wore white powdered wigs and more elaborate costumes. With the deep blue floods still on, now falling on the draw curtains of the small stage, the orchestra finished "If I were King" and went into "L'Arliesienne Prelude" (Bizet). The draw curtains opened and members of the ballet were seen in rich costumes, together with men escorts, grouped as in the garden scene of the film. From the Prelude the music went to "L'Arliesienne Minuet" (Bizet) and this was danced by the fourteen people on the stage. As they made their exit at the finish a man as Rudolph Valentino and the premier danseuse as his chief support kept center stage for pantomimic love scene, as soprano and contralto offstage sang "Love Is Present Everywhere" (Rameau). For the close a tenor and ensemble off-stage sang "Red Rose" (Messager) with the couple still on the small stage and three people each on the platforms behind the transparent windows, and ten of the ballet ladies parading in front of the hedge row on the large stage apron.

The lighting, aside from the deep blue floods from the both, was done by overhead and side spots of light blue and light pink, with the exception of the finish when white floods from the dome covered the promenaders. The sky of the back drop on the small stage was transparent and lighted from behind. Open box lamps of blue, dimmed down, were at either side of the back drop shooting upward.

For the "L'Arlesienne Minuet" a special arrangement of the music for harp and flute was made up, giving a refreshing break in the orchestration of the prologue.

"Monsieur Beaucaire" was held over for the second week, the presentation remaining the same. No other film numbers were put on.



A First National Release

THIS CUTOUT DID DOUBLE DUTY AT THE CAPITOL THEATRE, BENTON, ILL.

In the morning it stood out in front of the lobby, but just before the house was opened it was taken back stage and put in front of the screen where everyone could see it, being held there until the show was ready to start. Often a cutout will work in the foyer the week before it goes into the lobby, but this was all advance work in addition to later marquise work.



A Universal Release

USING THE REGULAR ARMY TO RECRUIT THE NATIONAL GUARD

For The Fighting American, in Buffalo, the Olympic obtained a detachment of the regulars to recruit for the summer camp of the guard. Army recruiting has ceased, but the citizen soldier still offers the hustler a chance to ballyhoo.

Never Say Die Got Simple Hookups

Evidently hookups are not worrying managers who book Never Say Die. They just naturally happen. Milton H. Feld, of the Newman theatres, Kansas City, got some easy publicity by hooking several drug stores to cards which read "Never Say Die. Use the famous Blank remedies and see Douglas MacLean etc."



An Associated Exhibitors Release

THE DRUG STORE IDEA

There is unconscious humor in this drug store of the Owl company, for one of the strips urges the use of a henna hair dye and another offers "A large piece of watermelon" for ten cents, right alongside the Never Say Die card.

Every drug store carries a line of its own preparations, and all you have to do is to suggest a window display of these with the card and stills you will supply. It's next thing to automatic.

Getting a window in the Kodak store took a little more thought, yet it was very simple. The picture is printed on Eastman film. That thought was worth three cards in a highly desirable window.

Ten girls were used to distribute the MacLean buttons, which seem to have made an unexpected hit. A second order for 200,000 has just been put in by Associated Exhibitors, a similar first order having been exhausted.

Effective Boards

Usually painted billboards look like a sample card of a paint concern with red predominating, but when the Warfield Theatre, San Francisco, got out some painted boards for Flirting With Love, the letters were in white on a dead black. There was not enough red in the showing to dot the "i" on a six-point letter. It was effective in the extreme, but if you use the idea, be sure to use a glossy black. A flat black will fall off a full 25 per cent. in effect.

Since they could lay out the lettering to suit, the Warfield disregarded the fact that technically Miss Moore is "featured" and not "starred" and gave her the major portion of the space.

In case the distinction puzzles you, here's the simple formula: If it is "Colleen Moore *in* Flirting With Love," she is starred. If it is "Flirting With Love, *with* Colleen Moore," she is featured.

Simple, isn't it, but gosh the broken hearts it has caused!

Gets One More on Clothing Donation

Irwin Zeltner, Universal exploiteer, working with E. O. Weinberg, of the Olympic Theatre, Buffalo, found a new angle to the old clothes stunt which was worked almost to death with Jackie Coogan a few years ago.

Carl Laemmle is making a drive for clothing for European children, and when The Fighting American was booked into the Olympic, the old clothes stunt was revived through the Buffalo Courier with this addition: Free admission was given at the matinees in return for the donation of clothing, but it had to be wrapped in a copy of the Courier with a date line corresponding to the play dates of the picture; though not necessarily of that particular day on which it was presented. This naturally appeals to the newspaper.

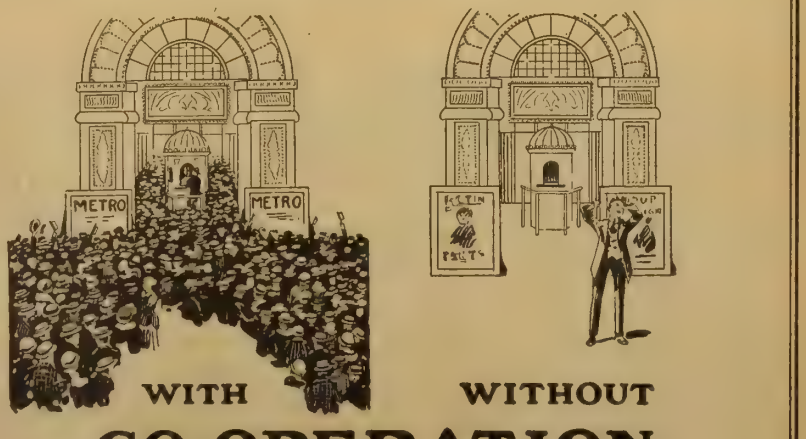
Used State Guard

Another stunt was recruiting for the State Guard with the aid of detachments of regulars, including a field gun, caterpillar tractor and range finder, all stationed in front of the theatre.

Each evening the men were brought to the theatre and after the ceremony of lowering the colors—and much bugle blowing—the men were marched into the theatre, while the gun and equipment remained outside for a ballyhoo. The natural tendency was to follow the soldiers and see what they were going to do inside. What they did was sit down and see the pictures, so their fol-

A Studious Buster

In addition to using a cutout of Buster Keaton in Sherlock Jr., for his lobby display, E. D. Turner, of the Imperial Theatre, Asheville, N. C., put out a man suitably bannered, who perambulated the streets reading a book on How to Become a Detective. He cost only $15 for two days, and shot the receipts up very nicely.



CO-OPERATION

This is one of these instances when it is either cooperation or no-operation.

Vivaudou cooperating with Metro Pictures has planned a complete national advertising and window display campaign on his famous Narcisse de Chine products.

Think of a tie-up with these famous stars! Barbara La Marr, Mae Murray, Viola Dana, Laurette Taylor, Renee Adoree, and Jean Tolley.

Don't delay! Act now, and enjoy the full benefit of this unusual cooperation.

Book Metro pictures with the above stars and write Vivaudou now.

MR. J. E. VOGT, 469 FIFTH AVENUE, NEW YORK CITY
c/o V. Vivaudou, Inc.

Bread Helped Bread in Washington Run

Co-operating with the Washington (D. C.) Times, H. S. Ansley, a Metro-Goldwyn exploiteer, hooked the A. & P. stores' special brand of bread to the Norris play with that title when it came to the Columbia Theatre.

A half-page display advertisement, paid for by the stores, was the opening appeal and this was backed by 215 windows in the stores controlled by the concern. The displays were practically identical.

The newspaper's co-operation was secured through the offer to give a ticket to any performance of Bread in exchange for a loaf of the advertised product. Exchange could be made at the newspaper office or at any one of the fifteen stores designated as receiving stations. The bread was turned over to the Salvation Army for distribution to the needy, which supplied the necessary talking point.

This is stealing a little from Jackie Coogan's milk campaign, but bread and milk go very nicely together, and it helped Bread materially.



A Metro-Goldwyn Release

ONE OF THE 215 DISPLAYS IN WASHINGTON FOR BREAD

A chain of grocery stores was hitched to the title through their own bakery product, and a loaf of bread was exchangeable for a ticket to the show, the bread turned in being donated to the Salvation Army through the co-operating newspaper.

Jazzed Things Up for Dan McGrew

One of the stunts which helped to put over The Shooting of Dan McGrew at the Hippodrome Theatre, Waco, Texas, was an identification stunt in which portraits of the players had masks painted over their eyes. Five pictures were shown and the passes were given the first 25 to turn in a complete identification at the box office. Announcement was made that the names of the stars would be shown in the Sunday papers, and those who were too lazy to compete at least looked in the paper the following Sunday, where the pictures were carried in a strip across the top of the amusement page. At the same time the winners were named in the window.

Another display was made in a vacant store, a six and two three sheets being formed into a nice screen display. Stills were set into the bay thus formed and additional interest given through a display of revolvers, knives and brass knuckles, obtained from a local pawnbroker in return for a credit card.

A phonograph repeated the recitation of the Service poem from the doorway.

A telegram from the Palace Theatre, Fort Worth, was displayed in several other windows, to show what the neighbors thought of the production.

W. G. Bishop, a Metro-Goldwyn exploiteer, collaborated with J. P. Harrison on the stunts, though it has never been apparent that Harrison needed much help in batting them over.

A Name Stunt

Varying an idea used some years ago, the Howard Theatre, Atlanta, sold a large department store on the idea of using a sign large enough to be seen from any part of the ground floor.

After advertising The Arab, it announced that anyone who found his or her name on the bulletin board below would be given a pass for the Howard Theatre to see the attraction. The names were changed daily, being taken from the city directory and the telephone book.

To get the value of the sign the store gave a full window to The Arab.

In the original stunt the names were lettered on cards and disposed all over the store so that every department had to be visited, and the goods inspected.

The big idea of any store is to get the people inside the doors, and this brought them by the hundreds. It can be worked for much longer than a week, and can be scaled to fit any sized store and town.



A Metro-Goldwyn Release

TWO WINDOW STUNTS ON THE SHOOTING OF DAN McGREW FROM THE HIPPODROME, WACO, TEXAS

That on the left is a mystery stunt in which ticket prizes were offered for the identification of the masked stars. Fifty tickets were to be given for prompt identifications. The other display was made in a vacant store with one six and two three sheets. The stills were interspersed with a display of weapons supplied by a local pawnbroker for a credit card.



A First National Release

THIS LOOKS MORE LIKE A DRUG STORE THAN A LOBBY

But it is the lobby of the Rapides Theatre, Alexandria, La., decked out with the prizes for a perfect flapper contest in conjunction with Colleen Moore in The Perfect Flapper. The lobby display induced the merchants to contribute the prizes.

Lobby Display Paid for Contest Prizes

Getting back of The Perfect Flapper, C. W. Greenblatt, of the Rapides Theatre, Alexandria, La., just mopped up money with this First National attraction.

He arranged for the advance broadcasting of parts of the musical accompaniment twice daily, and during the concert offered prizes for the most adequate description of the perfect flapper. The prize went to an out-of-town man who itemized these details: "Plenty of rouge, Hollywood sandals, a string of priceless beads, a kiss-proof lipstick, a marcelle bob, heavy eyelashes, dainty frocks and a smile that won't wear off."

The big noise, however, was a flapper contest; the first thing of the sort ever worked in town. Two thirty-day passes and about $75 worth of merchandise were distributed at the two-day showings, the contest being worked at each evening performance.

The merchandise was donated by local concerns, four merchants coming in. Each was "permitted" to place a show case of his wares in the lobby, about $2,000 worth of dainty things being shown, and the display was a most effective ballyhoo for the picture and the contest.

It was the right sort of a stunt, for it helped both the house and the merchants; the latter getting a chance to emphasize their leaders. Apparently the cases have been moved around to get them all into the photograph. We take it that they lined the sides of the lobby in the regular display.

Even the broadcasting stunt helped, for the house draws from a number of surrounding towns on its big attractions, and Mr. Greenblatt was able to show a tidy box office report.

Dancers Doubled

C. B. Stiff had Pleasure Mad at the Rialto Theatre, Chattanooga. He put in a couple of dancers for a prologue. About fifty paper lanterns and some serpentines gave him a carnival lobby, with a table and chairs, the former supplied with a bottle and glasses.

Before each show he used the dancers for a brief exhibition in the lobby, and after the ballyhoo they hustled into other costumes for the prologue while he ran the news reel. He doubled their value without an extra salary.

Both Good

J. M. Blanchard worked two good small ones on Why Men Leave Home when he played it at the Strand Theatre, Sunbury, Pa.

One was an envelope printed up, "One reason why men leave home." The enclosure was a pants button.

The second was a card guaranteeing that you would get 250 laughs out of Why Men Leave Home. If you failed you had your money returned and were to be paid one cent for each missing laugh. A postscript reserved the right to send any claimant to a physician for examination. Nothing much to either, but they put the picture over strong.

Bathing Beauty Is Ballyhoo for Miami

Getting the winner of a recent local bathing beauty contest to assist in the advertising for Miami was a winner for the Wells Theatre, Norfolk, Va., recently.

The girl posed for an hour each afternoon and evening in a store window for three days, and then she led a six-piece girl orchestra at the Wells, all of them in one-piece bathing suits.

Patrons forgot all about the heat and packed into the theatre as though Christmas was but a week away. It was difficult to tell whether the girl or Betty Compson was the star, but the picture made the bathing girl possible, so the credit should go to the picture.

In Bessemer, Ala., the bathing suit angle was used to clean out the suits at a local store, and hogged the window display. The Producers Distributing Corporation had it right when they made the release date about the time the bathing season opened. It has made thousands of dollars extra money for the managers and has cleaned up winter style business in the heart of the summer.

Startled the Help

Varying the posted "Notice to Employees" current a couple of years ago, H. C. Farley had printed up in red a couple of thousand envelopes, the legend reading, "To All Employees." These were passed through the many large mills and shops in Montgomery, Ala., and in these days of sudden shutdowns it was disquieting for a moment, and the opening line, "One Day's Notice," was not so reassuring, either, but the rest went on to tell about The White Moth at the Empire Theatre.

Now it is Hoot Gibson who is going on the windows. He is making a baseball picture, so Harry Ormiston, of Universal, went out and landed the Spaulding concern on a window sticker which shows Hoot and Mike Donlin and a lot of Spaulding baseball equipment.



A Metro-Goldwyn Release

THESE SWINGING DOORS INTRIGUED THE NEWSPAPER

And the papers told how the Strand Theatre had opened a saloon in defiance of the prohibition laws. Planned by Robert C. Frost, of Tampa, Fla., for The Shooting of Dan McGrew, the contrast between the normal house and the saloon was marked.

A Private Jackie Visited Stores

Because Jackie Coogan did not include Gadsden, Ala., on his milk route, A. L. Snell, of the Imperial Theatre, picked out a small boy who looked something like him, dressed him as he looks in A Boy of Flanders and announced that he would visit designated stores on a certain day.

At the appointed time the fake Jackie, with a placard for the picture on his back, made the rounds and was attended by large crowds. One merchant who had advertised that he would give a balloon to each child who was in his establishment when Jackie arrived had to shut his doors long before that time, for every kid in town was either inside or trying to crawl over the heads of the more fortunate ones already within. It made a good newspaper yarn, which of course had to add that A Boy of Flanders was at the Imperial.

Mr. Snell made a cutout of the dog and Jackie and animated it so that when Jackie bowed the dog would sit up and beg. He put this in a vacant store close to a popular Sunday school the Sunday before the picture opened, and most of the youngsters were late in arriving. They were more prompt at the theatre. After this Sunday use the device was moved to the theatre.

A Dahlia Show

Holding a dahlia show in the lobby of the theatre is one of the annual stunts of J. M. Blanchard, of the Strand Theatre, Sunbury, Pa., and the affair has grown to large proportions. This year he used a special postcard to advertise the showing on September 1-3, adding that The Covered Wagon would be the attraction.

That is part of the scheme. Mr. Blanchard always books in the best he can get to show the crowds attracted by the flowers.

Building Up

Supplementing the stills on The Arab, the Columbia Theatre, Washington, D. C., got a window in a photographic print ship with all of the desert pictures the store had in stock. Most art stores have a good line of oriental pictures which can be run in on The Arab with a chance of selling some of the prints through the attention thus attracted.



A United Artists Release

THIS LOBBY DISPLAY WAS MADE ON BROWN WRAPPING PAPER

The Grand Theatre, Columbus, Ga., did a nice business on this special with a home-made lobby that makes a fine flash at a small cost. There is a circular castle about the box office and landscapes on either side. The shields are also home-made.

Helped a Bankrupt

Bankrupt municipalities are too scarce to be at the command of the exploiteer, but the stunt worked in Marion, Ind., can be adapted to drives.

Marion was flat busted. Police and firemen were laid off because there was no money to pay them. Electric lights were snapped off early in the evening for the same reason. Public spirited citizens passed the hat. The Marion Theatre booked in the First National production and remarked that when a man's a man he stands by the city, and that helped raise the $7,000 that was needed to run to the end of the fiscal year.

Papers Helped

Some managers hate to admit that they ever get ideas outside of their own heads, but Guy Kenimer, of the Arcade Theatre, Jacksonville, starts a report on Miami with the remark: "I sent for all of the window displays mentioned in the trade journals as well as the old 24-sheets of The White Flower." He used one of the latter to work in the vacant store next the theatre, building a very attractive beach scene. Another was used in a store handling bathing suits while the negligee pose from the Miami paper was laid off to an underthings shop.

The close of his report is to be anticipated. Business was "exceptionally fine" because he did some intensive work on a picture that was made for the salvation of managers in the Summer season.

Fountain Nymphs

Charles McFarland used a lattice lobby for Miami at the Queen Theatre, Houston, Texas. It was pretty, but not particularly new. His novelty was based on a stone fountain which is a permanent adornment of the Queen lobby. He had his house artist make a number of diving girl cutouts which were perched around the edge of the basin, each lettered for Miami. This did valuable advance work.

He tied to bathing suits as a matter of course and persuaded a local confectioner to give him a window to help advertise Miami and hot weather candies.



Warner Brothers Releases

ONE OF THE MOST INTERESTING UNITS IN THE LOS ANGELES GREATER MOVIES PARADE

Perhaps you will recall the Warner Brothers' float with their "Seven Classics of the Screen" which toured the country. All on one float and that looked like a lot. This year they entered 21 floats in the West Coast event and twenty of them represented one book each. And they were twenty really best sellers, at that. Warner Brothers surely have gained in artistic and commercial stature.

Cuts Help Text in For Sale Display

It does not always happen that the advertising cuts do more than get attention for a space, but this announcement of the Rivoli Theatre, Baltimore, does as much selling for the attraction as does the copy. Apparently this is a space taken by First National, rather than the house, for the



A First National Release

WHERE CUTS ARE HELPFUL

small features are not advertised here and there is another space in the same issue for the house which does carry all of the program items. This appears to be a regular stunt, and presumably is an exchange advertisement designed to sell the story to later run houses. It should do that very nicely, for it puts over the idea better than a majority of the Sunday announcements and does it with a line cut that cannot go wrong even if the ink or paper will spoil the halftones. We think that the cut alone could sell the story, even without the aid of the selling panel in the upper right-hand corner.

A Nice Display in Ample Space

Because it was removing from the Royal to the Capitol as the regular home of pictures in Victoria, B. C., the management took an extra space to advertise the opening attraction, which was Barbara La Marr in The White Moth. A seven twelves gave ample space for display, and the management very wisely did not overload this space with cuts, using one line and one halftone, with ornamental corners set diagonally. The halftone did not come up very well, but it serves to get attention for the space, and to suggest in its outline—for it is little more than a reversed silhouette—the chief character. Most of the setting is done with type, and in spite of the large space at command, this type is not hit up to a point where it will deprive the layout of the greater advantage of white space. Using an eight point for most of the talk, the white space surrounding it gives a better display than would have been gained had a ten point been used with a consequent enlargement of the panels. The eye is trained to read eight point. It is the average body type on newspapers, and so it suggests no difficulty in reading. A six point would have been too small, but an eight point is plenty large enough. We believe that an added point would have been gained had Tourneur's name been underlined with two or even a three point rule. His name is suggestive of a high grade of production work, and so has a selling value that would be greatly emphasized with the underline. It means as much to the average playgoer as does the name of the star, and underlining would have given much more argument. To be most effective, however, the underline should be held to the name and not to the line. That is, "Maurice Tourneur" should have the rule, but not the "production." And on the same line we believe that the beauty of the production could have been stressed to good advantage. The picture was unusually well done, and the public could have been sold on this as well as the locale. However, this is good work; better than average, both in layout and composition.

Conventional Lines Make Good Showing

This is a good example of conventional composition; merely straight lines of type with a pair of cuts for attractors. The portrait cut has been notched to let in the final letters of star and title without materially affecting the display value of the cut. This is all simple enough, but it is many times better than the average hand lettered display, and few of the lines are in straight roman, showing that in some offices it is possible to get good small letters. It is the display of the Century Theatre, Baltimore, and is the first advertisement we have seen on The Gaiety Girl. About the only objection is to be found in the cut, which suggests the punch. The text reads to the effect that after she marries a man she does not love, the right man returns and "an extraordinary thing happens." You might wonder what that extraordinary thing might be if you did not see the huge chandelier falling upon a man over to the left of the



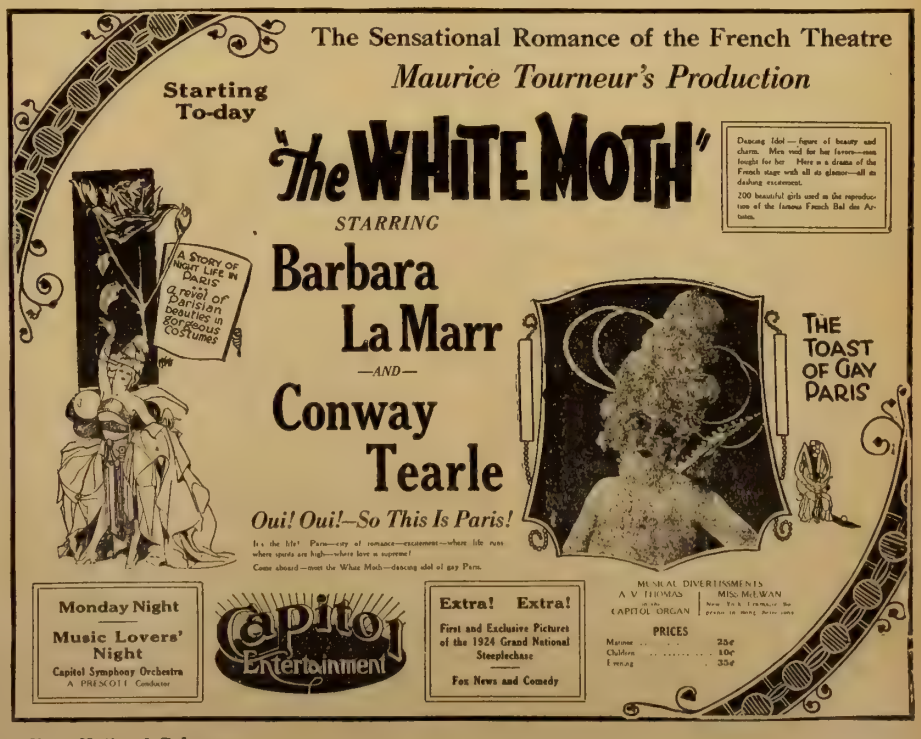
A Universal Release

CONVENTIONAL BUT GOOD

cut. Then you can figure it out for yourself, and you sit waiting for the end to come, knowing that no matter how much the heroine may suffer, the chandelier will fall and pull her back to happiness. This does not affect the value of the display, but it does not help sell.

Repeated Critique Is the Best Seller

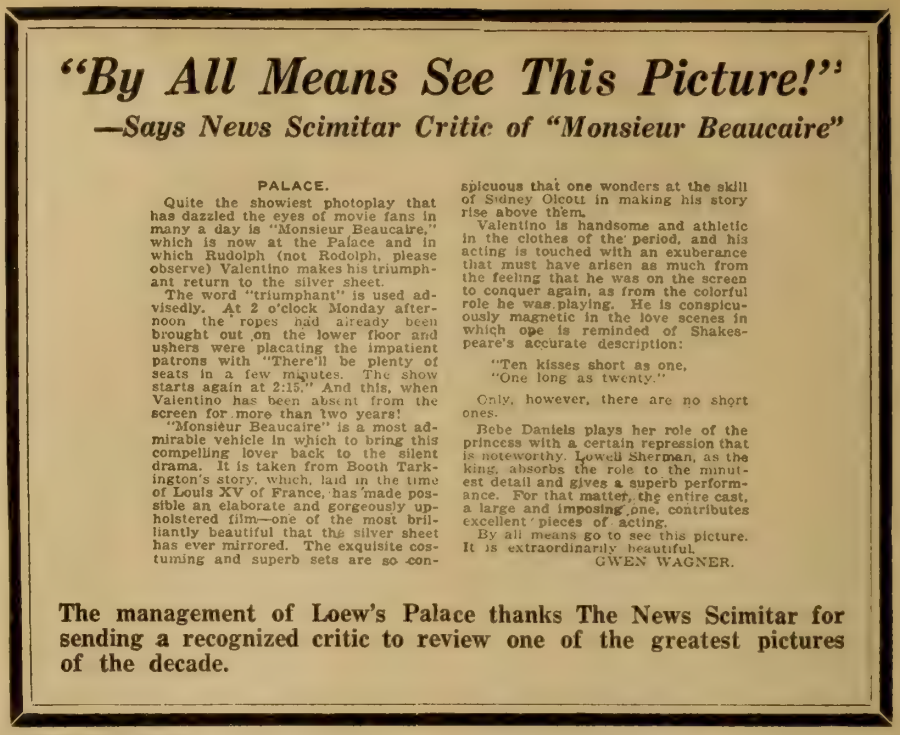
Howard Waugh in reporting the final details of his campaign on Monsieur Beaucaire, writes that his best bet was the hook-up with a steamer on a dance contest, already



A First National Release

DESIGNED TO EMPHASIZE A CHANGE IN LOCATION

reported, but we think that his most useful stunt was the repetition of a local criticism in a three fives. This was an exceptionally good story, written by the paper's dramatic critic, and is better selling material than any praise the theatre can write. The usual New York press notices will not impress, but the say-so of the local authority carries real weight. Mr. Waugh evidently fished for the assignment of the dramatic writer and then hurries into the advertising columns to give emphasis to this report, subtly increasing the value of the opinion by offering the thanks of Loew's Palace to the editor for sending the chief critic to pass on the important production. He does not say that the critic should be a better judge than the usual photoplay editor, but the inference is there without giving offense, and we think that this sold a greater number of tickets than the boat stunt, even though the latter brought a greater footage in newspaper comment and made more talk. It was just general talk in which the name of the play was coupled to a dance contest. It was a thoroughly good stunt, and a big one the way Mr. Waugh worked it. It was spectacular and impressive, but it was not a *direct* ticket seller, and even so clever an exploiter as Mr. Waugh seems unable to differentiate between the big and the useful. This is an all too common error. It is not the size of the stunt but the effect upon the ticket sales which counts for most, and this fifteen inch display advertisement probably sold a considerably greater number of tickets than the exploit; useful as the latter was. The dance contest simply told that Beaucaire was coming. The criticism said that everyone should see the picture. Mr. Waugh worked a large and intelligent campaign on this picture, using a number of special stunts; but we think that this is by far the best thing he did on behalf of the presentation.



A Paramount Release

THE BEST THING DONE TO PUT OVER BEAUCAIRE IN MEMPHIS

Gets Strong Work Without Any Cuts

Combining illustration and text is the ideal display, yet often straight type is better from the selling angle, particularly where there is plenty to talk about. On this page you will find two of the spaces used by Earl Hall Payne, of the Kentucky Theatre, Lexington, Ky., for The Woman on the Jury. These were backed with two threes teasers running from: "Women! any one of you may some time be The Woman on the Jury" to "One lone woman against eleven men with another woman's life in the balance. She was The Woman on the Jury. Powerful! Gripping! Electrifying. Kentucky, starting Sunday." The first is a straight teaser and preceded the more ample copy when they worked into the house name. Both are strongly displayed, the first playing up the "Women" in one line, while in the other "One Lone Woman" runs in very black type clear across the space. The straight copy is a two sixes, and runs to strong, convincing talk that will sell this play better than any picture possibly could. In the epectacular production, with little else than spectacle to commend it, the cut may be regarded as essential, but here the talking points are the stronger and a two sixes puts it over better than could an illustrated four twelves. This copy carries idea where the best illustration can do is suggestion. It will be noted that in the display on the left hand the Kentucky is mentioned only once, and that in a twelve point in the middle of the top bank. Some managers would fire an agent who gave no more prominent mention to the house and yet we do not believe that anyone who saw this display failed to think "Kentucky" the moment he saw the title, and the space will be more surely read because it looks so little like a theatre display. It looks like something to read. It is not a stunt to be used unless other advertising locates the attraction at the house, but for a now-and-then it has a real value. Mr. Payne also got out a variant on the red ink by using a half sheet printed on one side only, and distributed by regular newsboys. It was a good throwaway, but it did not have the value of a regular red ink since it was so plainly "just a circular." The newspaper campaign was far better, and probably the throwaway was not really needed, unless it were to round up the non-newspaper readers. He used the stunt because he feared that to red ink the regular editions would antagonize the publishers, and in this he is not far from right. A certain number of papers are bound to fall into the hands of persons who will feel that the publisher has violated confidence by smearing up the issue himself, even where the paper is known to be free. Mr. Payne made a good hot weather business by appreciating the fact that it is type which sells if you have something worthwhile to sell.



A First National Release

TWO EXAMPLES OF SELLING DISPLAY WITHOUT CUTS

NEWEST REVIEWS and COMMENTS

EDITED BY CHARLES S. SEWELL

"Captain Blood"

Vitagraph Production Is Excellent Entertainment and Should Make Money for Exhibitors

Reviewed by C. S. Sewell

Another novel by Rafael Sabatini has scored a success on the screen. This developed at the premiere of Vitagraph's "Captain Blood" which immediately follows a long run by this author's "The Sea Hawk" at the Astor Theatre, New York. These two pictures together with "Scaramouche" confirm the impression that Sabatini's stories are ideal screen material.

Regardless of how matter-of-fact we may think we are, there is in nearly every one of us something that thrills to the call of romance and adventure and when we do not get it in our daily lives we feel its power on the stage and screen. In this lies the big appeal of the Sabatini type of stories and in none of them is it more in evidence than in "Captain Blood."

Right here we wish to state that in our opinion not only is "Captain Blood" Vitagraph's biggest and best picture but it is one that will thrill, delight and amuse the vast majority of theatre-goers and prove a great big money-maker for exhibitors.

This production has about every angle that spells box-office success. A dashing, intriguing, colorful story of adventure, excellent comedy, big scenes that are not merely spectacular but filled with snap and action and a charming romance, all combined in a production that is expertly directed and finely acted.

Not only is there fine stroy value here but excellent dramatic construction, and regardless of the fact that it starts off with a punch, never does it slip back or anti-climax and the interest continually mounts and the hold on the spectator increases until the climax is reached with a battle at close quarters between two great wooden ships with hundreds of men swarming over the sides or through the port holes and engaging in hand-to-hand encounter, followed by a terrific explosion and the sinking of one of the ships.

Everyone connected with this production is deserving of credit from the scenarist to the cameraman, but especially David Smith for his fine direction. With a true sense of showmanship values he has handled the scenes so that all register and at the same time preserve excellent balance of the dramatic values.

Heading the fine cast is J. Warren Kerrigan in the title role. As Captain Blood he gives an excellent performance, presenting the character of the doctor who became a pirate and then a captain in the king's navy as a dashing, handsome fellow who won by his courage and cleverness, his wit and quick thinking rather than because of physical force or power. The action is laid in the seventeenth century, and in the gorgeous costumes of the gentlemen of that period Kerrigan is certainly a figure that will fascinate the fair sex.

In the role opposite Kerrigan, Jean Paige as the daughter of the governor acts with dignity and restraint in keeping with the character and is thoroughly satisfactory. James Morrison is fine as Blood's closest friend, Charlotte Merriam is attractive as Mary Traill and the others in the large cast all give commendable performances.

We are sure your patrons will like "Captain Blood." We certainly did.

Cast

Captain Blood.....**J. Warren Kerrigan**
Arabella Bishop.....**Jean Paige**
Mary Traill.....**Charlotte Merriam**
Jeremy Pitt.....**James Morrison**
Lord Wade.....**Allan Forrest**
Don Diego.....**Bertram Grassby**
Corliss.....**Otis Harlan**
Wolverstone.....**Jack Curtis**
Col. Bishop.....**Wilfred North**
Lord Jeffreys.....**Otto Matiesen**
Van Der Kuylen.....**Robert Bolder**
Governor Steed.....**Templer Saxe**
Levasseur.....**Boyd Irwin**
Lord Willoughby.....**Henry Barrows**

Based on novel by Rafael Sabatini.
Scenario by Jay Pilcher.
Photographed by Steve Smith, Jr.
Directed by David Smith.
Length, 10,680 feet.

Story

Peter Blood, a young Irish physician, although he had no part in the rebellion against King James of England, was seized with the rebels and sentenced to be hanged. The King, however, decided to send the whole lot to Barbadoes as slaves and Peter and his friend Jeremy were purchased by Colonel Bishop, the commander, at the behest of his niece Arabella. A Spanish ship under Don Diego captures the town. Peter saves Arabella's friend, Mary Traill, and then, leading the slaves, he captures the ship and becomes the terror of the Spanish privateers in the Caribbean, but never attacked an English ship. When their ship is burned Blood rescues Lord Wade and Arabella and is offered a commission in the English navy, which he accepts, but Arabella scorns him because of gossip regarding a woman. He gives up his commission but with the accession of King William to the throne he swears allegiance to the new government. In a terrific fight at sea he defeats the French fleet and saves Port Royal. As a reward, he is made governor of Jamaica. Arabella learns the truth and accepts his proposal of marriage.

FEATURES REVIEWED IN THIS ISSUE

Biff Bang Buddy (Artclass)
Cyclone Rider, The (Fox)
Captain Blood (Vitagraph)
Desert Sheik, The (F. B. O.)
His Hour (Metro)
In Hollywood with Potash and Perlmutter (First National)
Measure of a Man, The (Universal)
Merton of the Movies (Paramount)
Open All Night (Paramount)
Sinners in Heaven (Paramount)
Vanity's Price (F. B. O.)

"In Hollywood with Potash and Perlmutter"

Samuel Goldwyn Production Through First National Should Keep Patrons in Uproar of Laughter

Reviewed by C. S. Sewell

Abe and Mawruss are with us again. Of course you know them, Montague Glass' inimitable characters, Abe Potash and Mawruss Perlmutter, the cloak and suit manufacturers who in the previous screen production, "Potash and Perlmutter," and in stories and plays have made millions laugh. Now, however, they have deserted "cloaks and suits" and in this Samuel Goldwyn feature, distributed by First National, have become full-fledged producers of "movies."

Judging by the audience reaction in a neighborhood house in New York where this feature was given a preview, it does not have to take a back seat for any picture when it comes to getting the laughs, for not only were they long and loud but in at least two instances were almost a riot. In addition, there were innumerable smiles and chuckles.

You know Abe and Mawruss are always scrapping with each other and it is in these snappy arguments of the two partners that most of the humor lies. Naturally this is brought out principally in the subtitles, but the characteristic acting of Alexander Carr and George Sidney in the title roles adds greatly to the enjoyment. In addition, there is some good thrill stuff combined with comedy in the climax and there is excellent human interest.

The story interest of this picture is slight and concerns their unsuccessful efforts to make pictures until a banker offers them a loan if they will make a vamp picture starring a friend of his. The presence of this vamp causes jealousy on the part of the wives of Abe and Mawruss but all is finally straightened out and she marries the director.

The early scenes of this picture and the cross fire of conversation when they are showing their first film, "The Fatal Murder," also during the filming of a big Roman spectacle in which Abe's relatives portray most of the roles, with his nephew as "Bennie Hur," would make a sphinx laugh, while the scene where a dog with a lion's skin has been used and Abe, disgusted at the expense, kicks a real lion that has been substituted for the dog; also the scene where Abe is "scared to death" while riding in a demonstration auto that dodges trains, rushes through tunnels and down railroad tracks, are regular riots of laughter, with thrills thrown in for good measure in the latter sequences.

The fun starts off with the first sub-title

and keeps up until about the middle where there is a slight let-down, but it soon gets into its stride again and keeps up a fast pace of merriment until the end.

Practically all of the comedy is in the hands of Mawruss and Abe and his wife, Rosie. Alexander Carr and Vera Gordon are again seen as Mawruss and Rosie, respectively, and duplicate their previous success. The role of Abe Potash, really the most prominent in the picture, is finely handled by George Sidney, who took the place of the late Barney Bernard. Betty Blythe as an exaggerated screen vamp gives a good performance and Anders Randolf is well cast in a mildly heavy role.

Adding to the interest and audience value of this picture is the appearance of both Norma and Constance Talmadge in short scenes in which they answer the ad for a vamp and go through a catechism as to their qualifications and show what they can do. They both seem to enjoy these scenes and the spectators will also. Needless to say, their work is effective and it is a special treat to see Norma in a role of this kind. No wonder they had poor Abe and Mawruss all excited.

If your audiences want to laugh, by all means give them "In Hollywood with Potash and Perlmutter."

Cast

Mawruss Perlmutter.....Alexander Carr
Abe Potash.....George Sidney
Rosie Potash.....Vera Gordon
Rita Sismondi.....Betty Blythe
Mrs. Perlmutter.....Belle Bennett
Blanchard.....Anders Randolph
Irma Potash.....Peggy Shaw
Sam Pemberton.....Charles Meredith
Crabbe.....David Butler

Based on stage play "Business Before Pleasure" by Montagu Glass and Jules Exkert Goodman.
Scenario by Frances Marion.
Directed by Al Green.
Length, 6,700 feet.

Story

Abe and Mawruss decide to desert the cloak and suit business and making moving pictures. Their first venture "The Fatal Murder" in which all of Abe's relatives have the principal roles, proves a failure. Blanchard, a banker agrees to loan them $100,000 provided they will make a vamp picture starring Rita Sismondi. They accept, but Abe's wife, Rosie, is jealous of the vamp and so is Mawruss's wife who even threatens a divorce when Mawruss learns that Blanchard does not mean right by Rita and he goes out on location to warn her. To save the situation, Abe hurries out and is injured when the auto is wrecked. He is taken into a house which is to be burned and when Rita rescues him, then Rosie threatens divorce. All is straightened out when the picture proves a success and Rita agrees to marry Pemberton the director.

"Merton of the Movies"

Paramount Adaptation of Successful Novel and Play Should Prove Good Box Office Attraction

Reviewed by C. S. Sewell

"Merton of the Movies," Harry Leon Wilson's delightful story that was a big hit as a magazine serial, a novel and a stage play, has been made into a picture by Paramount with James Cruze directing and Glenn Hunter, who created the title role on the stage, appearing in the same character on the screen.

Obviously "Merton" involves some "inside" stuff of picture making. This has been handled in a different manner from similar material in other pictures and with a stronger note of realism. The story, too, gets away from the average run and with its many other good points has the advantage of novelty.

This picture is a gentle satire on movie making in the form of a character study dealing with a small town movie struck youth who has a hard struggle to get a chance on the screen and then finds that the "acting" which he thought would make him a screen hero has been used in a burlesque comedy.

There is a strong note of pathos that should appeal to any audience; comedy which is delightful, natural and different; and situations which will prove intensely interesting and at the same time strike home to those who consider themselves potential screen favorites. So skillfully has the comedy and pathos been mingled that often there is a smile or a chuckle just when the tug at the heart is the strongest. There is also a pleasing little romance which is kept in the background.

Glenn Hunter does really wonderful work in the title role and makes "Merton" seem very real; he acts with such a strong note of sincerity that he makes you feel as if he were actually living the role. Viola Dana has never done better work than as the little soubrette who befriends Merton. In fact, the entire cast gives sterling performances.

In adapting the story material changes have been made, with characters and situations eliminated and others built up, which may in a measure disappoint those familiar with the book or play, but effective use has also been made of the added possibilities of the screen.

"Merton of the Movies" should please the majority of patrons, but, judging from the big things he has done, we rather expected more of James Cruze's direction. While the acting, comedy and pathos are effective, somehow the picture did not give us the "kick" we expected. This was doubtless due in part to the fact that eight reels seems rather long for a story of this type in which character rather than action predominates, and some of the scenes should be shortened, particularly in the earlier reels.

We believe this production will go especially well with high class audiences and that the popularity of the story combined with the many good points in its favor will result in its proving a money-maker for exhibitors.

Cast

Merton Gill.....Glenn Hunter
Sally (Flips) Montague.....Viola Dana
Jeff Baird.....De Witt Jennings
Harold Parmalee.....Elliott Roth
Gashwiler.....Charles Sellon
Montague.....Charles Ogle
Mrs. Montague.....Ethel Wales
Hardy Lowell.....Luke Cosgrave
Tessie Kearns.....Gale Henry
Director.....Frank Jonasson
Mrs. Patterson.....Eleanor Lawson

Based on novel by Harry Leon Wilson and play by George S. Kaufman and Marc Connelly.
Scenario by Walter Woods.
Directed by James Cruze.
Length, 7,655 feet.

Story

Merton Gill, clerk in a small town general store, is movie struck and longs to be a screen actor. He is fired when his horse runs away and throws him in front of a church as the congregation is coming out and he is dressed in cowboy regalia. Going to Hollywood, he is unable to get a job. Finally a little slapstick comedy actress, "Flips," notices him and through a ruse gets him on the lot. A chance for a bit in the picture of his idol, Harold Parmalee, ends disastrously and for several days he has nothing to eat. Flips again helps him and, noticing his resemblance to the star, arranges to have the comedy director use him in a burlesque of Parmalee's picture. Merton believes it is serious drama, and at the preview his world seems to tumble down around him and he is filled with shame. Going to Flips, he breaks down, and realizing his failure as a great actor, he is glad to sign a contract for slapstick comedy stuff when he finds that Flips will share his life with him.

"Biff Bang Buddy"

Third Artclass Feature Starring Buddy Roosevelt Is a Snappy Actionful Program Western

Reviewed by C. S. Sewell

The good impression made by the two earlier offerings of the series of Westerns produced by Lester Scott, Jr., distributed by Weiss Brothers Artclass Pictures Corporation starring Buddy Roosevelt, is maintained in the third one "Biff Bang Buddy" and it should prove an equally satisfactory if not an even better attraction for theatres in which program westerns are popular.

While following the general lines of pictures of this type "Biff Bang Buddy" has a story that combined with familiar material which has proved popular introduces some new twists and while the action at times is not always clear or entirely logical, it has been developed in such a manner that it should hold the interest of the average "western" fans as there is a full quota of stunts, excellent riding, fights and villainy.

The big stunt of the film comes in the opening reel where Buddy on horseback jumps from a moving train and rescues the girl from a runaway. While not especially thrilling this scene has an undoubted punch. There is very good suspense in the scenes where Buddy is captured by the bandits and seeks to elude them and is finally left tied to a railroad track as the train approaches, also in the later scenes where he is about to be executed as one of the gang. He is of course rescued, and the manner in which it is brought about leads directly to a climax in which he captures the bandit chief in a well handled chase scene on horseback. There is no dearth of action to this picture which moves along with the snap indicated by the title.

Buddy strengthens the impression he has made as a likable chap who is a hard rider and fighter and Jean Arthur is satisfactory as the girl. The remainder of the cast capably portray their roles. The photography is good and the backgrounds add to the interest.

Cast

Buddy Walters.....Buddy Roosevelt
Bonnie Norton.....Jean Arthur
Dad Norton.....Buck Conner
Shane McCune.....Robert Fleming
Nachez.....Al Richmond

Story by Reginald C. Barker.
Directed by Frank Inghram.
Photographed by Irving Reis.
Length, 4,500 feet.

Story

Urged on by the spirit of adventure, Buddy and his horse are traveling in a freight when he spies a runaway. Jumping from the train, Buddy rescues the girl, who invites him home and her father gives him a job on the ranch. Looking for stray cattle, Buddy is captured by Nachez's outlaw band and left tied to a track as a train approaches. He is saved by another bandit, McCune. The outlaw comes to warn of a raid by Nachez, but he is captured. Buddy helps him get away, and returning, he is accused of being in with the outlaws and is to be shot. The outlaw, McCune, again appears and it develops that he is the girl's father and has been hiding in the hills since serving a sentence for a murder he did not commit. Nachez, attacking the party, is chased and finally captured by Buddy, who wins the girl.

"Measure of a Man"

Universal Presents William Desmond in a Melodrama of the Lumber Regions

Reviewed by Tom Waller

Universal's "Measure of a Man" has for its theme the story of a reformed drunkard who goes into the heart of a lumber camp where booze is rampant. At first he carries on his reform work mainly through fistic prowess. Then he wins the good-will of all to such an extent that he puts the saloon out of business and makes "pop" guzzlers of all the straight whiskey imbibers.

The picture is interspersed with hand-to-hand encounters which may register with some audiences while others will consider them overdone. On the whole the action is weak and the continuity jumpy with insufficient explanation in the subtitling. The manner in which all the lumberjacks flock for perches on the water wagon is implausible.

Following a fight in the water there is a sudden change in tempo when the villain finds the dead body of the saloonkeeper's wife who has committed suicide. The "shot" of the corpse in the slimy water is gruesome enough but when the hero picks up the dead body, which has been submerged for a long time, the sight is sufficiently morbid to prove repulsive to many.

The plot of "Measure of a Man" follows familiar lines but there is considerable action and human interest. We are of the opinion, however, that it could be improved by judicious re-editing.

Cast

John Fairmeadow.....William Desmond
Jack Flack.....Albert J. Smith
"Pale" Peter.....Francis Ford
Clare, his wife.....Marian Sais
Billy, the Beast.....William J. Dyer
Donald, son of Peter.....Bobbie Gordon
Directed by Arthur Rossan.
Story by Norman Duncan, adapted by Isadore Bernstein.
Length, 4,979 feet.

Story

John Fairmeadow, a drunkard in New York's slums, reforms and goes to a lumber camp in the capacity of a parson. He wins the admiration of the crowd at first with the prowess of his fists and finally with his genial manner. He winds up things by proving to every one in the camp that carbonated water tastes far better than whiskey. Flack betrays the saloonkeeper's wife and when she commits suicide by jumping into a river he turns his attentions to the parson's protege, a pretty orphaned girl. The parson rescues the girl and gets into a fight with Flack which terminates in the river and the discovery of the body. When the saloonkeeper learns of the cause of his wife's death he seeks revenge and kills Flack in self-defense. Then he too joins the parson's mission.

"The Desert Sheik"

F. B. O. Offers Adaptation of Conan Doyle Novel Filmed in Egypt with American Players

Reviewed by C. S. Sewell

Of outstanding interest in connection with this Truart production which is being distributed by F. B. O. is the fact that the scenes were filmed in the exact locale called for in the story. Director Tom Terriss took his cast to Egypt and as a result it amounts to a regular journey to that country. Not only are the backgrounds attractive and interesting and decidedly out of the ordinary, but having the action take place against such famous surroundings as the real pyramids or the sphinx or at Sheapheards Hotel, known to every reader of an Egyptian story, lends added fascination. From this angle your audience is due for a real treat.

As to the story, notwithstanding the fact that it is based on a novel by the distinguished writer, Sir A. Conan Doyle, the theme follows along conventional lines with a three-cornered romance between an American girl, an Englishman who hesitates to declare his love as his physician has told him he has only a year to live, and a native prince who turns out to be a villain.

While several of the situations are interesting and there is an unusually realistic and thrilling fight between the small party of tourists and a large band of dervishes on camels and horses, with the real desert as a background, and there are some really inspiring scenic shots, somehow the story never seems to become convincing. This is probably due to the fact that there are some bad gaps in the continuity which serve to break the hold of the theme on the spectator and prove confusing at times. The fact that you are quite sure it will develop that the doctor was wrong and that the hero will live to enjoy the heroine's love serves to weaken the plot.

The three leading roles are portrayed by well-known American players. Wanda Hawley is attractive as usual and entirely satisfactory as the girl. Nigel Barrie gives an excellent and sympathetic performance as the hero and Pedro DeCordoba is well cast as the villain. The other players are little known in this country with the exception of Percy Standing, who has a minor role. Stewart Rome, who has been featured in several English made productions, gives a forceful performance and the same is true of Arthur Cullen.

The fact that this picture was filmed in Egypt offers fine opportunities for exploitation and it is probable that with its unusual and famous backgrounds, the thrilling desert fight scenes, colorful atmosphere and capable work of the plays, it will prove a satisfactory attraction in the average house.

Cast

Corinne Adams.....Wanda Hawley
Major Egerton.....Nigel Barrie
Prince Ibrahim.....Pedro DeCordoba
Corinne's Aunt.....Edith Craig
Dr. Roden.....Arthur Cullen
Rev. Roden.....Stewart Rome
Mansoor.....Douglas Munro
Stephen Belmont.....Percy Standing
Lord Cecil.....Cyril Smith
The Emir.....Sheik of Mena
Based on novel, "The Tragedy of the Korosko," by Sir A. Conan Doyle.
Directed by Tom Terriss.
Length, 5,644 feet.

Story

Major Egerton, told by Dr. Roden, a specialist, that he has but a year to live, joins Roden and his brother in a tour to Egypt. He meets Corinne Adams, an American tourist, and falls in love with her, but, thinking it is not fair to her, he tries to shun her. Fate, however, takes a hand and when he accepts an invitation for a trip up the Nile she is also one of the party. Disappointed at his coolness, she accepts the attentions of a native, Prince Ibrahim. Arriving at a point supposed to be beset by fanatical Mohammedan dervishes, Egerton rescues Corinne from the Prince's unwelcome embrace. The party goes into the hills and is attacked by a band of dervishes and captured. Prince Ibrahim follows and arranges to ransom Corinne. Egerton, who has been wounded, recovers and succeeds in sending a message by reflecting the sun's rays to the British troops, who defeat the dervishes and rescue the party. The villainous Prince is killed. Returning to Cairo, Dr. Roden discovers that Egerton has been miraculously cured by a blow from a Dervish and he is free to declare his real love for Corinne.

"The Cyclone Rider"

Fox Turns Carter Melodrama Into Splendid Entertainment Picture

Reviewed by Sumner Smith

William Fox's "The Cyclone Rider" is rip-roaring melodrama that ought to send shivery thrills through every audience. It's great stuff, one of the very best melodramas ever filmed. The stunts are breath-taking, the story doesn't tax the imagination too severely and does create sympathy, and the acting is immense. If your audiences have any partiality for melodramas, book this one and watch the shekels roll in. Again we want to say that it's great stuff.

Here are some of the big thrills, and each one of them is a real, honest-to-goodness thrill, not a suggestion of one:

Two men struggling eighteen floors above the street, the rescue of a man from the ledge of a skyscraper, a man swinging like a pendulum from the topmost beam of a big building under construction, a sensational automobile race, a twelve-foot leap in an automobile from a pier to the platform of a ferry boat, a racing car traveling at break-neck speed turned turtle to avoid running over a child, hand-to-hand fights in water mains under city streets.

In fact, from beginning to end this feature is packed with excitement. And as it swings along at a terrific pace and with perfect continuity, the effect on an audience is one of fist-clenching suspense. The fans will eat it up.

There's a great thrill almost at the very start when the hero, riding a steel beam in mid-air, rescues a man from the ledge of a skyscraper. Much of the early action revolves around construction work and better backgrounds for stunts could hardly have been chosen. Then the scene shifts to the auto race—and it's a pippin—and then to underground battles. Lincoln J. Carter certainly understands melodrama and Fox knows how to produce it with the maximum of thrills and sufficient comedy relief.

The work of the entire cast is excellent. Reed Howes scores both as a stunt man and emotional actor, which is somewhat of an unusual combination. Alma Bennett is very pretty and appealing as the heroine, and William Bailey striking as the villain. Charles Conklin and Bud Jamison have the two comic parts, those of colored servitors, and do well with them.

Cast

Jim Armstrong.....Reed Howes
Doris Steele.....Alma Bennett
Reynard Trask.....William Bailey
Mrs. Armstrong.....Margaret McWade
Robert Steele.....Frank Beale
Eddie.....Eugene Pallatte
Silent Dan.....Ben Decley
Remus.....Charles Conklin
Romulus.....Bud Jamison
From Lincoln J. Carter's melodrama.
Directed by Thomas Buckingham.
Length, 6,472 feet.

Story

Richard Armstrong invents a carburetor that will enable automobiles to travel at unheard of speeds. He is working on a skyscraper for Richard Steele and falls in love with Doris, the builder's daughter. Steele prefers Reynard Trask, a master mind in the underworld, who poses as a broker. Steele tells Armstrong to raise $5,000 in cash in thirty days if he wants his suit for Doris' hand to be given a second thought. This is the amount of the first prize in the auto race. Armstrong has victory within his grasp when he drives his car off the course to save a child. Trask frames him and Doris, broken-hearted, consents to marry Trask, thinking Armstrong untrue to her. He goes through untold dangers to get to her and break up the wedding.

"His Hour"

Metro-Goldwyn Offers Colorful and Romantic Adaptation of Popular Novel by Elinor Glyn

Reviewed by C. S. Sewell

Not only is the Metro-Goldwyn feature "His Hour" based on one of her popular novels, but Elinor Glyn herself prepared the adaptation and supervised the production. It is therefore perfectly natural to find this picture filled with the kind of material that is associated with this author's works.

Unlike "Three Weeks," the best known of Miss Glyn's novels, this picture does not involve any transgression of the moral code; nevertheless it is in reality a rather daring treatment of a sex theme, one which at times skates on exceedingly thin ice, for it is sex appeal and not love that is dominant.

Briefly the theme concerns an English woman whose beauty and apparent coldness fascinated a Russian prince who has been the principal in many affairs with women. Unwilling to number herself among his conquests she prepares to get away from his influence but he gets her in his power and she faints. Suddenly realizing the force of real love he does not harm her, but believing she has no honorable alternative she accepts his offer of marriage. Later she discerns the real truth and admits that she really loves him.

It is a colorful, exotic romance that has been cleverly directed by King Vidor. It moves along smoothly, there is good comedy and plenty of snap and fire and is undoubtedly fascinating and should appeal to a large class of patrons, especially those who like the sensational.

The work of the players is uniformly good. John Gilbert is particularly well cast as the Russian Prince, acting with poise, sparkle and fire and admirably suggesting the type of man who proves so fascinating to women. Aileen Pringle is just as effective in the leading feminine role.

Cast

Tamara Loraine ..... **Aileen Pringle**
Gritzko ..... **John Gilbert**
Princess Ardacheff ..... **Emily Fitzroy**
Stephen Strong ..... **Lawrence Grant**
Olga Gleboff ..... **Dale Fuller**
Princess Murieska ..... **Carrie Clarke Ward**
Boris ..... **Bertram Grassby**
English Minister ..... **Frederic Vroom**
Ivan ..... **Bert Sprotte**

Based on novel by Elinor Glyn.
Scenario by Elinor Glyn.
Photographed by John Mescall.
Directed by King Vidor.
Length, 6,300 feet.

Story

Tamara Loraine, an English woman in Egypt, meets the fascinating Russian Prince Gritzko, but resents his advances. Later while visiting the Princess Ardacheff in Russia, she again meets Gritzko and though appearing outwardly distant, she is becoming more and more fascinated by him. Following a duel in which Gritzko wounds his rival Boris and wins the right to accompany her to the state ball, Tamara decides that the only way to escape becoming another of the Prince's conquests is to return home. Gritzko arranges it so that they have to go to the ship alone and during a snowstorm, claiming they must seek shelter, he takes her to his lodge and makes tempestuous love to her, but she repulses him and securing his pistol, keeps him at bay until she faints from exhaustion. Realizing her helplessness, he leaves her alone. But the next morning, thinking she has been betrayed, she accepts his offer of marriage. After the ceremony he says he will leave her alone until she sends for him. It is then that she tells him that she has loved him always and realizes the depth and purity of their love.

"Sinners in Heaven"

Paramount Presents Bebe Daniels and Richard Dix in Modernized South Sea Island Romance

Reviewed by C. S. Sewell

Based on an English prize-winning novel, "Sinners in Heaven," a Paramount production featuring Bebe Daniels and Richard Dix, belongs in the category of South Sea Island romances. It has, however, been brought thoroughly up to date by the use of such devices as the use of an aeroplane accident during a trip from England to Australia to get the couple on the island, the employment of the current in a radio set to frighten the native savages and make them believe the hero and heroine are gods, and the use of a safety razor found in the wreck of the plane to enable the native girl to fathom the fact that the hero is human, as gods do not bleed.

There is also an unlooked for situation in the climax when the heroine is rescued and taken back to England, while the hero is left for dead. This justifies the significance of the title, for although the couple have gone through the wedding ceremony the bride is considered by her neighbors in the small town as still being unmarried and as having sinned. Naturally the hero finally comes back and all ends happily.

Both of the featured players have roles in which they show to advantage and their work is entirely satisfactory. The other roles are capably handled and certainly no one would recognize Montagu Love in the role of the ferocious native chief. Alan Crosland's direction is excellent and he has effectively used all the material at his command.

While all of this has the effect of freshening up the South Sea Island theme and giving it renewed interest, the story never succeeds in getting down under the skin and remains simply a good example of a production of this type, as the story remains artificial and lacks spontaneity or convincing drama. It, however, will probably prove a satisfactory attraction for the large number of Dix and Daniels fans and those who revel in the color, romance and adventure of a marooned-on-a-tropical-island story.

Cast

Barbara Stockley ..... **Bebe Daniels**
Alan Croft ..... **Richard Dix**
Hugh Rochedale ..... **Holmes Herbert**
Mrs. Fields ..... **Florence Billings**
Native Girl ..... **Betty Hilburn**
Native Chief ..... **Montagu Love**
Mrs. Stockley ..... **Effie Shannon**
Barbara's Aunt ..... **Maria Harris**

Based on novel by Clive Arden.
Scenario by James A. Creelman.
Directed by Alan Crosland.
Length, 6,881 feet.

Story

Barbara Stockley, raised in strict surroundings in a small English town, accepts the invitation of her friend, Mrs. Field, to go with her and her brother, Alan Croft, on an aeroplane trip to Australia. While over a small island in the South Sea, the plane is wrecked and all are killed except Barbara and Alan. Savages come on the island, but by means of a radio set Alan makes them believe they are gods. Rescuing a native girl, who becomes their slave, all goes well for a time. First Barbara repulses Alan, but finally, despairing of being rescued, they marry each other according to the church ceremony. A searching plane finds them just as the savages attack, as the native girl has betrayed that they are mortals. Alan is wounded and left for dead. Barbara returns to England and when her story is told she is turned down by her family and friends as having sinned and not being really married. Finally Hugh, her former fiance, makes a date with her and in his stead Alan appears and takes her in his arms. He was nursed back to health by the native and rescued by a trading ship.

"Vanity's Price"

F. B. O. Picture a Sensational Treatment of Romance With Theatrical Background

Reviewed by Sumner Smith

"Vanity's Price," an original story by Paul Bern, filmed by F. B. O., is a great box-office bet for the flappers who like a sensationally treated romance. Lavishly produced and excellently acted, it nears technical perfection. But the story does not deal with ordinary people and the general atmosphere it creates is somewhat abnormal. The love of two couples is shown enduring throughout several years of emotional stress, and some of the situations in which the two sets of lovers find themselves are such as would cause the rank and file of people to lose faith in them. These situations are emphasized.

This tale has to do principally with an actress who put beauty above all else and in so doing brought sorrow not only to herself but also to her son and her friends. It reminds of Gertrude Atherton's novel, "Black Oxen," for the actress undergoes a glandular operation to regain her youth. The environment is a theatrical one throughout and the villain is conventional in that he is willing to build theatres for actresses who aren't too distant. Until the final scenes, which dwell upon domestic happiness at last attained, it seems certain that he has succeeded in ruining the lives of about everybody with whom he has come in contact. That he does fail in this picture will be regarded by optimists as sure proof that there is always a silver lining and by idealists that it is never too late to reform.

Certainly the flappers ought to eat this up. But what the organized minority in a neighborhood will think of "Vanity's Price" is another matter. To play safe the exhibitor should give it the once-over. It all depends upon his clientele. This review can't undertake to tell how the picture will please all the varieties of people to be found in the U. S. melting pot.

Anna Q. Nilsson gives a fine performance as the actress. In the many melodramatic situations she could hardly be surpassed for intensity and realism. Stuart Holmes is an excellent villain, infusing occasional comedy into a role that, as revealing a bestial character, is hard to beat. Arthur Rankin and Lucille Ricksen do splendidly with the juvenile parts, and Wyndham Standing is satisfactory as the long-suffering hero. In fact, the acting is generally of a high order.

Cast

Vanna Du Maurier ..... **Anna Q. Nilsson**
Henri De Greve ..... **Stuart Holmes**
Richard Dowling ..... **Wyndham Standing**
Teddy, Vanna's son ..... **Arthur Rankin**
Sylvia, Teddy's fiance ..... **Lucille Ricksen**
Bill Connors, theatrical manager **Robert Bolder**
Mrs. Connors ..... **Cissy Fitzgerald**

Story and scenario by Paul Bern.
Directed by R. William Neil.
Photographed by Hal Mohr.
Length, 6,124 feet.

Story

Vanna Du Maurier, a great actress, promises Richard Dowling, her faithful suitor, that she will take a necessary rest as soon as she has achieved her ambition to have her own theatre. She is introduced to Henri De Greve, a millionaire, but on meeting him declares she has changed her mind about the theatre, to the mystifi-

THE PEP OF THE PROGRAM

NEWS AND REVIEWS OF SHORT SUBJECTS AND SERIALS

"The Sundown Limited"

(Pathe—Comedy—Two Reels)

The "Our Gang" youngsters are at their best in "The Sundown Limited." This means their best from every angle and that includes acting, sets, action, thrills and everything. Hal Roach has a prize picture in this two-reeler. Where this is shown the feature will have to be unusually good or else "The Sundown Limited" will make the greater impression. The youngsters get hold of a real locomotive and run it up and down the railroad yard until the engineer is able to leap aboard. In the meantime, one of the kids gets her foot stuck in between the ties. The engine passes over her several times. The camera is so focused as to show the bottom of the locomotive in passing over the youngster without harming her. This action is so real that it will thrill every fan. It must have taken Director Bob McGowan a long time to have laid out the kid railroad shown in "The Sundown Limited." This miniature road, with an improvised locomotive and parlor cars, propelled by a dog racing on a treadmill to capture a cat in a cage at the further end, will be an inspiration to any youngster and should heartily amuse all adults.—T. W.

"Stupid But Brave"

(Educational—Comedy—Two Reels)

The Al St. John Tuxedo comedies for Educational are going great guns and this latest release if anything exceeds its predecessors in real entertainment values. There are hearty laughs right at the start where Al, as the down-and-outer gets fixed up in Tony Toenaili's Tonsorial Parlor, and these are provoked regularly throughout the two reels. Another corking scene is where Al, his ears stuffed with cotton because of an earache, earns the respect of Richard Peeling, the banana importer, by not flinching when a gun is fired off behind him. Then follow complications with rural sheriffs and prison guards, and merry chases along the countryside. Convicts steal Al's clothes and deck him out in a prison uniform. He chucks this to join in a country marathon wearing his B. V. D.'s. Later he disguises himself in a checked house dress and by a ruse obtains the sheriff's clothes. Play this subject if you want to give your audience a real treat. It ought to make a hit with any kind of an audience.—S. S.

"Dirty Hands"

(Educational—Comedy—Two Reels)

This Juvenile Comedy, written and directed by Fred Hibbard, probably will succeed in entertaining youngsters much better than grown-ups because the humor is far from mature and there isn't much about it that's new and different. But the children ought to like it. Jack McHugh, Birdie Fogel, James Hertz and Tom Hicks, the players, work energetically and succeed in investing it with the joy of life and keeping it moving despite the lack of a consistent story. The first scene is of a poor home, then the comedy is based on a ball game in which children participate with make-shift bats and masks. There is an orphan home, and then scenes of a group of dogs and a dog-catcher that are the best part of the picture. No matter what the dog-catcher does, the canines elude him. And they do it so cleverly and with such evident delight in the fun, that this part of the picture ought to hugely please all who see it.—S. S.

"The Mouse That Turned"

(Pathe—Cartoon—One Reel)

"Revenge is sweet" is the theme around which Cartoonist Paul Terry confines the action of his pen creatures in "The Mouse That Turned." Terry has his mice playing the part of dogs and his cats the role of the dog catchers. At the opportune moment the mouse in the harness liberates his brothers imprisoned in the wagon by dumping the whole business, including the two cats, over a cliff.—T. W.

"Vanity's Price"

(Continued from Page 246)

cation of her friends. Vanna's son Teddy is in love with Sylvia, a girl in Vanna's play. De Greve forces his way into Vanna's boudoir and it is revealed that he is the father of Teddy, Vanna having left him fifteen years before because of his revolting animalism. The scene that ensues shatters Vanna's nerves and she suddenly becomes an old woman. She goes to Vienna for the famous rejuvenation process and returns in triumph. Meanwhile, De Greve has succeeded Teddy as Sylvia's sweetheart and is going to build a theatre for her. Vanna's nature having been changed by the operation, she persuades De Greve to close Sylvia's show and allows De Greve to pay her attentions. Sylvia feels that she can't marry Teddy because of her relations with De Greve, lures the millionaire to her boudoir and horsewhips him. She tries to drown herself but is saved by Dowling. He then administers a terrific beating to De Greve, finally persuades Vanna to marry him and Teddy and Sylvia are happily reunited.

"Open All Night"

Paramount Combines a Fine Cast and Excellent Direction in a Snappy Version of an Old Theme

Reviewed by Epes W. Sargent

Genuine farce is about the rarest thing we find in motion picture production. Generally farce on the screen becomes slapstick in response to a studio myth that the lowest of the lowbrows must be appealed to. Genuine farce is attained by the scenarist who adapted this story from the French, it is maintained by the director and sustained by the actors. It is still farce when it goes to the screen, which in itself is something of a triumph.

Many of the newspaper reviews, and probably the trade comments as well, assign "Open All Night" to that class of play requiring a sophisticated clientele. With a nice contempt for "the sticks" or "the provinces" it is assumed that the bucolic mind will not enjoy the satirical humor of this production. Perhaps they will fall short of the fullest enjoyment of this brilliant and finished production, but all save the most prudish will enjoy it, each to the limit of his capacity, and there really is small excuse for the prudes' objections.

This is not like one of those serious minded problem plays where labored emphasis is given the chafing of the marriage yoke. The heroine lightly offers to elope with the star rider in a six day race. Her husband is the contented escort of the rider's steadiest sweetie, but the marriage vows are not flaunted and the saving spirit of farce covers it all. It's a delightful little play, full to the brim with the sparkle of real humor and delightfully played by a cast from which it seems almost unfair to select anyone for especial mention.. It should please all classes. Adolphe Menjou adds another admirable characterization to his long list, and Viola Dana has seldom done as well, and never better. They are the leads, but not far behind come Jetta Goudal, as the cyclist's sweetie, Raymond Griffith in a polite souse character, suggestive of Chaplin and Reeves; Maurice Flynn as the gigantic cyclist and Gale Henry as the cause of it all. They all work to the common end of laughter and get gales of merriment. It's just the old cave-man story, done for the hundreth, if not the thousandth time, but a new environment, a discreet handling and splendid acting make it seem brand new. It is splendid entertainment.

Cast

Therese Duverne	**Viola Dana**
Lea	**Jetta Goudal**
Edmond Duverne	**Adolphe Menjou**
Igor	**Raymond Griffith**
Petit Mathieu	**Maurice B. Flynn**
Isabelle Fevre	**Gale Henry**
Von De Hoven	**Jack Giddings**
Bibendum	**Charles Puffy**

From the French of Paul Morand.
Scenario by Willis Goldbeck.
Directed by Paul Bern.
Length, 5,671 feet.

Story

Therese Duverne, her head turned by romantic reading, wants a cave man husband. Edmond Duverne holds to the theory that a wife cannot long respect and love a brute. Both are correct but they carry their beliefs to opposite extremes. Edmond never loses his temper, which is why Therese loses hers so often. Into the situation comes Isabelle Fevre, sophisticated and understanding. She tells Edmund to go to the bicycle races and not to come home until morning. She takes Therese there to meet Petit Mathieu, the star distance rider. Mathieu has just quarreled with Lea, his most ardent worshiper. He grandly accepts the timid admiration of Therese and tells her they will elope when he shall presently win the grueling grind of the six-day match. Meanwhile Lea finds consolation in mixed drinks—and Edmond, but her thoughts are still on her "bebe" and she goes back to the velodrome for the final sprints and here developements rapidly work out much as Isabelle figured they would. Edmond loses his temper for the first time in his married life, Therese is fed up on cave men. Lea regains her Edmond and Isabelle still her Igor, an incipient and somebibulous sheik whom she is grooming for the movies.

CURRENT and ADVANCE FILM RELEASES

ALLIED PRODUCERS AND DISTRIBUTORS

		Review	Footage
Loving Lies	Monte Blue	Feb. 2	6,526
No More Women	Matt Moore-Bellamy	Feb. 2	6,186
The Hill Billy	Jack Pickford	Mar. 22	5,734

ARROW

Days of '49	Neva Gerber serial	April 5	
Western Yesterdays	Edmund Cobb		
Western Fate	Hatton-Gerber		
Whirlwind Ranger	Hatton-Gerber		
Notch Number One	Ben Wilson		
Models and Artists	Bobby Dunn		
Oh, Billy	Billy West		
Come On Cowboys	Dick Hatton	May 24	4,700
Mysteries of Mah Jong	Novelty	May 24	2,000
Two After One	Billy West	May 24	2,000
Western Feuds	Edmund Cobb	July 26	4,908

ASSOCIATED EXHIBITORS

When a Girl Loves	Star cast	May 3	5,876
The Lone Wolf	Holt-Dalton	May 10	6,000
The Chechahcos	Star cast	May 17	7,000
The Spitfire	Star cast	July 5	6,109
Racing Luck	Monty Banks	July 26	6,000

EDUCATIONAL FILMS CORP.

Cornfed	Bobby Vernon	May 3	2,000
Out Bound	Cliff Bowes	May 3	1,000
The Fun Shop	Humor Reel	May 3	1,000
Powder Marks	Cliff Bowes	May 3	1,000
Lost Chords	"Sing Them Again"	May 3	1,000
The Junior Partner	Juvenile comedy	May 10	2,000
The Bonehead	Tuxedo comedy	May 10	2,000
Flowers of Hate	Wilderness Tale	May 17	1,000
Nerve Tonic	Christie comedy	May 17	2,000
Tiny Tour of U. S. A.	Hodge-Podge	May 17	1,000
Air Pockets	Mermaid comedy	May 17	2,000
Lunch Brigade	Lige Conley	May 24	1,000
Dizzy Daisy	Mermaid comedy	May 24	2,000
Good Morning	Lloyd Hamilton	May 24	2,000
Tootsie-Wootsie	Christie comedy	May 31	2,000
Just Waiting	Robert Bruce series	May 31	1,000
Echoes of Youth	"Sing Them Again"	May 31	1,000
Hot Air	Lee Moran	June 7	2,000
In A Drop o Water	"Secrets of Life"	June 14	1,000
Grandpa's Girl	Kathleen Clifford	June 21	2,000
The Chase	Alps Novelty	June 21	2,000
Snapshots of the Universe	Hodge-Podge	June 21	1,000
The Farewell	Bruce Scenic	June 21	1,000
Wedding Showers	Jack White prod	June 28	2,000
The Ex-Bartender Retires	Bruce Scenic	June 28	1,000
Family Fits	Cameo comedy	June 28	1,000
His First Car	Tuxedo comedy	July 5	2,000
Pardon Us	Cameo comedy	July 5	1,000
Melodious Moments	"Sing Them Again"	July 5	1,000
Pigskin	Mermaid comedy	July 12	2,000
Heads On	Cliff Bowes	July 12	1,000
Jumble in the Jungle	Hodge-Podge	July 12	1,000
Never Again	Tuxedo comedy	Aug. 2	2,000
Turn About	Cameo comedy	Aug. 2	1,000
Frozen Water	Novelty	Aug. 9	1,000
Savage Love	Jimmie Adams	Aug. 9	2,000
Good News	Cliff Bowes	Aug. 9	1,000
Oh, Teacher	Juvenile comedy	Aug 23	2,000
Boneyard Blues	Earl Hurd cartoon	Aug 23	1,000
Drenched	Cliff Bowes	Aug 23	1,000
Wild Game	Mermaid comedy	Aug 30	2,000
Don't Fail	Cameo comedy	Aug 30	1,000

FILM BOOKING OFFICE OF AMERICA

Money to Burns	"Telephone Girl"	Mar. 29	2,000
Sherlock's Home	"Telephone Girl"	Mar. 29	2,000
Yankee Madness	Larkin-Dove	April 5	4,680
His Forgotten Wife	Bellamy-Baxter	April 12	6,500
The Silent Stranger	Fred Thomson	April 19	5,000
The Beloved Vagabond	Carlyle Blackwell	April 26	6,217
William Tells	"Telephone Girl"	May 3	2,000
Girl of the Limberlost	Gloria Grey	May 10	6,000
Untamed Youth	Ralph Lewis	May 10	5,000
For the Love of Mike	"Telephone Girl"	May 17	2,000
The Danger Line	Sessue Hayakawa	May 24	5,800
The Spirit of the U. S. A.	Emory Johnson prod	May 31	8,312
The Dangerous Coward	Fred Thomson	May 31	6,000
Napolean and Josephine	Star cast	June 7	6,591
The Fighting Sap	Fred Thomson	June 14	5,138
There's Millions In It	Star cast	June 28	6,000
Bee's Knees	"Telephone Girl"	June 28	2,000
Swords and the Woman	Pedro DeCordoba	July 12	6,000
Fools in the Dark	Patsy Ruth Miller	July 26	7,002
Neglected Women	Seena Owen	Aug. 9	6,265

FIRST NATIONAL

Abraham Lincoln	George A. Billings	Feb. 2	12,000
Cytherea	Rich-Stone	May 31	7,603
Why Men Leave Home	J. M. Stahl prod.	May 3	7,400
The Woman on the Jury	Feature cast	May 17	7,145
A Son of the Sahara	Feature cast	May 24	7,990
The Sea Hawk	Feature cast	June 14	12,045
The Marriage Cheat	Joy-Marmont-Meaiou	June 14	6,622
Those Who Dance	Thos. H. Ince prod	June 21	7,312
The White Moth	LaMarr-Tearle	June 21	6,571
The Perfect Flapper	Colleen Moore	June 28	7,000
A Self-Made Failure	Ben Alexander	June 28	7,345
For Sale	Windsor-Menjou	July 5	7,840
Girl in the Limousine	Larry Semon		5,680
Born Rich	Claire Windsor		
Single Wives	Griffith-Sills	Aug. 9	7,526
The Girl in the Limousine	Larry Semon	Aug 30	5,630

FOX FILM CORP.

Love Letters	Shirley Mason	Mar. 8	4,749
The Wolf Man	John Gilbert	Mar. 15	5,145
The Vagabond Trail	Charles Jones	Mar. 22	4,562
The Arizona Express	Charles Jones	Mar. 29	6,116
The Plunderer	Frank Mayo	April 5	2,800
A Man's Mate	John Gilbert	April 12	1,000
A New England Farm	Instructive	April 5	5,812
The Circus Cowboy	Charles Jones	May 3	6,400
Slippery Decks	Card sharps exposed	May 3	1,000
The Trouble Shooter	Tom Mix	May 17	5,702
He's My Pal	Chimpanzees	May 17	2,000
The Lone Chance	John Gilbert	May 24	4,385
When Wise Ducks Meet	Sunshine Comedy	May 24	2,000
Western Luck	Charles Jones	June 28	5,020
The Magic Needle	"Etching" Novelty	June 28	1,000
Romance Ranch	John Gilbert	July 12	6,471
The Heart Buster	Tom Mix	July 19	4,300
Beaten Gold	Instructive	July 19	1,000
Against All Odds	Charles "Buck" Jones	Aug. 9	4,850
Pain As You Enter	Lee Moran	Aug. 9	2,000
That French Lady	Shirley Mason	Aug. 16	5,470
The Man Who Came Back	Giant Special		
Last of the Duanes	Tom Mix		
The Desert Outlaw	Buck Jones		
Wolves of the Night	William Farnum		
It Is the Law	Featured cast		
Dante's Inferno	Featured cast		
The Cyclone Rider	Featured cast		
The Last of the Duanes	Tom Mix	Aug 30	6,942

METRO-GOLDWYN

Janice Meredith	Marion Davies	Aug 23	12,000
The Rejected Woman	Rubens-Nagel	May 3	7,761
The Heart Bandit	Viola Dana	Jan. 19	4,900
The Fool's Awakening	Harrison Ford	Feb. 16	5,763
The Man Life Passed By	Novak-Marmont	Mar. 1	6,200
Thy Name Is Woman	Mong-La Marr	Mar. 1	9,087
The Uninvited Guest	Jean Tolley	Mar. 8	6,145
Happiness	Laurette Taylor	Mar. 8	7,700
Women Who Give	Reginald Barker prod	Mar. 22	7,500
A Boy of Flanders	Jackie Coogan	April 5	7,018
The Shooting of Dan McGrew	Star cast	April 12	6,318
Mademoiselle Midnight	Mae Murray	May 17	6,778
Sherlock, Jr.	Buster Keaton	May 17	4,065
The Arab	Novarro-Terry	July 13	6,718
Bread	V. Schertzinger prod	Aug. 3	6,500
Tess of the D'Urbervilles	Blanche Sweet	Aug. 9	7,500
Little Robinson Crusoe	Jackie Coogan	Aug. 16	5,717
Broken Barriers	Reginald Barker prod	Aug. 16	6,216
True As Steel	Rupert Hughes prod	June 28	6,454
Revelation	Viola Dana	July 5	8,752
The Recoil	Blythe-Hamilton	July 12	7,089
Wine of Youth	Star cast	July 26	6,000
Along Came Ruth	Viola Dana	Aug. 2	5,000
The Red Lily	Bennett-Novarro	Aug. 16	6,975
Sinners in Silk	Menjou-Boardman	Aug 30	5,750

PARAMOUNT

Bluff	Ayres-Moreno	May 10	5,442
Men	Pola Negri	May 17	6,504
Wanderer of the Wasteland	Jack Holt	May 31	6,700
Code of the Sea	La Rocque-Logan	June 7	6,088
The Bedroom Window	W. C. DeMille prod	June 21	6,580
The Guilty One	Agnes Ayres	June 28	5,365
Tiger Love	Geo. Melford prod	June 28	5,325
Changing Husbands	Leatrice Joy	July 5	6,799
Unguarded Women	Deniels-Dix	July 5	6,088
The Enemy Sex	Betty Compson	July 12	7,861
The Side Show of Life	Ernest Torrence	Aug. 2	7,511
Manhandled	Gloria Swanson	Aug. 9	6,908
The Man Who Fights Alone	William Farnum	Aug. 9	6,339
Monsieur Beaucaire	Rudolph Valentino	Aug 23	9,932
Empty Hands	Jack Holt	Aug 30	6,976

PATHE

Sporting Speed	"Sportlight"	May 3	1,000
Publicity Pays	Charles Chase	May 3	1,000
When Winter Comes	Terry cartoon	May 10	1,000
Near Dublin	Stan Laurel	May 10	2,000
North of 90-90	Dippy-Doo-Dads	May 10	1,000
The Fortieth Door	Allene Ray-Serial	May 17	
April Fool	Charles Chase	May 17	2,000
The Pilgrims	Chronicles-series	May 17	3,000
Fishin' Fever	Sportlight	May 17	2,000
Black Oxfords	Sennett comedy	May 17	2,000
Bottle Babies	Spat Family	May 17	2,000
Going to Congress	Will Rogers	May 24	2,000
Position Wanted	Charles Chase	May 24	1,000
The Cat's Meow	Sennett comedy	May 24	2,000
Cradle Robbers	"Our Gang" comedy	May 31	2,000
One Good Turn Deserves Another	Terry cartoon	May 31	1,000
Building Winners	"Sportlight"	May 31	1,000
Before Taking	Earl Mohan	May 31	1,000

(Continued from preceding page)

		Review	Footage
Rupert of Hee-Haw	Stan Laurel	June 7	2,00(
Yukon Jake	Ben Turpin	June 7	2,00(
Up and At 'Em	Dippy-Doo-Dads	June 7	1,00(
The Flying Carpet	Terry cartoon	June 7	1,00(
Declaration of Indepeadence	"Chronicles"	June 14	3,00(
Fast Black	Mohan-Engle	June 14	1,00(
Lion and the Souse	Mack Sennett comedy	June 14	2,00(
On Guard	"Sportlight"	June 14	1,00(
Suffering Shakespeare	"Spat Family"	June 14	2,00(
That Old Can of Mine	Terry cartoon	June 14	1,00(
Young Oldfield	Charles Chase	June 21	1,000
His New Mama	Mack Sennett comedy	June 21	2,000
Don't Park There	Will Rogers	June 21	2,000
Her Memory	Will Nigh Miniature	June 21	1,000
Solitude and Fame	"Sportlight"	June 28	1,000
Stolen Goods	Charles Chase	June 28	1,000
Jubilo, Jr.	"Our Gang"	June 28	2,000
Joffries, Jr.	Charles Chase	July 5	1,000
The Wide Open Spaces	Stan Laurel	July 5	2,000
The Body in the Bag	Terry cartoon	July 5	1,000
Yorktown	Chronicles of America	July 12	3,000
Why Husbands Go Mad	Charles Chase	July 12	1,000
Desert Sheiks	Terry cartoon	July 12	1,000
Radio Mad	Spat Family	July 12	2,000
Maud Muller	Special	July 19	2,000
Our Congressman	Will Rogers	July 19	2,000
A Woman's Hour	Terry cartoon	July 19	1,000
A Ten-Minute Egg	Charles Chase	July 19	1,000
It's a Bear	Our Gang	July 26	2,000
The Sport of Kings	Terry cartoon	July 26	1,000
Our Defenders	Sportlight	July 26	1,000
Seeing Nellie Home	Charles Chase	July 26	1,000
Into The Net	Mulhall-Murphy serial	Aug. 2	....
Romeo and Juliet	Sennett comedy	Aug. 2	2,000
Flying Fever	Terry cartoon	Aug. 2	1,000
Short Kilts	Hal Roach comedy	Aug. 2	2,000
A Hard Boiled Tenderfoot	"Spat Family"	Aug. 9	2,000
The Puritans	"Chronicles" series	Aug. 9	3,000
Amelia Comes Back	Terry cartoon	Aug. 9	1,000
The First Hundred Years	Sennett comedy	Aug. 16	2,000
A Truthful Liar	Will Rogers	Aug. 16	2,000
The Battling Orioles	Special	Aug 23	5,000
East of the Water Plug	Sennett comedy	Aug 23	2,000
High Society	"Our Gang"	Aug 23	2,000
The Prodigal Pup	Terry cartoon	Aug 23	1,000
Hoofbeats	"Sportlight"	Aug 23	1,000
House Cleaning	Terry cartoon	Aug 23	1,000

PLAYGOERS PICTURES

Tipped Off	Featured cast	Nov. 3		4,284

PRINCIPAL PICTURES

Daring Youth	Daniels-Kerry	May 17		5,975
Daughters of Pleasure	Prevost-Blue-Bow	May 24		6,000
The Masked Dancer	Helene Chadwick	May 31		4,987
Good Bad Boy	Joe Butterworth	June 7		5,198
Captain January	Baby Peggy	July 12		6,194

PRODUCERS DISTRIBUTING CORP.

The Hoosier Schoolmaster	Henry Hull	Mar. 29		5,556
His Darker Self	Lloyd Hamilton	April 5		5,000
Try and Get It	Bryant Washburn	April 12		5,607
Which Shall It Be?	Star cast	April 19		5,000
Wandering Husbands	Kirkwood-Lee	May 10		6,300
Hold Your Breath	Dorothy Devore	June 7		5,90(
Miami	Betty Compson	June 14		6,317
The Night Hawk	Harry Carey	June 14		5,19[illegible]
The Lightning Rider	Harry Carey	June 21		6,000
What Shall I Do?	Dorothy Mackaill	June 28		6,000
The Legend of Hollywood	Percy Marmont			
The Wise Virgin	Patsy Ruth Miller			

B. P. SCHULBERG PROD.

Breath of Scandal	Betty Blythe			

SELZNICK

Woman to Woman	Betty Compson	April 26		6,804
Twenty Dollars a Week	George Arliss	June 21		5,900

TRUART FILM CORP.

On Time	Richard Talmadge	Mar. 15		6,630
In Fast Company	Richard Talmadge	May 24		6,000
Daring Love	Elaine Hammerstein	July 5		5,606

UNITED ARTISTS

A Woman of Paris	Chas. Chaplin prod.	Oct. 13		8,000
Dorothy Vernon of Haddon Hall	Mary Pickford	May 17		10,000

UNIVERSAL

Green Grocers	Slim and Bobby	May 3		1,000
A Lofty Marriage	Jack Earle	May 3		2,000
Taxi, Taxi!	Jack Hoxie	May 10		4,843
The Pigskin Hero	Harry McCoy	May 10		2,000
The Bulltosser	Lyons-Moran reissue	May 10		1,000
The Dangerous Blonde	Pete Morrison	May 10		2,000
Fast Steppers	Laura LaPlante	May 17		4,919
Trailing Trouble	New Series	May 17		2 r each
Ridgeway of Montana	Buddy Messinger	May 17		2,000
My Little Brother	Slim Summerville	May 17		1,000
The Lone Round-Up	Jack Dougherty	May 17		2,000
The Signal Tower	Super-Jewel	May 24		6,714
Tired Business Man	Al Alt-Follies girls	May 24		2,000
Why Pay Your Rent?	Bert Roach	May 24		1,000
The Honor of Men	Neal Hart reissue	May 24		2,000
The Reckless Age	Reginald Denny	May 31		6,954
The Fighting American	Star cast	May 31		5,251
Case Dismissed	Summerville-Dunn	May 31		1,000
Boss of the Bar-20	W. E. Lawrence	May 31		2,000
Delivering the Goods	"Pal" the dog	May 31		2,000
The Gaiety Girl	Mary Philbin	June 7		7,419
High Speed	Herbert Rawlinson	June 7		4,922
The Turmoil	Tarkington novel	June 7		7,000
Fearless Fools	Century-McCoy	June 7		2,000
Rest In Pieces	Bert Roach	June 7		1,000
The Powerful Eye	Pete Morrison	June 7		2,000
Sailor Maids	Century-Follies girls	June 14		2,000
Winning A Bride	Fritzi Ridgeway	June 14		2,000
The Family Secret	Baby Peggy	June 21		5,076
The Back Trail	Jack Hoxie	June 21		4,615
Fight and Win (series)	Jack Dempsey	June 21		2,000
Please Teacher	Buddy Messinger	June 21		2,000
Miners Over Twenty-one	Slim Summerville	June 21		1,000
Blue Wing's Revenge	Wm. E. Lawrence	June 21		2,000
The Dark Stairway	Herbert Rawlinson	June 28		5,000
The Iron Man (serial)	Albertini	June 28		....
Behind the Curtain	Winifred Bryson	July 5		4,875
A Royal Pair	Century Comedy	July 5		2,000
Why Be Jealous?	Bert Roach	July 5		1,000
Young Ideas	Laura LaPlante	July 12		4,005
Her Fortunate Face	Century comedy	July 12		2,000
The Little Savage	Western drama	July 12		2,000
The Sawdust Trail	Hoot Gibson	July 19		5,509
The Cry Baby	Slim Summerville	July 19		1,000
Starving Beauties	Wanda Wiley	July 26		2,000
Flying Eagle	Wm. E. Lawrence	July 26		2,000
Patching Things Up	Bert Roach	July 26		2,000
Fighting Fury	Jack Hoxie	Aug. 2		4,491
Kid Days	Snooky (monkey)	Aug. 2		1,000
Her City Sport	Waunda Wiley	Aug. 2		2,000
The Gun Packer	Pete Morrison	Aug. 2		2,000
Big Timber	William Desmond	Aug. 9		4,650
Paging Money	Century Comedy	Aug. 9		2,000
The King's Command	W. E. Lawrence	Aug. 9		2,000
Love and Glory	Star Cast	Aug. 16		7,094
Hit and Run	Hot Gibson	Aug. 16		5,508
Wolves of the North	Wm. Duncan serial	Aug. 16		....
Wine	Clara Bow	Aug 23		6,220
Hysterical History	Series	Aug 23		1 reel
A Sagebrush Vagabond	Western	Aug 23		2,000
Butterfly	Laura LaPlante	Aug 30		7,472
The Blow Out	Buddy Messinger	Aug 30		2,000

VITAGRAPH

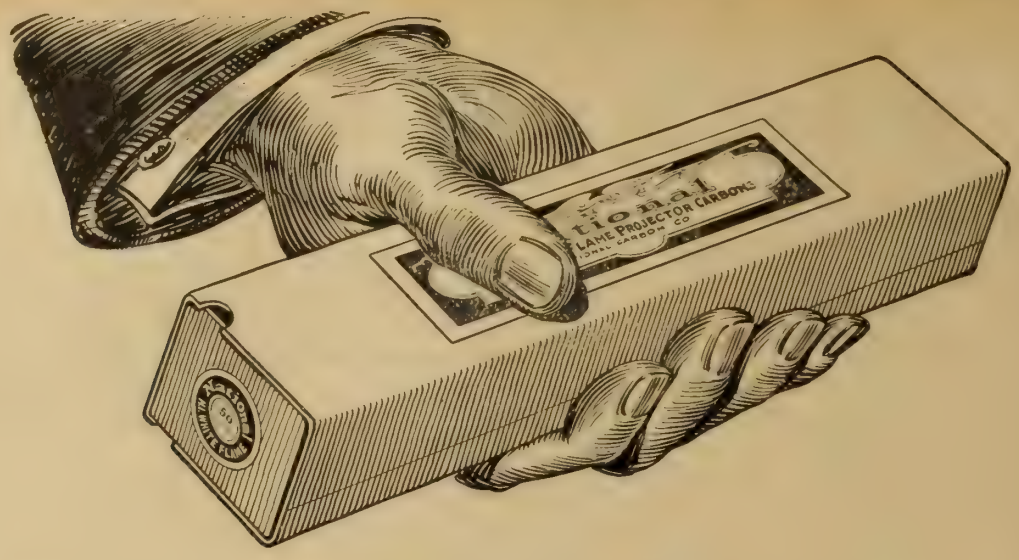
Let Not Man Put Asunder	Feature cast	Jan. 26		8,250
My Man	Patsy Ruth Miller	Feb. 23		6,800
Virtuous Liars	David Powell	April 19		5,650
Between Friends	Blackton prod.	April 26		6,936
Code of the Wilderness	Bowers-Calhoun	July 12		6,480
Behold This Woman	Blackton prod.	Aug. 2		6,425
The Love Bandit	Doris Kenyon			6,000
Borrowed Husbands	Williams-Vidor			7,000
One Law for the Woman	Landis-Harris			6,000
Captain Blood	J. Warren Kerrigan			

WARNER BROTHERS

Conductor 1492	Johnny Hines	Feb. 23		6,590
Daddies	Belasco play	Feb. 23		6,800
George Washington, Jr.	Wesley Barry	Mar. 22		6,700
Beau Brummel	John Barrymore	April 12		10,000
Broadway After Dark	Adolphe Menjou	May 31		6,300
Babbitt	Star cast	Aug. 2		6,900
Being Respectable	Feature Cast	Aug. 16		7,500

MISCELLANEOUS

		Review	Footage
ARTCLASS PICTURES CORP.			
Rough Ridin'	Buddy Roosevelt	April 26	4,670
Leave It To Gerry	Billie Rhodes	July 19	6,400
Rarin' To Go	Buddy Roosevelt	Aug. 2	5,000
BANNER PRODUCTIONS			
The Truth About Wives	Sherman-Hampton	Aug. 2	5,800
The Man Without A Heart	Novak-Harlan	Aug. 2	6,000
Those Who Judge	All star	Aug. 2	5,700
CHARLES C. BURR			
Restless Wives	Doris Kenyon	Feb. 16	6,000
Three O'Clock in the Morning	Constance Binney	Feb. 23	6,293
The Speed Spook	Johnny Hines	Aug 30	6,000
C. B. C.			
Innocence	Anna Q. Nilsson	Jan. 26	5,923
Traffic in Hearts	Mildred Harris	July 12	5,549
CHADWICK PICTURES CORP.			
The Fire Patrol	Feature cast		
Meddling Women	Lionel Barrymore		
The Painted Flapper	Kirkwood-Garon		
I Am the Man	Lionel Barrymore		
DOUGLAS FAIRBANKS			
The Thief of Bagdad	Douglas Fairbanks	Mar. 29	13,000
GRAND-ASHER			
Between Worlds	Star cast	July 19	6,000
D. W. GRIFFITH, INC.			
America	Feature cast	Mar. 8	14,000
WM. STEINER PROD.			
Surging Seas	Charles Hutchison	April 26	4,700
Hutch of the U. S. A.	Charles Hutchison	May 31	....
Payable on Demand	Leo Maloney		
Lawless Men	Neal Hart		
Black Gold	Pete Morrison		



National Projector Carbons

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EQUIPMENT-CONSTRUCTION-MAINTENANCE

When Uniforms Pay Dividends

RAN across a small town exhibitor the other day who spoke up this way:

"The chief problem of exhibiting for me is not the rental price of films, the quality, advertising, or any of the hundred and one things that you trade paper fellows are always talking about. My biggest task is the handling of boisterous kids and the rougher element among the older ones. And I'll bet you'll find lot of other small theatre owners who will tell you the same thing.

"If you shop carefully enough you can get pictures at right prices, if you follow reviews and reports you can get a fair line on quality, if you have any excuse at all for being in this business you can put them over. But if someone will give me a sure-fire means of handling the kids of the town I'll buy him a hat.

"It's a real problem. The money the kids spend is Uncle Sam's coin, and their patronage is a nice item to bank on. But at the same time you often feel that a few roughs getting over-boisterous at one show are going to keep a lot of the better element away in the future.

"And you've got to be careful how you handle them. In a town where every kid's mother knows every other patron you can't take the gloves off.

"It may sound funny to you big city chaps to call this a heavy problem, but gol ding it it keeps me hopping a lot faster than any of those ponderous evils the editorial writers are always harping on."

There you are. What are we going to do to help this boy out?

I admit I didn't have the nerve to tell him one thing that I have often observed. It is my belief that the audience often takes its opinion of a house and how far the "rough stuff" will go directly from the owner himself. If he has a sloppy lobby, a down at the heels ticket taker, and a gum-chewing kid usher—it is very likely that the patrons will decide that "anything goes here." And he can't blame the kids for measuring the house by his own yard-stick.

Here is one place where an investment in uniforms pays intangible but none the less real dividends. Put a uniform on the ticket-taker and the usher—after hiring chaps who can stand the uniform without looking out of place—and it is remarkable the difference in attitude of all who enter the house.

Yessir, boy, this works. I have seen it.

Jim Jones

PROJECTION

EDITED BY F. H. RICHARDSON

Big Question

From David S. Mayo, Chief Projectionist, Strand Theatre, Carrolton, Ga., comes a rather long letter commenting upon the correctness of the points raised by me in my letter to President Cannavan, July 26 issue. Here is the situation as set forth by Friend Mayo:

Says he is with the union, heart and soul, but that it is up to the union to play fair with men like himself who have spent eleven years in an earnest endeavor to perfect himself in his chosen calling—the projection of motion pictures.

Says that some years ago he was working in Americus, Ga., about fifty miles from Macon, Ga. He voluntarily joined the Macon union, carried a card in that organization, without benefit (did not expect any, under the conditions) for two or more years. When the house he was employed in closed he called on the local to place him in a position and was informed that there were men on the waiting list and the union could not use him.

"Honorable Withdrawal Card"

Says he then took an "honorable withdrawal card" and since that time he has been employed in cities of less than 15,000 population, where locals do not exist, and where managers ask only excellence in screen results.

He then says he finally secured a position as Chief Projectionist in a new theatre in Tampa, Florida, but that the union refused to accept his withdrawal card until all her own men were working.

There is much more to it, including a statement that he applied to President Canavan, who said the locals were right.

My object in publishing this is to emphasize one or two things, and to set many men who have voiced the same identical grievance right.

Local is Right

First, friend Mayo, the local IS right, as President Canavan has told you, but it is "right with a string tied to it." If you will stop and think a moment, you will see that the men who live in Tampa—or in any other city or town have the moral right to a position before men from the outside are allowed to come in. How would YOU like it if YOU were living in Macon, or in Tampa, had a home there, and had perhaps had lived there all your life, yet when a new theatre opened its door, you who were temporarily out of a job, were left idle while a man from Americus, Ga., was imported and put to work? How would YOU like that???

To protect home men by giving them work first is one of the legitimate functions of a union, BUT the string I spoke of is that if there are incompetent men in the local, or men who are too lazy or shiftless to get the best possible out of the equipment placed at their disposal as is all too frequently the case, then it is at the very least a questionable proceeding to keep energetic, competent men out of work, while the incompetent or the lazy or shiftless are protected in their positions.

A Big Question

It is a big question, gentlemen, and a question which MUST sooner or later be solved—the sooner the better. The solution is not easy. I know that, but a BIG step is made in that direction when unions themselves INSIST on the individual membership measuring up to at least a reasonable standard in the matter of technical knowledge, and not only being able to, but actually putting a result upon the screen well up to the limit of excellence possible with the equipment provided, and doing that same with at least a reasonable degree of efficiency.

How To Do It

But how is the union to know when all this is done, you ask? A natural and perfectly legitimate question, to answer which is not easy, or even possible, because considerable depends upon local conditions.

Union officials usually know who is really competent and who is not. In proof, let a really high class job come up and watch them pick out the men available to fill it. They also know who the incompetent men are and certainly means can be found to force these men to get busy—if the union really wants to.

I Repeat

I repeat: it is entirely right and proper that all competent union men be provided with positions before projectionists from other places be given the chance to work, BUT IT IS INDEFENSIBLY WRONG TO FORCE REALLY COMPETENT PROJECTIONISTS, NO MATTER WHERE THEY MAY BE FROM, TO LOAF WHILE INCOMPETENT MEN BE KEPT IN POSITIONS MERELY BECAUSE THEY ARE MEMBERS OF THE UNION. Let such incompetents make themselves competent, or GET OUT OF THE UNION.

Macon was, it seems to me, in error, however to this extent: Friend Mayo WAS a member of the Macon local, therefore had a perfect RIGHT to expect to take his turn on the waiting list of the local, and be given work in his turn anywhere within the jurisdiction of that union, including the city of Macon. That is, it seems to me, the natural working out of the extension of union jurisdiction over a territory comprising perhaps several towns and cities.

Bluebook School

Question No. 128—What range of knowledge is it necessary that the modern projectionist possess? Think this over, gentlemen. It covers a lot of ground.

Question No. 129—In just what way and to what extent may the projectionist be said to redirect the photoplay?

Question No. 130—In what way is projection hampered, insofar as concerns artistic results, by wrongly made schedules?

Question No. 131—What is the only correct manner of making a projection time schedule?

Question No. 132—What is one of the highest functions of the projectionist, and what have YOU done, or tried to do to impress upon YOUR manager the box office advantage of having each scene of the photoplays you project placed before the audiences at the precise speed of projection best calculated to bring out its largest value?

From Texas

Albert L. King, Projectionist Victory Theatre, Madisonville, Texas, grabs his t-rusty pencil (rusty in so far as this department be concerned, anyhow) and marks up two large sheets of paper thusly:

Dear Friend Richardson: This is the first time I've written the department, though my interest therein has grown steadily with the years. Have been projecting motion pictures for the past eleven years, off and on, with a total of about eight years' (3,000 days—about. Think of it. Seems a lot of time to be in a projection room, viewed in days. At six hours a day it would be 18,000 hours.—Ed.) actual work in several different towns and cities. Landed here about a year ago and tackled a job that stood me on my toes and nearly on my head. I was introduced to a battery of two Powers 6 A projectors, with instructions to "put 'em on the screen."

A Real Job

Believe me, friend Richardson, I found I had tackled a real job, for the "machines" (as the former "operator" called them—it would be a shame to call him a projectionist) had been in charge of amateurs for six years. Oh boy!

Well, anyhow, I tackled the job of putting them into running order, and am real proud to say Manager A. J. Waldorf now boasts that we have the brightest, most clear-cut and distinct picture in the Lone Star State. Use A. C., with White A. C. Special carbons. Have reduced the bill for juice to one-half what it was, and must give the Projection Department full credit for ability to do it. The Bluebook School has helped me a LOT, though I'm sorry to say I have no Bluebook—yet. I am allowed to get what I want in the way of supplies. Friend Manager pays the bill without argument, and, believe me, I don't take advantage of him.

Work Appreciated

Here is one projectionist who appreciates the work you are doing, through the medium of the Moving Picture World, to the limit. There is one wall which must be battered down, though, and that is the steel wall between most theatre managers and theatre projectionists. To brother projectionists I would say: win the confidence of your manager by taking real interest in your work. Try to convince him that there really is something to know about projection besides the mere starting and stopping of a "machine," and that you know it.

I use this slide:

PROJECTION IN THIS THEATRE
IN CHARGE OF
ALBERT L. KING.
"YOUR SAFETY ASSURED."

That is not at all a bad stunt—the slide. It would be possible to have a slide for each man, reading, "PROJECTION BY JOHN DOE," and dissolve the title of the picture into it. Not so bad, and seems to me rather a practical thing to do. Just as good as a title—in fact, better, from the point of practicability.

What friend King says about gaining the confidence of the manager is good. It is a cold fact that but very few projectionists take the least bit of trouble to do that little

(Continued on Page 254)

Bluebook School—Answers 94 to 98

Question No. 94—Name the various types of condenser used in motion picture projection, and give the full diameter of lenses and approximate free diameter of opening.

Arthur H. Gray, Boston, Mass.; P. E. Thomas, Creston, Iowa; G. W. Bennewitz, Sioux Falls, So. Dak.; Chas. Armentrout, Mason City, Iowa; C. H. Hanover, Burlington, Iowa; Harry Dobson, Toronto, Ontario and William A. Burnett, Newton, Iowa, made good. Incidentally hurray for my native state—Iowa.

Gray sent in a most excellent answer, which reads as follows:

Until a recent time development in condensor lenses has been rather unsatisfactory, but lately several new types and combinations have been evolved which make for a greater range in the matter of selection. For arc projection there are now available at least three common types of condenser. First, the Plano Convex, two lenses alike with plano spherical surfaces. Second, the Meniscus Bi-convex, the first lens having surfaces concave-spherical, with the bi-convex having spherical convex surfaces either side. Third, the Plano Convex Parabolic, embodying one regular plano-spherical convex lens and a converging lens with one surface concave and the other surface parabolic. These condensing lenses are all made in the standard diameter of approximately 4½ inches.

For Mazda projection the Prismatic condenser (a modified Fresnal lens) is in common use. This is a single element condenser, spherical on one surface and pressed with concentric prism-rings on the concave side. This condenser is available in diameters of 4 3-8 inches and 3½ inches, the one to be used depending upon the wattage of the Mazda filament. Another Mazda condenser is the Cinephor Parabolic combination, incorporating the aspheric type of lens. This is a two-element condenser, with one 4 inch diameter lens having one surface plano the other parabolic, and the other lens having one surface spherical convex and the other parabolic, this lens having a diameter of 5 1-4 inches.

All the above named condensers, when placed in mounts on standard projectors, function with a free opening of approximately one-fourth of an inch less than the diameter of the lens. Another system, the triple element condenser, consists of one 4 inch diameter meniscus lens, and two standard diameter plano convex lenses. This combination would seem to tend towards reduction in spherical aberration though there would be added loss of light by reflection on account of two additional lens surfaces. This combination has not been commercially developed, in this country at least, and cannot be mounted in standard projector mounts without special provision being made.

Question No. 95—What difference does it make whether the convex or plano sides of lenses of a plano convex condenser combination be next each other?

Armentrout, Hanover, Gray, Lewis and Bennewitz came through, and Dobson and Thomas raised points which will be placed before you for consideration.

Hanover says:

If the convex side of the collector lens face the light source it requires but an instant of consideration to understand that the loss of light through reflection from its surface will be increased as against what would be if the flat side were toward the light, because of the fact that the angle of incidence is greater, probably approaching close to the angle of total reflection at some zones of the lens under some possible conditions (Light source close to lens.—Ed.) If both the lenses be reversed from their usual position, one convex facing the light source and the other the screen, then spherical aberration is increased, which would be highly undesirable in case the projection lens has not sufficient diameter to admit the entire beam of light. Just what the optical effect would be if the plano side of both lenses were toward the light source I do not know, nor have I been able to get any authorative data on such a condition.

Dobson raises another point by saying:

The accepted custom is to place the curved sides of plano convex condensing lenses next each other, on the theory that there will be less loss by reflection and less spherical aberration thus than otherwise. This, however, may be open to question, since the Cinephor condenser has all curved surfaces toward the screen.

Thomas raises the question of discoloration through spherical aberration, as follows:

The arrangement of the lenses makes little difference, except for the reduction of spherical aberration. Since spherical aberration is undesirable, owing to increased discoloration of the light caused by it, and since additional spherical aberration may under some conditions, result in increased unevenness of screen illumination, the present method of placing the curved surfaces together is important because spherical aberration is thus decreased.

I agree with Hanover in the matter of placing both flat surfaces toward the light source. I don't know the exact optical effect of placing the convex side of the converging lens toward the screen. As Dobson intimates, the plan may have advantages.

What Thomas means by added discoloration may be understood by examining figure 29, page 130 of the Bluebook. You will observe that the rays leaving the outer zones of the condenser focus nearer the lens than do rays from the more central zones. Since the light from the outer zones carry considerable chromatic aberration (discoloration), it is seen that this is carried down into the light beam, and does tend to detract from the purity of the light. Thomas is the only man who caught this rather important point.

Question No. 96—Under what condition would the use of a meniscus bi-convex condenser be advisable? In fact, is it any longer advisable to use the meniscus bi-convex condenser at all?

All the before named, and G. L. Johnson, New Orleans, La., made more or less correct reply. That is to say, they understood the points involved, at least in a measure. Dobson is the only one, however, who seemed to get the point that the M. Bi-C condenser gives a longer distance Y for any given arc distance than does the plano convex combination, which is the real idea after all. When circumstances make it desirable to get as long a distance Y as possible, the M. Bi-C is the thing because it may be done with less increase of crater distance than is possible with plano convex.

Dobson answers the last half of the question by saying:

There is no longer advantage in using the Meniscus Bi-Convex now that Cinephor is available, since it covers any situation in which M. Bi-C was advantageous, and covers it much better.

Question No. 97—Under what conditions would you reduce the free diameter of your condenser?

Burnett, Dobson, Gray, Bennewitz, Lewis, Armentrout, Hanover and Johnson all replied to the effect that this was advisable when the projection lens could not be made to pick up all the light beam, which, taken by itself would no longer be correct. Bennewitz, Armentrout, Gray and Dobson saved themselves by remarking that this is no longer good practice because such a condition would be much better covered by installing Cinephor.

Question No. 97A—If the condition indicated in Question No. 97 existed, would you, considering recent development in condensers, reduce the condenser free diameter, or would you substitute a different type condenser? If you would substitute, what would you use and why?

All the before-named, and John Goss, Minneapolis, Minn.; William H. Allbright, Kansas City, Missouri; H. L. Davidson, Mobile, Alabama and Alfred C. Barber, St. Louis, Missouri, agreed that substitution should be made, and that the Cinephor condenser is what they would use, because when using it there is little or no divergence of the beam beyond the projector aperture, hence the projection lens would pick up the entire beam.

Brother Bennewitz answers the question as follows:

If the above condition existed I would obtain a Cinephor Parabolic condenser system, which same is highly corrected for spherical aberration when it is used. The light cut off by the cooling plate is from the marginal zones of the condenser, hence the poorest light there is. This system will give a normal crater distance, which means maximum illumination, with even illumination of the field due to the fact that the neck (narrowest point) of the light beam may be advanced through the aperture toward the projection lens, thus making it possible for the lens to admit the entire beam. If the projection lens is of small diameter, and its working distance long, it will be advisable to secure a lens of larger free diameter in order to overcome the light loss due to abnormal spot size.

Bennewitz then adds the following:

I will now proceed to show you why my answer to question 56A was only 18,900 C. P., and the correct answer. First I worked the problem out as the one is worked in the Bluebook. The answer in the Bluebook for a crater having an area of .5 of a square inch is 48,300 C. P., which is not right. It should be 48,387 C. P. Both the answer in the Bluebook and my own answer to 56A was figured with the whole number, and not with the decimal.

Here is the correct dope. Multiply .5 by .5, which equals .25, and then multiply .7854 by .25, which gives us .196350. To find the square in a square, multiply 645.16 sq. mm. by the area of the square in square inches or fractions thereof. 645.16 x .19635 equals 126.6771660 sq. mm. in the crater, and this multiplied by 150, the C. P. per square mm., gives 19001.5449 C. P., or 19001.575 C. P.

Best regards from a chap who don't know a —— of a lot, but is getting more than that much out of the Bluebook school.

All right, Old Timer. I guess you're right, and therefore win the rubber ice cream cone. While such errors should not be, still in justification I may remark that in such matters I am more concerned in showing the METHOD used in calculating, than in anything else. However, the figures should also be correct and accurate, so I stand duly slapped on the wrist. Have noted the correction to be made in printing of the Bluebook.

From Texas

(Continued from page 252)

thing. Outside of asserting their competency the average projectionist takes little or no pains to impress the manager with his ability.

Visited Office Often

When I was projecting I made it a point to visit the office quite often, or to get the manager in the projection room, and discuss matters pertaining to projection with him. I took pains to explain to him, for instance, the action of light through the projector optical system, or as much as we knew of it then, and how necessary it was to efficiency and excellence it was that the lenses and adjustments be exactly right. I expended real energy trying to convince him that projection was NOT merely a matter of "operating a machine," and that knowledge and real ability had to be applied to the problems of projection or the BOX OFFICE MUST AND WOULD SUFFER.

Did I make headway? Well, in those days the "operator" was literally the "under dog" of the whole entire pile. He had just exactly no standing at all. He was thought to be merely a sort of necessary nuisance, whose whole duty consisted in sticking a carbon on once in a while, making a splice in a broken film and framing the picture when it got out. Yet I did make some progress with my manager, even in that fifteen-years-ago day.

Since that time I have, in a wider field, been trying constantly and unremittingly to do exactly the same thing, viz: convince the exhibitor and manager that the projectionist is of almost equal importance with himself in and to the success of a theatre. And I've made progress, too—lots of it, though had you all taken the position of friend King, that progress would have been multiplied many fold.

Take my advice, friend Mayo, and either get a Bluebook or have friend Manager get one. He really OUGHT to get it as a part of the regular projection room equipment.

As to Books

Scarcely a week goes by without bringing one or more inquiries as to whether there are any books, other than the handbooks and the books named on page 904 of the Bluebook, which will be of real value to the motion picture projectionist.

I don't like to answer this sort of question publicly, because I am myself author of books on projection, and there are those small enough of mind to think that if I condemn a book on projection I am just jealous. However, it does seem unfair to keep silent and permit the sale of books which are of very small value, or books which are very much worse than useless because they are misleading—as is the case with at least one work on projection widely advertised in this country, merely because I fear the criticism of those unable to understand my attitude in such matters.

"Optic Projection"

ASIDE FROM "OPTIC PROJECTION," BY SIMON HENRY AND HENRY PHELPS GAGE, I KNOW OF NO BOOK TREATING OF MOTION PICTURE PROJECTION WHICH I WOULD OR COULD RECOMMEND TO THE PROJECTIONIST—no book which I would consider as being worth half, or even a quarter of the price asked for it. On the other hand, there is at least one book being sold concerning which the projectionist will do exceeding well to beware, because it is not only of small value, but is widely misleading in many things, hence dangerous to the one who depends upon it.

The worst trouble with worthless or misleading books is that the man who really wants to be taught—to become proficient in his profession—gets hold of them, soon learns how worthless they are, and promptly condemns ALL books dealing with motion picture projection. To construct a really good work on motion picture projection involves, long, hard, gruelling WORK. The Bluebook took nearly THREE YEARS of very real effort. Too many "authors" are "easy money men." They imagine it is only necessary to throw together a mass of stuff prepared by equipment manufacturers, interlarded with advertisements and matter lifted bodily from other books, print it, bind it and sit back and just naturally rake in "easy money" forever after.

The fact is that to make a really valuable book on motion picture projection is about the hardest one thing I know of which can be accomplished in an equal amount of time. Everything must be examined with almost microscopic care. Material must be gathered from here, there and everywhere, and the author MUST be able to sift the relatively small amount of wheat from the VAST amount of pure chaff offered. Above all he MUST be able to prepare his own matter, with the assistance of equipment

(Continued on following page)





(Continued from preceding page)

manufacturers in some cases, but always with his own hand firmly on the throttle. For the equipment man has things to sell, you know, and he usually honestly believes that HIS product is the BEST product, and that it even is doubtful if the product of rival concerns ought to be mentioned at all. Mind you, I don't blame the equipment man. He is primarily a dyed-in-the-wool booster of his own goods. As a rule he really believes his own is far and away the best. He actually believes (self-hypnotism) that the product of his rival is far inferior to his own, and where a book must perforce deal with ALL worthy equipment the author has no especially enjoyable position while the book is in the making. Either HE is BOSS of that book or he is just simply swamped.

Ponca City, Okla.

Barney Alston, Ponca City, Oklahoma, has the following to say:

Dear Brother Richardson: For years I have been an interested reader of the department. To my way of thinking, it is a great help to the many who read it. I have been a projectionist for twelve years and have studied during the whole time. Am the proud owner of a Bluebook. It would be useless to tell of its merits. Those who have it know; those who haven't will do well to get busy. One may THINK he knows it all, but always there is much more to learn.

Good Equipment

In the projection room of the theatre in which I am employed (The Murray Theatre) is one of the best projection equipment layouts available. There is a bit of trouble with one of the projectors, though, which I have been unable to correct. The projectors are Simplex, and once in a while I get a print which has a tendency to buckle. Have tried new shoes and new aperture plate. Both are in perfect condition. The film trap is in its proper position. Possibly there is some reason for the buckle which you know, but I don't. If so please advise me.

Who Can Help?

No, Brother Alston, I don't know of any reason for such a condition as you have described. I would say the film trap shoes and aperture plate tracks slightly out of center with each other, combined with possibly an extra heavy tension, but the out-of-center seems impossible, so I don't know. If it occurred on both projectors I would immediately say it is in the prints themselves. Can any one make a helpful suggestion in this case?

Of course I'm glad you value the department and the Bluebook so highly. That is only natural. Sorry I can't help you in the other matter. Maybe some one of our readers has had a similar experience and has found the cause. If so, let him stand forth and be heard.

Criticism

From New York City comes this letter:

Last fall I receive from the Pathe Exchange, a letter asking me to take good care of their film, which same I have always tried to do. I would now like to ask the Pathe, and some more of them, through you, to try and help US a little. I am projecting in a very good theatre in New York City, usually using only first-run film. I find on examining a print that a series of numbers have been punched therein; also there is a letter from the license board punched in the license number. This is true of each and every reel. If the projectionist leaves it there it adds wonderfully (???) to the beauty of the reproduction upon the screen. Then, too, there are often punch marks (each mark containing something like a hundred punch holes) in the subject matter of each reel—meaning in the scene itself. If it happens to come in a scene in which there is considerable action, and one removes it, there is a fine, elegant jump in the action.

In Whose Eye the Beam?

AND EXCHANGES HAVE THE GALL TO CRITICIZE PROJECTIONISTS FOR PUNCHING HOLES IN THE FILM FOR CHANGE-OVER SIGNAL. Mind you, I am NOT upholding or condoning that reprehensible and thoroughly outrageous practice, but merely calling your attention to the fact that before the exchange emits too many squawks about the projectionist punching holes in their film they had better stop doing it themselves! Why should the pot call the kettle black?

Another thing: It is a charming (?) thing to have some incompetent jackass who either doesn't know his business or is too d——d lazy to do his work right, make a mis-frame splice in a fade-out—fade-in. I ask that my name be not printed, if you use this in the department, as I can imagine what I'd get in the way of film after it appeared.

Right You Are

Right you are, brother, in every particular. Before exchanges can logically ask projectionists to "take good care of their film" they must themselves set the example, and HOLES PUNCHED BY AN EXCHANGE ARE JUST AS FLAGRANT AN ABUSE AS ARE HOLES PUNCHED BY THE PROJECTIONIST. In fact, they really are much worse, since, as this good brother points out, the exchange punch puts in about a hundred holes at a clatter—and as like as not right in the best action of a scene, too.

The mis-frames on fade-out—fade-ins is, as is said, the result is laziness or don't-know-howedness. Which it is doesn't matter in the final result. That film is subject to the roughest sort of abuses in some exchanges I will myself bear witness. True, some exchanges have awakened to the utter idiocy of such things, but other still persist.

A Rough Outline

Jay A. King, Jr., Projectionist Hunt's Theatre, Jenkintown, Pa., says:

Brother Richardson: Not long ago I read of a projectionist who claims he had a rough picture outline on the screen. He used a Mazda outfit.

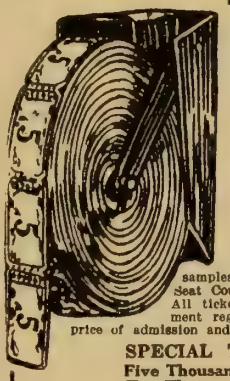
I have Motiograph De Luxe projectors, with Mazda lamps, and I have a sharp outline. Use a 6¼ lens (meaning E. F., of course.—Ed.) and the corrugated condenser.

I had a rough outline on the picture until I got the correct line-up for my local conditions. I have a shadow box one foot wide around the screen, which of course would take care of anything like a rough outline. I would like to hear how the other chap made out.

That I could not tell you, friend King, because he has not honored us with that particular bit of information—up to this time, anyhow. Of course the shadow box or border would conceal the out-of-focus border—which is of course what you have—but that was not the point; also it would be only a makeshift. What we were after was to discover the cause of the fuzzy edge.

The consensus of opinion seemed to be that the condition was due to difference in film and aperture edge planes, but with this I was and still am unable to fully agree, because I've seen hundreds of sharp pictures with a perfectly sharp outline, and the difference in planes exists in every instance.





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Misplaced Images

John Griffith says:

Referring to question No. 53 in the Blue-book School, the following is what you get on the screen if you allow the film to move before you cut off all the light with the master blade of the rotating shutter: First, a dark period; second, a faint, misplaced image; third, a good image; fourth, a faint, misplaced image; fifth, the dark period. Why pay for a good lens and then kill the fine effect with the faint, misplaced images?

Question No. 53 asks what the relationship of the master blade of the rotating shutter and the diameter of the projection lens is, so I don't quite see what brother Griffith's statement has to do with that. The relationship is that as lens diameter is increased, master blade width must be made greater. In other words, an unnecessary lens diameter makes for waste of light by increasing master blade width and cutting a greater percentage of the light.

What Griffith Says True

However, while Griffith seems to have made a mistake in the question number, what he says is unquestionably true, except that I have never believed such misplaced images were actually harmfully visible if the shutter covered three-fourths of the beam when the film started to move and uncovered one-fourth of the beam before the film came to rest. I base this on two things, viz: first, the film is almost at rest and moving very slowly; second, the light brilliancy has been reduced until I doubt if the effect is harmful, except perhaps in theory.

I, and I am sure our readers as well, will be glad to have friend Griffith set forth his views on this matter somewhat more fully.

Later

Later: Before printing this I sent it to Griffith to get his comment. He says:

The reason for my comment on question No. 53 was that you held Fell to be in error because he said the master blade should cut off all the light before the film started to move. It was probably the current questions which caused me to comment on the shutter question. These questions had to do with excellence of curvature and polish, lack of which will produce the same effect on the screen as is had when some light is permitted to reach the screen from a film which has been moved slightly from its correct position. I firmly believe that, even though the illumination caused by permitting the shutter to open a portion of the lens slightly in advance of stoppage of the film, and allow it to remain open a bit after the film has started to move, is weak, still it is plenty strong enough to injure the picture. In practice I eliminate this, not by widening the shutter master blade, but by attaching a screen which cuts off all light which the master blade cannot handle. My impression is that this greatly improves the clearness and definition of my picture.

Dunno

Well, John, I don't know. I may be wrong in this, but my own observation has been that the effect is not sufficient, unless the pre-opening of the lens and its late closing be carried to excess, to be discernible to the eye. My own observation is that the lens may be about one-fourth open, both at starting and stopping of the film, without appreciable injury to screen results. It all hinges on the ability of the eye to catch the effect. I don't think it will or can.

This is an interesting point and I would be very glad to have the opinion of others upon it.

New and Clever

Alfred Johnson, Crosby, Minnesota, sends a carbon clamp he has invented and tried out very thoroughly. He says it works perfectly. Says the one he sends me has been in use for more than two years, which seems almost incredible, as it apparently is as good as new.

The clamp is something different from anything I have ever seen. It provides a most excellent, positive and powerful grip and is simple as to construction. The carbon is held in a V-shaped groove by means of a wide strap of what appears to be a rather thin 1½-inch wide soft iron strap. The contact with the carbon is about one and a half inches long. Brother Johnson claims the soft iron strap does not oxidize in a dry atmosphere to any extent.

The Week's Record of Incorporations

Companies incorporating for the purpose of entering some one of the various branches of the motion picture business in New York State reached a total of 14 during the past two weeks, according to papers filed with the Secretary of State. These companies were as follows: Stadium Pictures, Inc., capitalized at $20,000, with Maxwell and Samuel C. Platt, Max Cohen, New York City; Kagor Productions, Inc., $25,000, Charles Rush, Jennis Katz, New York; H. D. Coughlin, Bayonne, N. J.; Scharhag, Incorporated, $10,000, Marion K. Scharhag, Fred C. Williams, Everett D. Carlson, Brooklyn; Dexter Process, Inc., $100,000, H. J. and F. J. Rendich, Brooklyn; William F. Quigley, Queens; Morjon Productions, Inc., $1,000, N. A. Bloomberg, Irving Finkel, Ida Sammis, New York City; Jewel-Regun Theatres Corporation, $10,000, Charles Steiner, Heiman Weisner, Jacob Schwartz, New York; Nomis Amusement Corporation, $4,000, Louis Simon, Robert Cooper, Charles Edelman, New York; Milman Productions, Inc., $6,000, Morton Milman, Peter Wurtzel, Louis Berkowitz, New York City; Dutchess Playhouse, Inc., $10,000, Eva Koenigsberg, Irving Mendelson, Louis Siegelman, New York; Tune-House, Incorporated, $25,000, William Webber, Edgar Dowell, Henry Troy, New York; Wilfran Producing Corporation, $50,000, William Dugan, Dorothy Starr, Frank Morea, New York City.

The papers filed by the three following companies did not specify the amount of capitalization: Erhlar Theatre Corporation, with A. L. Erlanger, Sam H. Harris, Abraham Levy, New York; Ziegfeld Continental Stars, Inc., Marion L. Elkin, Lillian I. Fink, Anna Eichel, New York City; the C. and C. Producing Company, Inc., Charles K. Gordon, S. R Fleisher, David Stutson, New York City.

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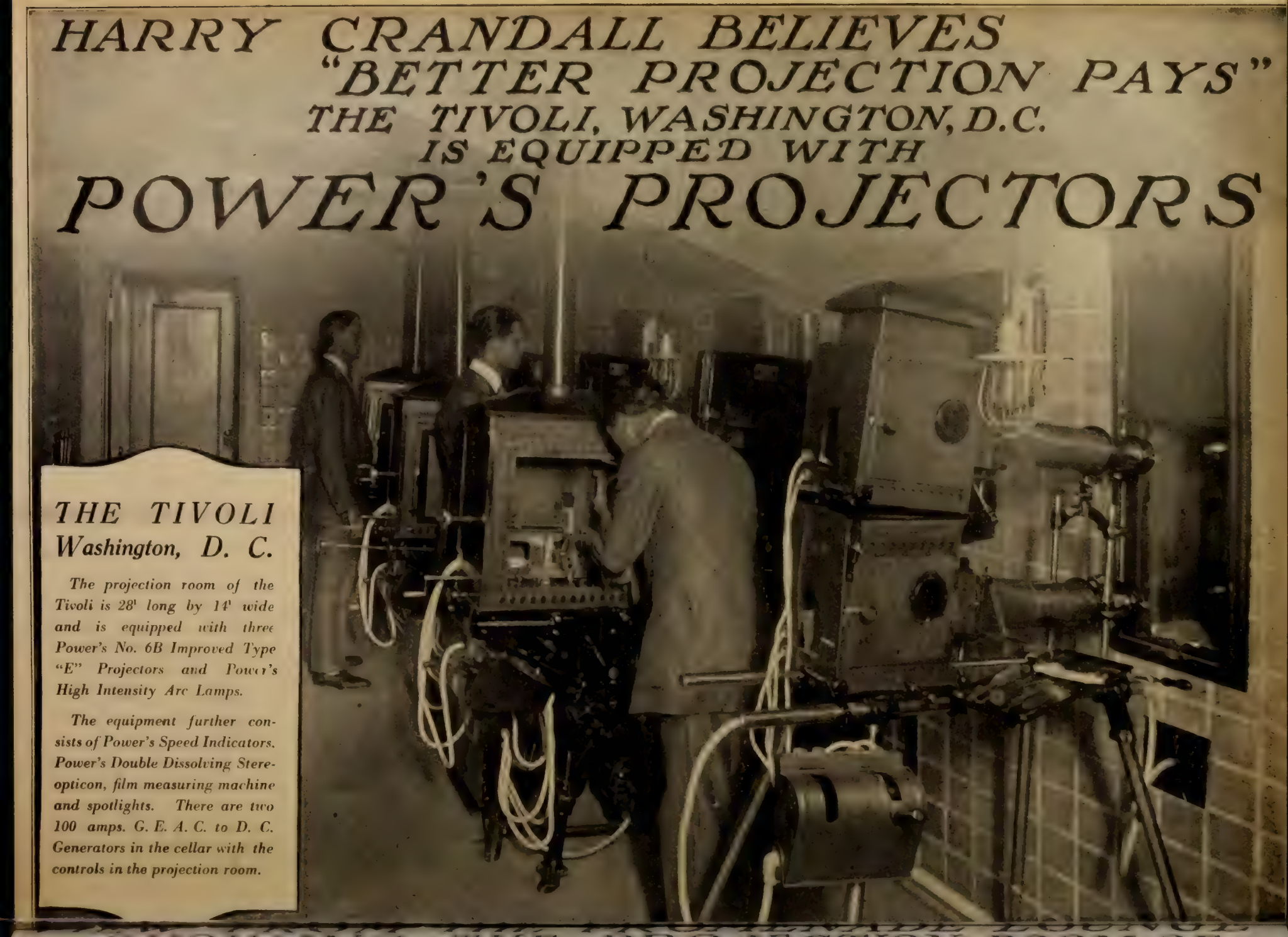
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Ventilation is secured through the exhaust for the promenade running through the projection room with a vent which takes all the heat and smoke. The port holes are covered with French plate glass making the room practically noiseless from the auditorium.



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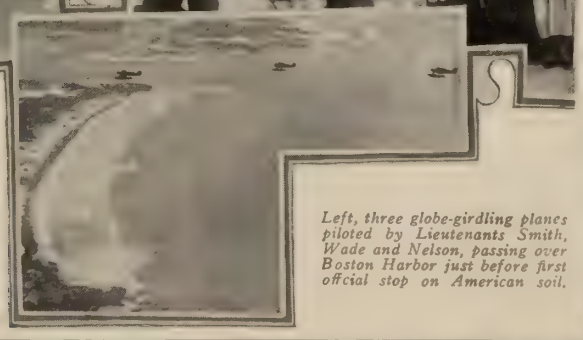
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Left, bathing beauty entries from 48 states parading in gorgeous floats on Boardwalk, Atlantic City, N. J. Below, Mayor Bader welcomes contestants in Annual Beauty Pageant.





Left, three globe-girdling planes piloted by Lieutenants Smith, Wade and Nelson, passing over Boston Harbor just before first official stop on American soil.

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SACRAMENTO, CAL.—*Seven-foot crop of blond tresses displayed at gathering of foes of bobbed locks.*
JAMAICA, N. Y.—*Cops' dare-devil riding on annual field day thrills great crowds.*
BALTIMORE, MD.—*Thousands saw statue of Lafayette unveiled.*
WASHINGTON, D. C.—*The President welcomes the Capital's pennant contenders.*
BERKELEY, CAL.—*College boys answer the call of the wild and yearly brawl shows 'em in great form for fall studies.*
FRIEDERICHSHAFEN, GERMANY.—*ZR3 ready for trip to U. S. after fine trial flight.*
BOSTON, MASS.—NEW YORK, N. Y.—*Tremendous throngs gather at Boston to extend greetings to world flyers. General Patrick is the first to greet the courageous birdmen. Prince of Wales joins vast crowds in frenzied ovation to hero flyers on arrival in New York. Over Manhattan—escorted by an army honor guard. At Mitchel Field, L. I.—the Prince watches with other eager thousands. A triumphant landing—America's heroes almost mobbed.*

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THOMAS MEIGHAN

is giving another great example of his amazing popularity at the Rivoli, New York, this week. Opening last Sunday, his latest picture, "THE ALASKAN," broke every record for attendance and receipts. At the supper show, usually the least attended of the six daily performances, the crowds were so big that it became necessary to form two lines on Broadway in front of the box office, and business is holding up at the same pace!

THOMAS MEIGHAN

in "THE ALASKAN," has a red-blooded, fighting role in which every fan will love him. Actually filmed amid the snow-capped peaks of the far North, the story has been given a truly gorgeous production. "Meighan is seen in one of the most active of all his roles," says the New York World. "The picture is exactly the kind that the majority will enjoy to the full. An element of brave conflict that might be compared favorably, for smoke and gunfire, with 'The Covered Wagon.'"

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"The Dark Swan"
"The Eleventh Virgin"
"A Lost Lady"
"Eve's Lover"
"This Woman"
"The Narrow Street"
"The Dear Pretender"
Rin-Tin-Tin in "The Lighthouse by the Sea"
Ernst Lubitsch's "Three Women"
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ALICE HEGEMAN
ANTONIO D'ALGY

Another Lionel Barrymore success
Spectator is gripped from beginning to end
The supporting cast is A No.1
and----

Motion Picture News

Meddling Women

(Chadwick Pictures Corporation—Seven Reels)

(Review by Frank Elliott)

In this thoroughly absorbing [illegible] Lionel Barrymore adds another success to his long list of artistic characterizations. In this instance a dual role of real dramatic power which gives the star opportunity to display his peculiar talents to advantage. It is to the credit of the director that he kept Mr. Barrymore before the camera almost constantly during the unfolding of the plot.

Next to Mr. Barrymore's acting comes the story which has an unusual as well as a surprise ending. A good moral is put over with a punch and there isn't the least doubt but what the theme is going to hit a lot of folks right between the eyes. One dramatic situation steps on the tail of the preceding with the result that the spectator is gripped from beginning to end.

The production is mounted in an artistic and at all times lavish manner. The scenes at The Frivolities, a cabaret, come under the latter description. Here there are some stirring moments as the husband, under the power of a fast dancer, gets into a fight with the male dancing partner which ends in his being struck from behind with a bottle and taking the count.

The action quickens toward the close when some bootlegging activities are introduced, serving to introduce Mr. Barrymore in the role of a rum peddling agent. But the climax in which the husband is supposed to be killed by the other woman just as he returns after everyone has believed him to be drowned and then the surprise in which it is shown that all the events have happened only in the mind of the playwriter, is a fine piece of screen craftsmanship and will help immensely in putting this one over.

The supporting cast is A No. 1 and includes Sigrid Holmquist who is an attractive heroine, Dagmar Godowsky, who is an ideal vamp type, Hugh Thompson and others. Alice Hegeman is a good [illegible] for Claudia, the gossip and meddler.

SUMMARY: [illegible] dramatic drama which shows the unhappiness of [illegible] women in the [illegible] A very creditable production which carries a lot of dramatic punch and unusually fine character drawing. The backgrounds are artistic, the lighting effects [illegible] Mr [illegible] beautiful and the action absorbing at all times.



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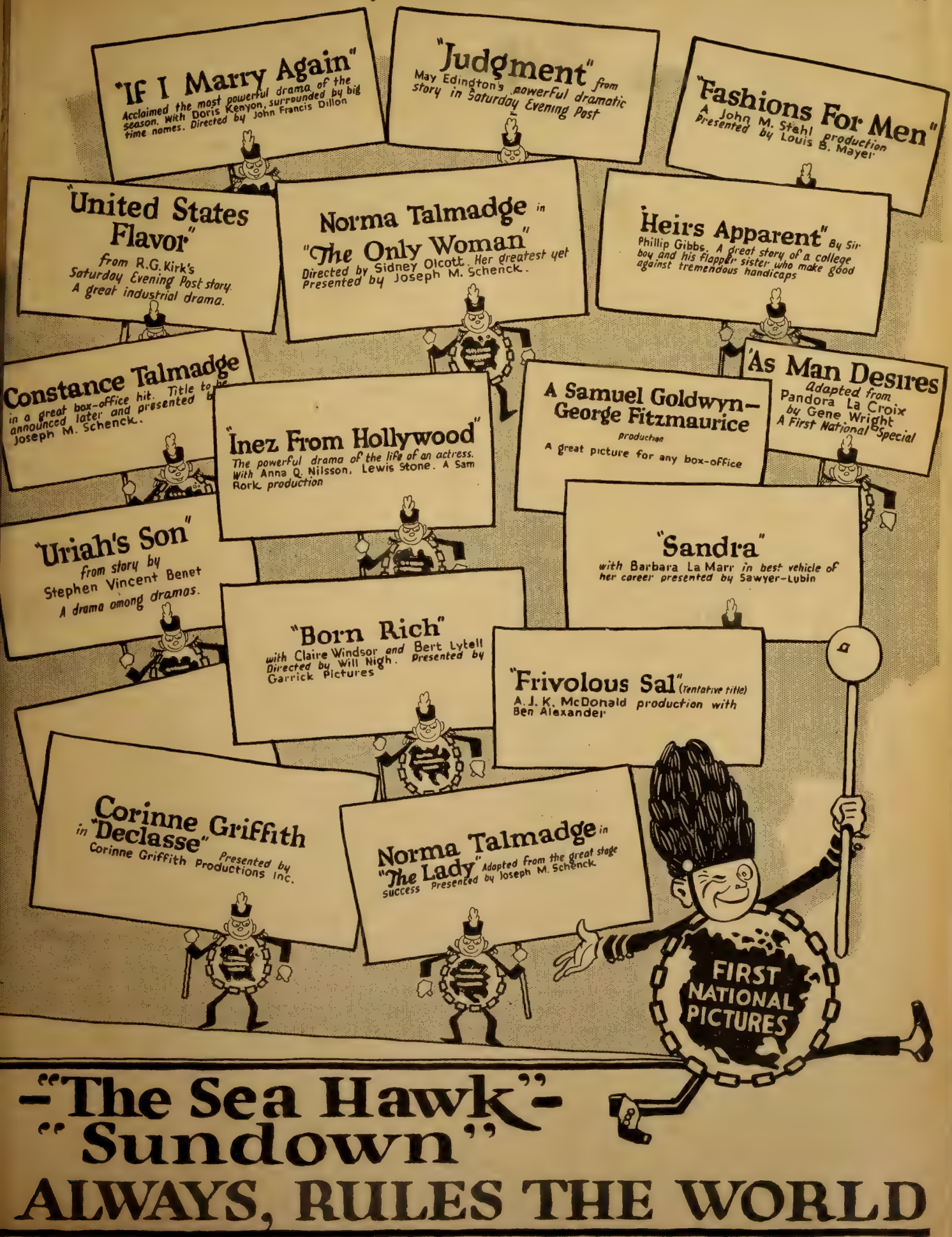
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Says *Exhibitors Trade Review*



"Great!" says Mawruss
"Rotten!" says Abe

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The
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The Editor's Views

THE Man Who Controls the City has something to worry about. He has read the announcement of Warner Brothers' theatre-building plans and dismissed it off-hand with the one word, "Bluff!"

But he is in the same position as the man in a poker game. It is a simple matter to tell yourself that the other fellow is bluffing—but no man has ever been able to entirely squelch the feeling that MAYBE he isn't.

"And even if he is bluffing," murmurs the worried guesser. "He's just fool enough to make a few bets to carry it along. And, gosh, I don't want him to make even those few bets. The suspense is too heavy."

The Man Who Controls the City isn't troubled so much about whether or not the Warners are bluffing. His chief hope is that they pick on the other fellow's city to make the first bet that a bluff demands. And still some other city for the next.

It's a great game.

IT isn't a competitive house, as such, that concerns the Man Who Controls the City. His thoughts run something like this:

"Gosh, the blamed city is almsot over-seated now. I'd like to get rid of a few of the houses I have if I could just wipe them off the map and not have to hand them over to competition. What will it be if a couple more of these fool producers come in here with houses? Why can't they leave a fellow alone in his own home town?"

The spectre of Cleveland arises before him. Once one of the best picture theatre communities in the country, piling up fortunes overnight. Then the rush of construction—and an over-seated condition in which accumulated velvet disappeared as snow under a summer sun.

Cleveland is the nightmare of The Man Who Controls the City.

What does it profit a man to know that the fellow across the table is bluffing—if he can't stand the strain of calling?

THERE'S a funny angle to this producer-owned theatres proposition. A few years back when Famous started to "cover the field" it was accompanied by a chorus of howls, principally from small exhibitors.

You don't hear the smaller man complaining now when a producer opines that he MIGHT build some theatres.

For a very good reason. No one is very apt to again attempt the Famous stunt of trying to corner the two hundred and ninety-nine seaters.

No one wants them.

The trouble is that the leading independents are beginning to feel that they HAVE to dabble in key city theatres, or face a dark and dismal future.

ALL of which, in some ways, reminds us of distribution plans and distribution evils. There's no distribution evil—and there is—all depending on your seat at the table.

If I am in S. R. Kent's chair, I feel fairly certain there is no distribution evil. If I am in the chair of a chap with a hundred thousand to make a picture, surveying the available distributing channels, the cost of selling—there are lots of evils.

Of course, we are going to have machines specializing in physical distribution. Eventually, why not now? But, still imagining that I am S. R. Kent or E. A. Eschmann, you'll pardon me if I stick to my own machine, won't you?

Independent oil operators once had their evils. Chiefly concerned with pipe lines. Standard Oil had the pipe lines. Then the Supreme Court declared the lines common carriers.

The prospects are still rather slim that any power can or will declare the selling machines and the theatres of Zukor, Loew, or First National to be common carriers.

Until then we'll have our distribution evils. And afterward. "The poor are always with us."

Robert E. Welsh

More Foreign Revenue

A Survey of the International Film Market.

By W. Stephen Bush

IN the days before the war the American producer paid one-half and quite often far more than one-half the cost of his negative, out of the foreign sales of his film. I have before me a letter written by one of the most successful American film producers, in which he laments the fact that despite the steady progress of the American film in foreign countries, the proceeds from such sales cover only about 15% of the cost of the negative. To appreciate the full force of this contract one must bear in mind that the distribution of American-made films in Europe before this was done in quite a primitive and haphazard fashion, while today some, at least, of the big American producing concerns have established distributing stations of their own in every European country of any size except, of course, Soviet Russia. Such exchanges as exist are intended to cover the needs of virtually all the key cities of Central and Eastern Europe. In pre-war times the producer sold his wares to an agent in London, and then forgot about it, caring little what the London agent did with his film on the continent or anywhere else. In other words, the crude methods of 1913 showed better results than more intensified distribution of 1924. It must also be remembered that in 1913 and prior thereto the European countries made passably good films, some of them with enough quality to be exported to America for profitable exploitation. Today European production is wholly negligible; France, Germany and the Scandinavian countries rarely produce anything fit for exportation beyond the borders of their own country. England, as far as films are concerned, is about in the class of Austria, the latter being a weak sister indeed, though not without ambition. Italy, before the war our most formidable competitor, especially in the South American markets, is today quite impossible; most of her studios are idle and deserted, while the few productions she puts on the market can scarcely make themselves paid from the rentals within the Kingdom.

What are the causes of this strange condition of affairs? Is it possible to find a remedy? Is Europe a field that has been ploughed too much or unskillfully, or is it still a soil rich with the promise of greater crops? In plain English, can we get back to pre-war conditions and increase the sales of American films in Europe to its old quota and perhaps to more than its old quota? What is responsible for this striking loss of money to American producers and exporters? Is the depreciated currency of European countries responsible? I have spent the last three years in Continental Europe, and I want to say right here that the depreciated currencies have only a subordinate bearing on the case. Prices of admission to motion picture theatres are uniformly higher in Continental Europe than in our own country. Taking France, Central Europe, Italy and the Iberian Peninsula, and taking an average of the low priced seat, I should say it is very close to $0.15 American money. The medium priced and the high priced seats are probably still a trifle higher in proportion to ours. This, in spite of the fact that the motion picture entertainment offered in the average European house is not quite on a par with that of our nickelodeons of 1909. I made a tour of Europe in 1913, and now after a new tour of Europe in 1921-1924, I cannot conscientiously report any progress. The only change I find is in the increased demand for American pictures everywhere in Europe. I must state further that wherever American film men have tried the American way of presenting a motion picture entertainment, the response of the public has been quick and generous. Wherever an effort has been made to sell American films through American agencies there has been a distinct success. All such efforts, however, have been more or less sporadic, the result of individual zeal rather than the product of system and organization.

After a most careful survey of this situation, a survey made in every instance right on the spot, I have no hesitation in saying that it is quite possible for the American producer to more than double the proceeds from his foreign sales. Such concerns as United Artists, Universal and Fox, with exchanges of their own, are increasing the proceeds from their foreign sales and establishing valuable reputations for the future. Likewise, they are doing precious pioneer work and preparing a field for good American film generation. Their propaganda, of course, is purely incidental; they are really interested in the sale of their own films first and last. I believe that all the companies named, and others as well, in perhaps a lesser degree, have increased the percentage of motion picture theatregoers in every country in Europe.

And right here we get close to the kernel of the whole foreign film situation. There are not enough patrons of the motion picture show anywhere in Europe. Europe still is today where we were in 1909. I know this has been said frequently before, because its obviousness invites repetition. Now suppose we had stood still since 1909. Suppose we were still in the zodiac of the nickel show. Suppose we had enjoyed no increase in the number of fans except perhaps such increase as might come with the natural growth in population along. What a poor figure the industry would make today. The avenues through which we have progressed so wonderfully in the course of the years are easily charted and described; Better films, better theatres, better methods of presentation, better exhibitors, better publicity. There you have the history of our great advance in a nutshell.

How Can It Be Secured?

Are American Film Men Receiving the Proper Return Abroad?—Moving Picture World's European Editor Answers the Question.

I believe the same results can be achieved in Europe if we use the same methods. In France the percentage of fans has been estimated at 15 by one of the shrewdest American film men, representing a big American concern in Paris, but in Germany and Italy it may be somewhat higher, but nowhere does it reach a full 20%. This is all the more remarkable because, with the possible exception of England, there is nowhere any Puritan prejudice against public amusements. On the contrary, public amusements enjoy a greater popularity than with us. I am convinced that by proper propaganda and publicity the number of motion picture fans can be increased considerably, more particularly in the bigger cities where the work of propaganda and publicity ought naturally to begin. Part of this propaganda must be the intelligent selection of certain films for certain countries. This, of course, is an essential condition. Indeed the work of selection is the most important feature of any system of propaganda and publicity. The foreign agent is probably the person best fitted to decide the suitability of the film intended for his market, though, like the rest of us, he is liable to be mistaken.

More important than all propaganda and publicity, and fully as important as the film itself, is the Americanization of the theatre. To establish your film and your name in any foreign country, to show what an American motion picture theatre really means and what an American motion picture entertainment really looks like, you must own or lease the property, or make arrangement for its absolute control and management. That is the surest way of making more fans, of increasing the receipts at the box office, and selling more films, also getting more money out of each film that you sell. If you own or lease but one such theatre in the market you supply, you will popularize the motion picture show in one month more than you could do in any other way in years. The European public have no idea what entertainment values are stored up in a first class American motion picture show. The surprise will shock and convert them. Having sat I don't know through how many so-called performances in almost every country in Europe, the wonder to me has always been how the theatres managed to exist at all. Indifferent music, except, perhaps, in the metropolitan centres, and then only in one or two houses, horrible projection, breaks in the film, intermissions between the reels, contemptible accommodations for the patrons, no service, or only a foolish pretense of it, no ventilation, no comfort of any kind, and never more than two items on the program and generally only one—the miracle consists in the survival of the picture at all. I am sure that had it not been for the many worthwhile American pictures, the number of motion picture theatres in Continental Europe, small as it is, would, in all probability, have dwindled down to ten per cent.

Continental Europe, with a population almost three times as large as our own, is the most promising field for the export and exploitation of American films. The only thing needed is intelligent cultivation. I am well aware of the fact that the industry in the countries I have named suffers from evils other than bad films and bad theatres and bad presentation. It is true that hostile and often confiscatory legislation exists almost everywhere. When the industry was young and weak in our own country, it was made the target of unscrupulous politicians and scarcely less unscrupulous reformers. To no small extent this handicap has been overcome here by the prestige the motion picture has known to win for itself, by its readiness for public service, by the improved personnel of the theatre owners. The same results can be obtained in foreign countries. There has been some improvement even without much of a conscious effort. The press is more friendly than it was; it no longer considers the screen theatre as the exclusive place for the lowlier part of the population, though it still declines to take the motion picture very seriously. The metropolitan press of Europe does not look upon a film premiere with the same appreciation as the press of New York and Chicago, but that, too, will come.

I do not advocate a campaign of education for the benefit of the Europeans, from any philanthropic or altruistic motive whatever, my only idea is to sell more American films. I am quite sure that the direction and supervision of such a campaign would have to come from this side of the water. It ought not to be difficult to find the proper channels of communication and transmission of ideas. All that, of course, would be very much more than a mere matter of translation from one language into another. The details of any plan looking toward the introduction of American ideas and methods such as I have hinted at, are, of course, too minute and technical to be discussed within the scope of this article, which cannot aim at anything more practical than letting the American producer know that there is much unexplored, unexploited and profitable territory which is only waiting for his attention. The process of reasoning is simple enough. Make more motion picture patrons and you will sell more films and you will get better prices for your films.

Even under present conditions, unfavorable as they are, the producer who sells an occasional film for cash, gets very much less than the producer with an agency, nor do the expenses of the agency eat up the difference. Having little or no data on conditions in the various countries of Continental Europe, producers have often sold their films far below their actual value, to the joy of the shrewd imposter, and to the damage not only of the particular producer, but of the American motion picture industry as well. Now that American statesmanship has put an end to the political confusion and the economic difficulties that have heretofore made a revival of business impossible, the American film ought to come into its own in Europe. This is the right moment for an aggressive, systematic and intelligent selling campaign in every part of the European continent.

Head of New Jersey Exhibitor State Unit Praised by Members

THE board of directors of the Motion Picture Theatre Owners of New Jersey met in Toms River on Thursday of last week and adopted a resolution praising the administration of State President Joseph M. Seider for his record of achievements since his election to succeed R. F. Woodhull.

Following his elevation to the State leadership, President Seider mapped out a program in which he embodied the principal needs of the New Jersey exhibtors and for more than four months he has been hammering away on his program.

Thursday's meeting, held at the Ocean House, Toms River, followed a meeting held the day before, when the theatre owners of Essex County met in the Robert Treat Hotel, Newark, with State President Seider in the chair and perfected an organization.

The Essex County organization elected the following officers and directors: President, Louis Rosenthal (Palace); Vice-President, Richard A. Reilly (Strand); Secretary, Eugene Steinhardt (De Luxe); Treasurer, Moe Kreidel (Grove); Sargeant-at-Arms, William F. Lessor (National); Board of Directors, Wally Wellinbrink (The Wellmont); David Mates (Lincoln); Jack Halperin (Savoy); David J. Hennessey (Rivoli); Henry Sabo (Clinton Square); Louis Gold (Treat) and Jacob Unger (Cort). The organization adopted the name of Motion Picture Theatre Owners of Essex County. It will be affiliated with the M. P. T. O. of N. J. Messrs. Reilly, Kreidel and Lessor were appointed to negotiate with the Public Service Corporation in the matter of charges for electric power. Messrs. Unger, Halperin and Mates were appointed to the grievance committee. The county body extended a vote of thanks to the state organization, and to President Seider, for assistance in perfecting the county organization.

The Toms River meeting was scheduled by President Seider in his rotation chart for the September meeting. Each month the State directors meet in a city designated in advance. The meetings of the directors are open to all exhibitors in the territory where the meeting is held. The members of the Board of Directors were the guests of exhibitor I. M. Hirshblond of Toms River at luncheon served in the Ocean House. Those present included Sidney Samuelson, Chairman of the Board, who presided; State President Seider, William Keegan, Benjamin Shindler, Arthur B. Smith, Louis Rosenthal and Leo Juskowitz, the latter serving as Secretary in the absence of Henry P. Nelson.

"Si" Fabian of Newark, elected a member of the Board of Directors during the early summer, was dropped from the Board, in accordance with the constitution, for his failure to attend three consecutive meetings. His successor will be elected at the next meeting to be held in Salem, N. J., Thursday, October, 9.

Financial Status

State Treasurer Keegan showed that the state body is in an excellent way financially.

President Seider reported on bookings on the industrial reel, "Flying Bandit." The bookings have been completed. The state organization will receive $741.00 as its share of these bookings. Seider reported that bookings on "My Pal" are progressing satisfactorily. He also reported on the political, as well as the labor, situation in New Jersey.

Seider further reported that the State organization interceded in behalf of the theatre owners of Essex County in the recent conflict with the motion picture operators and as a result a satisfactory contract for two years was arranged.



"The Price of a Party," Associated Exhibitors' picture.

Hearing to Move

Trade Commission Affair Goes to New York from Boston

The Federal Trade Commission hearing in Boston on the Paramount acquisition of theatres adjourned on September 18 and the defense was granted a period of thirty days of grace before resumption of the hearing in New York, where the lawyers will argue for about a month. Herman Mintz, former general counsel for Famous Players, and Harry F. Campbell, New England manager for Fox Film Corporation, were on the stand in Boston. Much of the testimony amounted to a repetition of detail already heard.

Bruce Bromley for Paramount reported that he had subpoenaed all Boston district managers to show that they had never encountered unfair competition from Paramount.

Campbell told Examiner Alvord that he thought producer ownership of theatres a good thing for New England, terming it a business stabilizer. Block booking he considered a safeguard for the theatre owner.

Nathan Gordon, president of Olympia Theatres, Inc., listed all theatres owned by him on March, 1917, with the population of the cities, capacity of the houses and the quantity of product used annually. He said he used all of the First National product from this date until January, 1920, and later and Universal and independent product as well. Through this testimony Paramount hopes to show that no monopoly exists.

William P. Grey of Lewiston, Me., was expected to testify but was absent owing to illness. His Boston manager presented some facts.

To Investigate Claims Regarding Vocation

The Los Angeles Police Department is co-operating heartily with the Motion Picture Producers Association in seeing that every woman who is arrested and who claims to be an actress when asked her vocation, is fully investigated before the information is given to the newspapers.

The motion picture people in the past have received a lot of unsavory and untruthful publicity owing to the fact that almost every woman who was arrested on the streets generally gave her profession as an actress. The newspapers then carried stories about how a famous film beauty was arrested. These sensational stories then went out over the wire with the result that those who read the stories throughout the country thought that the chief vocation of film actors was to get arrested although the person who was arrested had never been inside a studio.

The police now always investigate carefully the record of any woman who says she is an actress and when she is found not to be a film worker she is charged with perjury.

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Moving Picture WORLD

ROBERT E. WELSH - - - - - - EDITOR

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Stirring Scenes from Vitagraph's "Captain Blood."

Mayer to Confer with Metro Officials Before European Trip

LOUIS B. MAYER, vice-president in charge of production for the Metro-Goldwyn-Mayer organization, has arrived in New York with Mrs. Mayer and their two daughters, Misses Edith and Irene. They are on their way to Europe where Mr. Mayer will visit and consult with Fred Niblo in Rome where he is directing the massive and elaborate production of "Ben Hur."

Mr. Mayer will remain in New York for several days, having important conferences scheduled with Marcus Loew, head of Metro-Goldwyn, and other officials of the company.

"Metro-Goldwyn-Mayer are in the midst of the most stupendous schedule of production ever attempted by any company at any time," declared Mr. Mayer on his arrival. "We are far ahead of our schedule, twenty-four pictures have been completed, several of them not dated for release until late in November. Many others are in the course of production. During my absence Irving G. Thalberg and Harry Rapf will have charge of our studio activities and there will be no letup in the work.

"Of our pictures already completed or in production the greatest is, of course, 'Ben Hur.' Fred Niblo will make this the finest motion picture ever produced at any time. Stupendous scenes will be a feature of 'Ben Hur,' thousands of extras will be employed and a cast, carefully selected for both name value and genuine adaptability for the role, has been chosen. Ramon Novarro, Carmel Myers, Kathleen Key, Francis X. Bushman, Nigel de Brulier, Frank Currier, Claire McDowell and May McAvoy will really have the opportunity of their lives in our production of 'Ben Hur.' After a few days taken up with conferences here in New York I will sail for the other side where I expect to spend considerable time with Mr. Niblo 'on the lot' in Rome and we shall leave no stone unturned to make 'Ben Hur' a picture that will be a lasting testimonial to the motion picture industry," continued Mr. Mayer.

"Another of our pictures now in the course of production that will be an outstanding feature is 'He Who Gets Slapped.' Victor Seastrom has made this a picture that I am positive will rank with the finest ever produced. It has everything that goes into the making of real screen entertainment.

Robert G. Vignola's production of 'Mrs. Paramor' is another forthcoming Metro-Goldwyn-Mayer production that is bound to make a hit with the public. Pauline Frederick returns to the screen in this picture.

"Hugo Ballin has completed his production of 'The Prairie Wife' and here is another of the Metro-Goldwyn-Mayer consistent hits. It is a rugged story of the outdoors by Arthur Stringer, with Dorothy Devore, Herbert Rawlinson and Gibson Gowland playing the leading roles.

"Jackie Coogan's next picture, 'The Rag Man,' written by Willard Mack, is by far the finest picture this young star has ever turned out.

"Chester Franklin has produced in 'The Silent Accuser' a picture that will not only provide novelty, excellent acting and all the other attributes of a genuine success but will offer unheard of thrills as well.

"William Vaughn Moody's great stage play, 'The Great Divide,' has been turned into what I believe to be the most thrilling Western story ever filmed."

Continuing, Mr. Mayer had this to say: "Monta Bell has just completed his first picture for Metro-Goldwyn-Mayer and this young director will very greatly add to his fame when 'The Snob' is released. It is a novel, tensely absorbing story and is decidedly well done.

"Hobart Henley is now cutting and editing his second production for us, "So This Is Marriage,' and here is another picture that is going to give all who see it genuine satisfaction.

"These are but a few of the pictures on our schedule," said Mr. Mayer. "Several others are in work or about to be started; the ones I mentioned are those that have already been shown in their completed form, and, with the productions that we have already released, it makes twenty-four pictures that we have made ready for the exhibitor since the merger took place. This in itself is a production record. There will be no let up; we will keep going right ahead and I expect to read several scripts on my way to and from Europe, selecting some for early production," concluded Mr. Mayer.

Mr. Mayer has not determined just how long he will remain on the other side.

Big Christie Feature

"Reckless Romance," Al Christie's second big feature length comedy for release through Producers Distributing Corporation, is now in its final stages of production and the finished picture will be ready for shipment east well in advance of the time scheduled for its completion.

"Reckless Romance" has an exceptionally large cast of prominent comedians, headed by T. Roy Barnes, Harry Myers, Jack Duffy, Wanda Hawley, Tully Marshall and Sylvia Breamer. It will be released almost simultaneously in all of the first run theatres about November 2.

Warner Product Going Strong Says Morris, Back from Trip

SAM E. MORRIS, general sales manager of the Warner Bros. organization, returned to New York Sept. 7, after a short business visit in Chicago, Cleveland and Cincinnati. The trip was in the nature of a return over some of the territory which Morris had covered in company with S. L. Warner and Mrs. Pearl Keating on the extended tour which the trio recently finished in behalf of the 1924-25 Warner product.

Morris says that the Warner Bros. sales for the current season are already considerably ahead of anything in the previous history of the organization.

"The Warner Bros. product last year hit the bull's eye," observed Mr. Morris. "Exhibitors everywhere are frank in saying they want our pictures because they've made money for them. As a consequence it's a lot easier to sell Warner Bros. product than it was when we started. In a number of places, however, we are running into real difficulties because of the well organized opposition of certain producer-distributor combinations who seem to see a real threat in the kind of produce we are turning out.

"This opposition hasn't been lessened by the smashing success which is being scored by the first three pictures of the 1924-25 series which have already played in a number of important key cities. In spots like these we have a real fight on our hands but we have found that our best ammunition is the kind of pictures we are making and the immediate result of this opposition is to make our production crew even more careful than they would have been in making the remainder of our twenty for 1924-25 sure-fire box-office attractions."

Adds New Leading Lady

Bobby Vernon has added another leading lady to his company. The new star is Marion Harlan, well known in picture-land.

This will be Miss Harlan's second appearance on the Educational program. Formerly she appeared in Educational-Tuxedo Comedies with Ned Sparks and Harry Tighe.



Pola Negri in Paramount's "Forbidden Paradise."

Aid "Defense Test"

Exhibitors All Over Co-operate With Government Measure, O'Toole Reports

That the Motion Picture Theatre Owners of America received all manner of co-operation from the theatre owners in the Defense Test Day movement sponsored by the War Department on September 12 is evidenced by the numerous responses received at the national headquarters from theatre owners where they indicated to President O'Toole that he had their fullest measure of support.

A case of particular interest is that of Mr. Weindorf of the Palace Theatre at Fourteenth street and Seventh avenue, Brooklyn. Weindorf's theatre is located opposite the Fourteenth Regiment Infantry Armory. He telephoned the office of the Motion Picture Theatre Owners of America and asked if he could have special reels from the War Department that he could use in his theatre so that he could have a more elaborate war program.

O'Toole had received from the War Department five or six reels appertaining to subjects such as cavalry, West Point activities, etc., but because of the unusual length of these reels it was practically impossible to make any extensive use of the same in having them reprinted and sent to the various theatre owners who requested them. Suitable slides were prepared which answered the purpose, however. Mr. Weindorf declared that he would use the film and sent up to national headquarters for it. Part of his program was also to extend a general invitation to some of the soldiers to visit his theatre on September 12.

New Van Bibber Begun

"Paul Jones, Jr., the fourth of the two-reel comedies to be made from the Van Bibber stories of Richard Harding Davis, is now in production at the William Fox West Coast studios. George Marshall, who is directing the series, is now at Balboa Beach, Cal., with his company taking the yachting scenes for this picture.

Earle Foxe has the leading role and the principals include Florence Gilbert, Frank Beal and Edward Hearn. The scenario is the work of R. P. Kerr.

M. P. T. O. A. Head Aids Seattle Showmen in Censorship Fight

THE censorship situation in Seattle is now receiving the consideration of all theatre owners in that city and adjoining sections. National President M. J. O'Toole of the Motion Picture Theatre Owners of America makes known that he is aiding in every way possible to prevent any legislation that would be detrimental to the theatre owners there.

The following are some excerpts from the statements which O'Toole prepared for Mr. Hone, treasurer of the Motion Picture Theatre Owners of Washington on the censorship question:

"Most people confuse good pictures with censorship. The fact of the matter is there never was and never can be any definite relationship between the two. Censorship represents in the essence the opinions of those who censor. It is not reasonable that the American public should be obliged to read only and see only and hear only the things that some other person officially designated or otherwise feels disposed to permit them to enjoy.

"There are manifestly some divisions of government where regulation must be tolerated. But these have to do with the more perfect and concrete propositions and are never applied within the degree of safety to matters affecting speech or any other element of public expression.

"From the early days of our Republic, the press has been constitutionally free. This was the opinion of the Father of the Republic, expressed in fundamental law.

"So it is perfectly plain that this motion picture screen is the latest development of the American press, as much a part of it as is the modern newspaper and magazine and entitled to all the liberties and freedom that the press constitutionally enjoys and invested with all the duties now borne by any other division of the press.

"This is the position the motion picture theatre owner assumes and the position that he is to ultimately occupy, no matter what species of censorship may now prevail. This is the inevitable as all divisions of the American press must be free and there can be and must be no distinctions between any part of it.

"This, in brief, is the position that we take on censorship in a fundamental way. We feel that the liberties of the American people are in danger of any specie of official or political censorship. It matters little who the individuals may be. The people are interested only in the institution. They want the medium of expression represented in the screen to be free for their use and the use of their children, and not held in leash by any system of political or other forms of censorship."

Vitagraph's "Capt. Blood" Breaks Records at Big Chicago Theatre

VITAGRAPH'S "Captain Blood," opening its Chicago run last Saturday at Jones, Linick & Schaefer's Orpheum, broke the attendance record for that State Street house.

The same conditions obtained on Sunday, even at the morning showings, and have since continued daily. The first performance each day is at 8:45 o'clock, with another showing starting every two hours thereafter until after midnight.



Evelyn Brent signs starring contract with F. B. O.

An extraordinary amount of interest had been aroused over the coming of this production, partly because of the co-operation given by the Chicago Daily News. For several weeks that newspaper had been publishing Rafael Sabatini's "Captain Blood" in serial form, and in exploiting it displayed throughout the city 600 24-sheets, besides distributing 500,000 16-page rotogravure sections. These were in addition to the pictorial posters put up by Vitagraph.

Jones, Linick & Schaefer are authority for the statement that no other picture which they have played in any of their theatres ever attracted such a rush of telephoned inquiries from persons wanting to know at what hours the feature was to be shown.

Not only have the crowds continued large during the present week, but they have been uniformly enthusiastic, according to reports from Chicago, and the picture reviewers of the daily newspapers were unanimous in their praise.

John B. Rock, general manager, and W Wallace Ham, director of advertising and publicity, of Vitagraph, returned to New York Monday after attending the Chicago opening. With its success in that city, "Captain Blood" has scored a double triumph, the opening there taking place only a few days after the start of the world premier run at the Astor Theatre, New York. The Chicago run is scheduled to continue at least four weeks.



Scenes from "The Man Who Came Back," a William Fox picture.

Famous Players Earnings in Canada Show Large Increase

THE Famous Players Canadian Corporation, Ltd., Toronto, made more money during nine months ended May 31, 1924, than during the whole of the previous fiscal year, ended August 31, 1924, according to a special financial statement which was released by the corporation on September 10 in connection with the offering of $750,000 6½ per cent. first and general mortgage bonds of the company at 99, callable at 105 on January 31, 1931. The method of providing security for this issue, incidentally, is a specific mortgage on seven of the corporation's theatres having a conservative valuation of $3,955,619, these being the Capitol theatres at Montreal, Winnipeg, Calgary and Vancouver; the Regent and Palace theatres, at Toronto, and the Algoma Theatre, at Sault Ste. Marie, Ontario. The bond offering is being made through the Royal Securities Corporation, Ltd., Montreal, in which Lord Beaverbrook, the British theatre owner and newspaper owner, is actively interested, Lord Beaverbrook having been a visitor in Toronto and Montreal a short time ago to discuss business arrangements.

The financial statement just issued gives the information that operating profits for the nine months ended May 31 last amounted to $506,134 and, after deduction of depreciation of $117,000, net profits stood at $389,134, compared with $379,936 for the fiscal year of twelve months ending August 31, 1923, and $294,689 for 1922. Gross revenue for the stated nine months period was $3,280,257, compared with $3,403,705 for the 1923 fiscal year.

Announcement is made that average net earnings, after depreciation, for the past four fiscal years have been $336,800, as compared with the present annual bond interest requirement of $63,700.

The claim also has been published that "Famous Players Canadian Corporation, Ltd., now practically controls the motion picture theatre business in Canada," operating 64 leading theatres in many of the large cities of the Dominion. Properties and equipment are listed at $5,167,765 among the total assets of $15,084,451 in the balance sheet, and franchise, contracts and leaseholds are totalled $8,599,758. Capital account is shown at $12,650,000 on the liability side; funded indebtedness is $980,000; mortgages, $616,140, and accounts payable, $340,674, with a surplus of $253,667.

Making "Cheap Kisses"

The largest stage on the Thomas H. Ince "lot" at Culver City, California, was used for the gay carnival scenes in "Cheap Kisses," the first of a series of productions now being made by the C. Gardner Sullivan Productions there, for lease through F. B. O.

Has Brilliant Cast

When King Vidor takes up the megaphone on "Wife of the Centaur," Cyril Hume's startling novel, John Gilbert, Eleanor Boardman and Aileen Pringle will make their next appearances for Metro-Goldwyn-Mayer.

W. E. Atkinson in Europe

Metro-Goldwyn's Vice-President is Touring Through France

W. E. Atkinson, vice-president and general manager of Metro-Goldwyn Distributing Corporation, sailed from New York on the Ohio, September 6, for a vacation in Europe. He will remain for some time in Englnad before proceeding to Continental centers.

Atkinson will study the film situation in Europe in an unofficial way while abroad. He will visit the principal theatres, confer with men high in the industry and study the market and the public generally with an eye to improving in every possible way the American product. As much as possible, however, Mr. Atkinson will enjoy his trip in leisurely fashion away from film circles. Southern France and the Riviera will be visited.

Before his departure the general manager of Metro-Goldwyn expressed himself as well gratified with the schedule of releases for the most successful season in his company's history. Mr. Atkinson stated that never in all his picture experience has any producing or distributing company given exhibitors the high quality of product, combined with sure box-office values, that Metro-Goldwyn has scheduled this year.

Tod Browning Directs

Tod Browning, director, has been engaged by B. P. Fineman, general manager of F. B. O.'s west coast studios, to direct Evelyn Brent in the first of her new starring vehicles, to be produced by Gothic Pictures for F. B. O. release. This will be "The Prude."



Pathe's "Sundown Limited," a Hal Roach "Our Gang" comedy.

TRUE TALK

By JOHN B. ROCK
General Manager,
Vitagraph, Inc.

To My Friends, the Exhibitors, Old and New:

I have to hand it to the critics of the New York daily press. They **do** know pictures! I haven't been talking a lot about "The Clean Heart," J. Stuart Blackton's marvelous production of the novel by A. S. M. Hutchinson. I wanted to get the verdict of the critics on this picture. Here's the verdict:

Louella O. Parsons, of the New York American, says it is the best picture she's seen in a long time, and she sees several hundred every year. She wrote:

"The Clean Heart" is one of the most charming and unusual pictures it has been my good luck to see in many a day. I cannot see how anyone could improve on J. Stuart Blackton's production. It is seldom that we can give such unstinted praise to a picture which has reached us unsung and unheralded.

F. Mordaunt Hall, of the Times, captioned his criticism "A Splendid Picture" and wrote:

The picturization of "The Clean Heart" is a surprisingly stirring piece of work, quite different from the ordinary run of pictures. J. Stuart Blackton produced this film for which he deserves unstinted praise . . . there is depth, and splendid suspense.

W. R. took my friend Quinn Martin's place at the opening for the Morning World. I am sorry because I think Mr. Martin would like "The Clean Heart" as well as W. R. does. He said:

He (Percy Marmont) seems to have some curious quality of wistfulness . . . he is better in the part than any other motion picture actor we can call to mind.

Rose Pelswick, in the Journal, tells how she liked it in verse. The opening stanza reads:

Which I rise to remark,
And my language is plain,
That for films with a starkly emotional strain,
This play's my idea of a knockout
And the sort that I'd hoped for in vain.

Then she says:

All of which is by way of saying that "The Clean Heart" is one of those exceptional productions that makes one gasp.

E. S. Colling, of the Evening Post, confesses a deep passion for Hutchinson's heroes, and says this about the cast:

Percy Marmont does a splendid and heart-touching piece of work and again demonstrates his fine ability to express physically the workings of a man's mind. Otis Harlan is magnificent as Puddlebox and Marguerite de la Motte is very good as Essie. It is the most artistic and finished piece of work which Vitagraph has ever turned out, to our knowledge, with the exception of "CAPTAIN BLOOD."

Harriette Underhill, of the Herald-Tribune, admits that "The Clean Heart" was one of two surprises she has had in her young life. Then she said:

It is indeed a masterpiece and perfect in every detail.

Again I congratulate the kindly critics on the keenness of their critical eye. My friends, the exhibitors, may see "The Clean Heart" at any Vitagraph branch and judge for themselves. **They know a money-maker when they see it.**

And, I take off my hat to J. Stuart Blackton, who made this production.

John B Rock

Bona-fide Business Opportunity

Up-to-Date Theatre With Store For Sale

STRICTLY modern theatre in Sask. town of 1,000. Splendid farming area to draw from, main line C. P. R., no opposition, brick building, attractive interior, mosaic tiled entrance, capacity 500, inclined floor, large well-equipped stage for road shows, excellent dressing rooms.

Power's latest projection equipment, up-to-date projection room, also Gold Fibre screen.

First-class apartments over theatre, six rooms, completely furnished, with bathroom, toilet, etc.

Large brick garage, building steam heated throughout. Admission prices: Children, 20c.; adults, 35c.; top price, $1.00, no war tax.

The store is leased as a drug store, being one of the most up-to-date in the town, bringing in good revenue; property is situated on the Main street, choice location, and in one of the very best towns in Sask.

Owner has been in the town in no other business for eleven years, without being closed for one night. New house erected in 1916.

The building, contents and all equipment is in first-class condition. This theatre has never been offered for sale or rent before, and must be seen to be appreciated. Reason for selling, retiring.

Fifteen thousand cash will give immediate possession to the entire described property, balance easy terms, low interest and clear title.

This proposition will stand the most rigid investigation.

For further particulars apply

SAML. R. TYLER

Owner, Lyceum Theatre,
Gull Lake, Sask., Canada.



Lloyd Hamilton in "Jonah Jones," Educational comedy.

Five Metro-Goldwyn Features Listed for October Release

"CIRCE THE ENCHANTRESS," "The Navigator," "The Bandolero," "Janice Meredith" and "Mrs. Paramor" are all scheduled for release by Metro-Goldwyn during the month of October.

"Circe the Enchantress" is the Blasco Ibanez story written especially for Mae Murray and produced by Robert Z. Leonard from a script by Douglas Doty. This Tiffany production will be released on October 6. James Kirkwood plays opposite Miss Murray and heads a cast that includes Tom Ricketts, Charles Girard, William Haines, Lillian Langdon and Gene Cameron.

On October 13 Buster Keaton's new comedy, "The Navigator," a Joseph M. Schenck presentation, will be released. This feature was directed by Donald Crisp and by Keaton from a script by Jean Havez, Clyde Bruckman and Joseph Mitchell. Kathryn McGuire has the feminine role. Frederick Vroom, Noble Johnson, Clarence Burton and H. M. Clugston are in the cast.

Tom Terris' "The Bandolero," made in Spain from the Paul Gwynne novel, will reach exhibitors on October 20. Terriss himself adapted this work for the screen. Pedro de Cordoba and Renee Adores head the cast that includes Gustav von Seffertitz, Manuel Granado, Gordon Begg, Dorothy Ruth, Arthur Donaldson, Maria Valray and Jose Rueda.

On October 27 will be released the Marion Davies starring picture, "Janice Meredith," a Cosmopolitan production directed by E. Mason Hopper from the Paul Leicester Ford story adapted for the screen by Lillie Hayward. Miss Davies heads a populous cast that includes Holbrook Blinn, Harrison Ford, Maclyn Arbuckle, George Nash and Tyrone Power.

Robert G. Vignola directed "Mrs. Paramor," also to be released on October 27. This is a picturization of the novel by Louis Joseph Vance, with Pauline Frederick and Conrad Nagel in the leading roles. Mae Busch, Huntly Gordon, Patterson Dial and Paul Nicholson are also in the cast. Julia Crawford Ivers adapted this work for the screen.

Jack Cohn Returning

C. B. C. Has Supervised Production in the West

A letter from Jack Cohn of C. B. C. announces his return from the West Coast in a short time. Mr. Cohn has been out west overseeing production for C. B. C. with his brother, Harry Cohn. He states in his written report that the great amount of time spent in planning during the earlier part of the season is now showing results.

"The whole series of eight Perfection Pictures has been completed in all important parts. Production on 'One Glorious Night,' the fourth Columbia Picture, is soon to be started. That leaves us only four more Columbias to do and our plans for those are all set. They will come in regular order, and with so much leeway on our schedule we will have plenty of time to make them as carefully as we wish to," he said.

McCormick Joins Pathe

S. Barret McCormick has been appointed special exploitation manager in charge of the two forthcoming Pathe features, "Dynamite Smith," and "The Battling Orioles." Mr. McCormick is one of the most widely known advertising and exploitation men in the motion picture business. He is equally as well known as an exhibitor, having served as managing director of some of the largest theatres in the country.

WILLIAM FOX

PRESENTS

Special attractions that will make new box-office records.



THE PAINTED LADY

With George O'Brien and Dorothy Mackaill

She played the game of life and won. It's a cyclonic drama, brimful of thrills and human appeal. From LARRY EVANS, Saturday Evening Post Story.

A Chester Bennett Production

Tom Mix IN OH, YOU TONY!



With TONY, the wonder horse.

MIX as a Western graduate of a school of etiquette in a thrilling comedy melodrama

A J. G. Blystone Production

FOX — INDEPENDENCE & STRENGTH

FOX FILM CORPORATION

Watch for O'BRIEN'S MILLION DOLLAR SMILE

WILLIAM FOX

presents

Special attractions that will make new box-office records.



ACCLAIMED BY NEW YORK CRITICS:

Jules Eckert Goodman's Stage Play

THE MAN WHO CAME BACK

AN EMMETT FLYNN PRODUCTION

"A corking good screen melodrama."—*N.Y. WORLD*

"Higher praise is not likely soon to appear in this column."—*NEW YORK SUN*

"Take my tip and do not miss it."
—*NEW YORK AMERICAN*

"Most effective, most entertaining and most convincing."—*NEW YORK MIRROR*

DANTE'S INFERNO

It answers the question—is modern youth headed toward Paradise or Perdition?

A HENRY OTTO PRODUCTION



INDIVIDUAL ATTRACTIONS

season 1924-25

The Man Who Came Back

Dante's Inferno

Hunting Wild Animals in Hollywood

The Dancers

SPECIAL ATTRACTIONS

for immediate play dates

Tom Mix in The Last of the Duanes

It Is The Law

The Cyclone Rider

Tom Mix in Oh, You Tony!

The Painted Lady

Hearts of Oak

The Warrens of Virginia

Daughters of the Night

FOX
INDEPENDENCE & STRENGTH

FOX FILM CORPORATION

The O'BRIEN SMILE *is a* BUSINESS BUILDER

EXHIBITORS' NEWS AND VIEWS

EDITED BY SUMNER SMITH

Leo Landau's Move Assures Milwaukee Patronage Battle

A vigorous campaign to fight the competition provided by Saxe's $2,000,000 Wisconsin and keep the Alhambra and Garden theatres among the leaders in the downtown movie colony has been inaugurated by Leo Landau, director of the latter two Milwaukee theatres. As one step in this direction, Mr. Landau has announced a permanent policy of providing three elaborate stage features at the Alhambra for every program in addition to the best pictures that money can buy. These stage features are being brought to the city at an enormous expenditure. The Kansas City Nighthawks, famous radio band, was only one of the triple barreled attractions, one week.

Stage presentations have been featured heavily at the Wisconsin under the direction of Eddie Weisfeldt, a master at the art, and for that reason Landau now is advertising his stage numbers even heavier than his pictures.

The Garden is expected to boom beginning Oct. 4 when "Yolanda" opens. Elaborate preparations are being made for opening night when Milwaukee's 400 will turn out as special guests of the management. In this venture Landau is receiving the invaluable aid of the Hearst newspaper in the city, which is daily devoting columns in its news sections to the coming picture.

A new departure in picture entertainment will be tried out here with the opening of the new Lyceum Theatre about October 1. Picture interests of the Northwest are already speculating as to the future of the new scheme. The Lyceum plans to offer a combination of dancing and de luxe picture entertainment.

Two spacious ball rooms will be operated in conjunction with the 2,300-seat picture house and theatregoers may dance and see a show for the one admission price.

Len S. Brown, who will manage the house for Clinton & Meyers Theatrical Enterprises, is working out plans for the opening. It is expected that the house will be ready by October 1.

Features of the new theatre will include: Free parking space for automobiles, two ball rooms, a little theatre on the fourth floor with 350 seats, a tea room operated in conjunction with the ball room, and the largest stage in the Northwest.

E. Joseph Shadwick, for many years assistant conductor of the Minneapolis Symphony orchestra, will lead the Lyceum orchestra. Present plans call for a 20-piece orchestra in the theatre proper and another orchestra to furnish music for the dancing.

"I think this is the first time that a combination of dancing and motion picture entertainment has been offered," Mr. Brown said, "in this section of the country, and it is somewhat of an experiment in amusement circles."

The new Lyceum is being fashioned out of the old Auditorium building, which for many years has been the home of the Minneapolis Symphony Orchestra. It is located at Eleventh street and Nicollet avenue, just on the edge of the Loop district and in a fast growing business section of the city.

J. B. Clinton of Clinton & Meyers, the firm which operates a chain of theatres in Duluth and points in Northern Minnesota, has been in Minneapolis personally supervising the reconstruction of the building. The Auditorium is being converted into a new theatre and office building at a cost of approximately $400,000.

First-run Metro-Goldwyn pictures will be the bulk of the entertainment. The new firm also has the pick of a number of independent productions.

Opening of the new theatre will mark the first real opposition for Finkelstein & Ruben in Minneapolis, and if the proposed Warner Brothers theatre is erected here the situation will be a lively one.

Present salary scales of projectionists, musicians and stagehands in Minneapolis and St.



LEN S. BROWN

Paul theatres will remain practically unchanged during the coming year. A series of conferences were held with union representatives during the last week at the office of W. A. Steffes, president of the Northwest exhibitors unit. The proceedings this year were characterized by a spirit of co-operation unprecedented in negotiations of this kind.

Press representatives of Finkelstein and Ruben scored heavily last week when they received front page publicity on a "Covered Wagon" story. They arranged a private showing at the home of Mrs. Elizabeth Murphy, 102 years old. She came to the Northwest in "covered wagon days."

St. Paul theatres are making elaborate plans for exploitation stunts and attractions during the national American Legion convention which opens there on September 15.

Complaints by several exhibitors that Famous Players was seeking to raise the rental on "The Covered Wagon" despite the fact that it is alleged to have been included in contracts covering the Famous Forty group, has led to that matter being scheduled as the first business when the fall meetings of the Motion Picture Theatre Owners of Milwaukee are resumed shortly.

A theatre operated by and for colored folks has made its appearance in Milwaukee. It is the Rose at Seventh and Walnut streets, which in years gone by was the home of the Jewish drama and more recently was operated as a movie house by white people. The place closed down several weeks ago, but now has been opened under colored management.

Miss Hortense Landau, 18-year-old daughter of Leo A. Landau, director of the Alhambra and Garden theatres, was wed recently to C. L. Rubens of Highland Park, Ill. The bride is a former student of Downer college.

Tennessee

In Memphis, Tenn., the strike of the musicians' union has been settled temporarily. The players walked out on Monday, September 1, and returned to the Loew's State Theatre on Tuesday and to the Pantages Theatre on Wednesday. Loew's Palace has been using radio music. The settlement is contingent on the national organization successfully concluding the negotiations with the theatre owners. It has been rumored that a national walk out will take place on October 8.

A great help in time of trouble. See page 303.

Prints in All Exchanges—Now Booking



Season 1924-1925—Thirty First-Run Pictures

Robbers Kidnap Goldman But Are Foiled

WILLIAM GOLDMAN, owner-manager of the Kings Theatre and Garden, Kingshighway near Delmer boulevard, St. Louis, Mo., was the central figure in a real life thriller early Monday, September 8, rivaling anything ever shown on the screen of his picture houses. It included the kidnapping of Goldman, the capture of two private watchmen and a uniformed patrolman, and the wounding of a second patrolman who foiled the attempt to rob the safe of the Kings Theatre.

Returning to his home, 5286 Washington boulevard at 1 a. m., Goldman was met by two well dressed young men. They climbed into his car and at the point of revolvers forced him to drive on. A moment later they demanded to know the combination of the Kings Theatre safe. Goldman protested that he did not know the combination, saying that the old man who knew it was the house manager who lived somewhere on Labedia avenue.

Goldman was then forced to turn the wheel of his automobile over to one of the robbers and to take a seat in the rear with the second man. They drove out into St. Louis county from where the theatre office was telephoned by Goldman, who repeated a fictitious address for the theatre manager. Albert Marcks. Going to that address the captors found it was a vacant lot. Goldman pleaded it was the address given him by the theatre watchman.

Exasperated by Goldman's tactics the men decided to go to the theatre. Acting on orders from his captors, Goldman knocked gently on the theatre door. When Harry Padgett, night watchman, admitted Goldman he was quickly disarmed by the robbers. Marching their prisoners to the box office the night watchman was instructed to call Marcks. While this was going on Patrolman Albert B. Brendle, assigned to the theatre to guard the Saturday and Sunday receipts, strolled into the office and was promptly covered and disarmed by the robbers.

A moment later a knock was heard at the outer door. Goldman was commanded to open it and did. It was Alfred Kieghly, another private watchman, employed by the business near-by. He too was quickly disarmed and forced to take his place with Goldman, the patrolman and the other watchman.

"If I get any more guns I'll open a pawn-shop," one of the robbers remarked at this juncture.

Then another knocking was heard. This time Goldman, with the robber's pistol pressed against his back, admitted Patrolman James H. O'Gorman, patrolman of the beat and a veteran with a record for bravery. O'Gorman swung at the nearest robber with his night stick, at the same time reaching for his revolver. "Let him have it," the other robber shouted. At this the second robber pressed the revolver at O'Gorman's face and tried to shoot but the automatic jammed, the cartridge failing to explode. The other robber then fired, the bullet striking O'Gorman's hand holding his revolver. The weapon fell to the floor but the patrolman despite his wound pressed forward with his club. This was enough for the robbers and then they fled, pursued by the plucky patrolman. The chase was futile.

Belle Vernon, Pa., to Have $50,000 Theatre Structure

A new $50,000 theatre building will add to the beauty of Belle Vernon, Pa., within three months, according to Thomas Bello, manager of the Majestic and Verdi theatres in the same town. The new theatre will be located on Main street near Third. The building will be a two story structure occupying two lots and will be made of brick and cut stone. The theatre proper will seat 625. The front of the building will be in various colored brick, trimmed in cut stone and the spacious lobby will have a tile floor. On each side of the lobby will be rest rooms for both ladies and gentlemen. A marquise will be erected over the pavement. The office and projection room will occupy the front of the second floor, these being the only rooms above the first floor.

Mr. Bello, who has successfully conducted the two theatres in Belle Vernon for a number of years, will relinquish his lease on the Majestic Theatre on Second street upon the completion of his new building, and will confine his attentions to the new theatre and the Verdi, located in the hill district.

Lewis Hepinger, who formerly owned the Orpheum Theatre, Clarion, which was permanently discontinued and dismantled the latter part of July, has purchased the Grand Theatre building and lot in the same town and will take possession on or about October 1. He will institute a policy of pictures exclusively, and during the next year will erect a larger theatre building on the site.

The Harris Amusement Company of Pittsburgh has closed a deal whereby the Majestic Theatre, Butler, formerly owned by Mr. Dunmyre, becomes their property. The house is being renovated and will be opened late in the month. The Harris will play some road shows during the coming season. However, the majority of the attractions will be straight pictures.

Early in the morning of September 2 burglars forced their way into the office of the Lyric Theatre, Oil City, and escaped with $400 in cash.

John Harris, Jr., is looking after the bookings for several of the houses controlled by the Harris Amusement Company, while "Bill" Mason is spending an extended vacation in Florida. Johnny is doing the booking for the William Penn on the Northside, Hippodrome in McKeesport, Majestic in Butler and the Strand in Morgantown.

Prints in All Exchanges—Now Booking



Season 1924-1925—Thirty First-Run Pictures

St. Louis

Stage hands employed by the Orpheum Theatre, Quincy, Ill., owned by Hoeffler & McConnell, have been granted a $5 a week increase in pay. The house opened for the season on September 1 with the new schedule in effect.

Joe Vallier has opened the Star Theatre at Leonard, Mo.

I. W. Rodgers, president of the Eastern Missouri and Southern Illinois Motion Theatre Owners Association, was in St. Louis the past week to consult a specialist. He has been suffering from a stomach disorder believed to have been caused by the hot weather and improperly filtered water. His wife, who also was ill, has recovered.

Leo Kierler, well known Paducah, Ky., exhibitor, was a visitor of the past week. Other visitors were Green Luttrell, Jacksonville, Ill.; C. C. Jones, American, Cambria, Ill.; M. P. Lowry, Highland, Ill.; D. R. Davidson, Roodhouse, Ill.; Joe Lynam, Whitehall, Ill.; John Spaulding, Litchfield, Ill., and Jim Reilly, Alton.

Grede Frields has taken over the Grand Theatre at Shawneetown, Ill.

The Grand Theatre, Lexington, Mo., which was destroyed by fire August 26 with a loss estimated at $30,000, will probably be rebuilt in the immediate future. The origin of the fire is not known.

Ben Prince, genial manager of the Washington Square Theatre, Quincy, Ill., has plunged upon a thespian career. He made his debut before a capacity audience on September 4, starring in a rope act, teamed with one of the leading aerial ladies of the land. He gave daily performances on Thursday, Friday and Saturday.

Another Tremendous Theatre to Be Erected in Chicago

A huge building project is to be launched by the Eitel Brothers, who own the Bismarck Hotel and the buildings east of the structure at Randolph and Wells streets. A theatre that will seat about 3,000 is projected in addition to an office building and a huge hotel. The new structure will cause the wrecking of several old landmarks in the Loop. C. W. and George Rapp, the architects, are drawing the plans.

The Gregory circuit opened its new house at Berwyn, Ill., last week. The policy will be two-day pictures, with plenty of music and five acts of vaudeville on Friday, Saturday and Sunday at popular prices. The house has been named the Parthenon and is equipped with the best of both machines, screen, opera chairs and a fine Barton organ.

The Castle Theatre on State street has been open for fifteen years and is a landmark among the movie houses in the Loop. They broke a record recently when they played "The Sea Hawk" for three weeks, the first time the house has held any picture for that length of time.

Sam Saxe of the Saxe circuit was a business visitor in the city last week and reported business as improving in his territory.

Roulin & Son have taken over the Rialto Theatre at Edgewood from Herbert Hesner.

The Seymour Amusement Company has changed its name to the Argmore Theatre Company and has taken over the Argmore Theatre at 1040 Argyle from the Gumbiner circuit. John Szento is manager of the house for the new owners.

Another picture theatre has been opened at Belleville, Ill., under the management of the Belleville Theatre Company. The new house has been named the Belleville Theatre and is featuring popular priced programs.

V. T. Lynch opened his New York Theatre at Elmhurst, Ill., last week. It did a capacity business the first week.

John O. Wollberg, of this city, has bought the Dreamland Theatre at Roodhouse, Ill., from McCarrathy & Davidson.

Pana, Ill., finally gets Sunday movies as Mayor E. G. Johnson vetoed the ordinance against Sunday shows and the houses were open last Sunday, ending a fifteen-year fight for Sunday amusements in that city. Pana is in the heart of a rich agricultural country and many farmers from nearby territory come to the city for amusement. A majority of the people were for Sunday shows, but owing to a deadlock of the city aldermen, they have been denied the shows until the mayor vetoed the last ordinance.

Bert Jordan has reopened his redecorated and renovated Orpheum Theatre at Ottawa, Ill. Joe Hopp, general manager of the Illinois exhibitors, headed a delegation of film folks at the opening.

R. W. Tibbett, manager of the Casino Theatre on West Madison street, has returned from a two weeks' motor trip through Michigan and reports the fish as biting merrily.

The Victoria Theatre on Sheffield avenue has been sold by the Gazzolo management to Mrs. Charles E. Kohl, owner of several downtown theatres. She has renamed the house the Vic Theatre.

The Castle Theatre at Rushville has been sold by Roy Castetter to E. C. Steuver and F. W. Steuver.

The Arcade Theatre at Gas City is being overhauled and a new canopy and front are being installed, with several improvements in the interior of the house.

N. M. Burnstein, manager of the Tivoli Theatre at Michigan City, is passing out cigars to his friends in the trade these days. There is a handsome baby boy in the family.

H. E. McNevin, E. T. McNevin and Charles C. Pyle have organized the Park Theatre Company at Champaign, Ill., with a capital of $14,000. The company will operate picture theatres in that city. The offices are at 126 West Church street.

Polka Brothers of Austin, with five theatres in their circuit, will add two more houses in the near future, the new Maywood Theatre at Maywood, Ill., and the Des Plaines Theatre at Des Plaines, both West Side suburbs. Barney H. Winkleman supervised the building of the Des Plains Theatre, which seats 1,000 people and will cost $250,000.

A. B. Simpkins, B. L. Meadows, L. L. Moser and G. K. Slough have organized the Abingdon Motion Picture Corporation at Galesburg, Ill., to operate a picture theatre at Abingdon, Ill.

Aaron J. Jones, Jr., will finish his studies at the University of Chicago this year and join the Jones, Linick & Schaefer organization. He is the second son of Aaron J. Jones, head of the circuit.

Ellis Glickfan opened the Palace Theatre on the west side last week to capacity business.

The Columbia Theatre at Davenport opened for the fall season last week. Both vaudeville and pictures will be on the program.

Texas

Edward Foy, 52, owner of the Foy chain of neighborhood theatres, died at Dallas, Texas, August 28, following an illness of several years. His funeral was held at Dallas on August 30, with many friends in attendance.

A new theatre will be opened at Lancaster, Texas, in the near future.

The Irving Theatre at Irving, Texas, opened last week to capacity business.

Manager Arlidge, of the Lyric Theatre at Garland, Texas, has taken over the Wylie Theatre at Wylie, Texas, and will operate both shows.

Robbers overpowered Earl Settle, manager of the Capitol Theatre at Oklahoma City, on Sunday night, Sept. 7, took $300 in currency from the safe and escaped, leaving no clue.



Bebe Daniels in Paramount's "Dangerous Money"

Nebraska

The Paramount Theatre, Nebraska City, Neb., has just installed about 400 new chairs as a part of the complete renovation and remodeling activities. The interior was redecorated and the exterior painted and dressed up. Booth Brothers & Co. operate a chain of theatres of which this is one. Robert Booth is manager of this one.

Sam Negley, Ansley, Neb., has opened a new theatre at that place under the management of Harry Muessel.

Miss Ethel Robin, who operates the Scenic Theatre at Sioux City, Ia., spent her vacation in Omaha the latter part of August.

O. T. Jaynes has opened a new theatre at Sioux City, Ia., known as the Crystal.

Among the out-of-town exhibitors in Omaha recently were: Bathan Dux, Model Theatre, Sioux City, Ia.; Gilin Brothers, Garden Theatre, Sioux City, Ia.; L. J. Sherwood, Rex Theatre, Moorhead, Ia.; A. Burrus, Lyric Theatre, Crete, Neb.; W. A. Bowker, Opera House, Onawa, Ia.; J. C. Jenkins, Auditorium Theatre, Neligh, Neb.; Morris Smith, Hip and Royal theatres, Sioux City, Ia.; Jack Schwidelson, Star Theatre, Sioux City, Ia.

Prints in All Exchanges—Now Booking



Season 1924-1925 —Thirty First-Run Pictures

Detailed Plans Announced for Michigan Convention

Invitations have been extended to Robert E. Welsh, editor of Moving Picture World; Joseph Dannenberg, editor of Film Daily; William Johnston, editor of Motion Picture News, and Martin Quigley, editor of Exhibitors Herald, to be present and take an active part in the fifth annual convention of the Motion Picture Theatre Owners of Michigan, which will be held this year at Saginaw. The dates are Oct. 14 and 15.

Detailed plans for the convention, upon which Manager H. M. Richey has been working for a month, are complete and have been announced by the Detroit office. The association has received assurance that Will H. Hays will be on hand to lead the imposing array of speakers lined up for the occasion, and he undoubtedly will be accompanied by Charles C. Pettijohn, general counsel, and W. E. Wilkinson, assistant general counsel and former manager of the Detroit Film Board of Trade.

The past year has been a wonderful year for the Michigan organization. Its membership now embraces 468 theatres out of a possible membership of about 550. Many new members have been added this year and more have signified their intention of becoming members. Manager Richey advances the opinion that within a few months Michigan will be very close to 100 per cent. organized.

As a souvenir of the convention the association is busy preparing a booking book in a flexible leather cover and loose leaved, which in addition to leaving plenty of room for booking dates will contain valuable information such as the rules of arbitration, copy of the standard contract, names and addresses of exchanges and vaudeville agencies, high spots of the present contracts, a place where exhibitors can make a record of pictures under contract, etc. From time to time information of value to exhibitors, to be filed in this book, will be added. Each book will have the exhibitor's name embossed in gold and will be presented free to each member of the organization.

The following committees have been appointed:

Budget: James C. Ritter, chairman; Blair McElroy, H. T. Hall, Fred De Lodder and A. J. Kleist.

Ways and Means: Blair McElroy, chairman; W. S. Butterfield, Edward Kirchner, Claude Cady and Glenn Cross.

Constitution and By-Laws: W. S. McLaren, chairman; J. E. Niebes, E. D. Brewer and Vernon Locey.

Association Activities: Charles Carlisle, chairman; Samuel Ackerman, G. L. Willer and P. C. Schram.

Roger Mack has been appointed manager of W. S. Butterfield's Colonial Theatre at Lansing. Mr. Mack formerly managed the Regent at Lansing.

John H. Kunsky has extended an invitation to all exhibitors in Detroit to join his proposed booking agency. He states his sole purpose in such an organization is not to underbuy the various producers but to take steps against the possibility of over-seating the city.

Henry S. Koppin of the Woodward Amusement Co., who recently opened the Republic Theatre on Broadway, Detroit, announces that he will build a 1,000-seat house in Redford, a suburb of Detroit. It will be ready in the spring.

Other new theatres in the course of construction in Michigan are in Hartford, Paw Paw and Rockford. W. C. Watson's new house in Bay City is nearing completion and will be opened before winter.

George W. Trendle, John H. Kunsky's general manager, now is a directing force in the Detroit Board of Commerce. His wide interest in civic affairs was recognized last week when he was named to the directorate of the leading commercial organization of the city.

The largest theatre sign in Michigan has just been erected over the Ferry Field Theatre by Charles H. Miles, who recently took over the lease from Phil J. Gleichman. The Ferry Field has been closed during August for repairs and redecoration and opened on Labor Day with a complete new policy. The new sign weighs 10 tons and is equipped with more than 1,000 50-watt daylight lamps.

H. M. Richey is back at his desk after a ten day vacation with Mrs. Richey and the two children in the northern Michigan woods. He will devote his time for the next month to details for the annual meeting of the M. P. T. O. of Michigan at Saginaw the middle of October.

Rex Minkley, veteran theatre manager, will remain with the John H. Kunsky organization in spite of the fact that the house under his management, the De Luxe, was recently sold. Mr. Minkley will look after the interests of Mr. Kunsky's new State Theatre, which will be started Dec. 1.

W. C. Watson, who manages the Wenonah, Washington and Regent theatres at Bay City, will have another for his string soon. He is erecting a 1,200 seat house on the West Side and will have it ready for opening Nov. 1.

Prints in All Exchanges— Now Booking



Season 1924-1925—Thirty First-Run Pictures



Madge Bellamy in F. B. O.'s "Hard Cash."

Cincinnati

According to well defined rumors, the Keith interests have practically concluded negotiations for the Gayety Theatre at Fifth and Ludlow streets, Dayton, Ohio, in the heart of the downtown business district. The house, which has been closed for several weeks, at one time was used for Keith vaudeville, being then known as Keith's Theatre. It was subsequently renamed the Colonial, later the Liberty and finally the Gayety, and has played all classes of productions, including drama, vaudeville, burlesque and pictures. It is understood that the house will revert to a picture policy under the Keith control, and probably will in time succeed the Strand Theatre in Dayton, also controlled by Keiths.

Plans have been developed for a new building to cover a city block at Mansfield, Ohio, by the Knights of Pythias lodge, the first floor of which will be given over to one of the finest theatres in this region, seating 900 on the main floor and 600 in the balcony. Mark Greenbaum and his son, who recently lost out on the renewal of the lease on the Mansfield Opera House, are interested in the project and will undoubtedly take over the theatre upon completion of the building. The upper floors will be devoted to a lodge room and commercial offices.

B. C. Holverstodt of Wilmington, Ohio, has taken over the Regent Theatre at Hamilton, Ohio, and has inaugurated a policy of vaudeville and pictures. The Regent was formerly operated by the Jewel Photoplay Company.

Manager P. E. Essick of the Rialto Theatre, Cleveland, a west side house, has installed a 10-piece concert and jazz orchestra under direction of Dominick Gugliotta. Special scores will be played for all feature presentations.

The Falls Theatre, Cuyahoga Falls, Ohio, recently built by M. Horwitz, opened a fortnight ago in a blaze of glory. Horwitz operates a chain of eight houses in Cleveland and northern Ohio, and is one of the most popular exhibitors in the game. "Hold Your Breath" was the opening picture.

A. Hoffman, who operates the Star Theatre in Alliance, Ohio, and another house at Amsterdam, has returned from an extended trip through the Ozark mountains.

Botzum Brothers, who control the Orpheum Theatre, Akron, Ohio, and the Strand Theatre, Canton, have taken over the Portage at Akron, which has been operated by N. W. Brown.

Wm. J. Wannamacher has purchased the Cameo Theatre at Brilliant, Ohio, from L. W. Lisle.

R. D. Craver Planning for Two New Charlotte Theatres

R. D. Craver of Charlotte, for many years a dominant factor in the theatrical field of the South, has leased the old Opera House at Charlotte and at an early date will begin to convert it into a modern picture theatre. There will be 1,400 advantageous seats. It will be opened during the Christmas holiday season. Craver also is preparing plans for a mammoth vaudeville theatre to be built in Charlotte, construction on which will start within the next sixty days.

South Carolina exhibitors, still laboring under the burden of a 10 per cent. admission tax put on by their state revenue department, are conducting a strong campaign of education in advance of their forthcoming statewide election, to select men for the legislature who will oppose the present bill and aid in securing its repeal. After months of bearing the double burden of a state and federal tax, totaling 20 per cent., theatre owners in this state are still collecting the state tax, having twice failed to have the nuisance abated at the hands of their lawmakers.

Conditions in Florida are flourishing, even throughout the usually dull summer season, according to reports brought to Atlanta by J. H. Buettner. Due to good crops and the many improvements going on in preparation for the coming winter tourist season, business has been better in Florida than ever before during the passing summer.

"The Ten Commandments" formally opened the season at the Atlanta Theatre, Atlanta, on September 1 with a week's engagement to almost capacity business.

The newest theatre under the banner of E. J. Sparks Florida Enterprises, the Palace at Bradentown, Fla., was auspiciously opened on August 14. The Palace seats 1,200, 900 downstairs and 300 in the balcony. There are two aisles to the auditorium and the seats are so arranged in a radius that each seat directly faces the stage from the same angle. It is the largest theatre on the Florida West Coast except the Victory, Tampa, Fla. Frank Burns is resident manager. He has been connected with the Sparks ventures for five years and brings to the Palace a wealth of experience.

Mr. and Mrs. Thos. H. James are back at Loews Grand, Atlanta, after a delightful vacation in the southern lake region of Louisiana. With abundant opportunity for hunting and fishing, sports they both enjoy, their two weeks were a round of pleasure.

Col. Thos. H. Orr is operating the theatres in Boaz, Albertville and Huntersville, Ala., and was in Atlanta the past week arranging bookings.

H. M. King, manager of the Palace Theatre, Inmon Park, Atlanta, was hurt last week when he dived into shallow water at Spillers Park. A broken nose and severe bruises have kept him indoors for a week.

Many exhibitors visited Atlanta's film row the past week. Among them were the following: T. B. Grimes, Gordon, Ga.; Mr. and Mrs. Kenneth Richardson, Seneca Falls, S. C.; Frank Miller, Augusta, Ga.; Sam Borisyk, American Theatre, Chattanooga; W. D. Bucker, National Theatre, Greensboro, N. C.; Mr. and Mrs. John Harriss, Fort Myers Theatre, Fort Myers, Fla.; George Benton, Lake Worth, Fla.; R. B. Wilby, of Alabama.

Joe Hatcher, one of the representative exhibitors of Mississippi, died last week.

Friends in Atlanta have received word of the safe arrival in Hamburg of Mr. and Mrs. Sig Samuels of Atlanta's Metropolitan Theatre. Mr. and Mrs. Samuels are en route to Breslau for a family reunion.

The Dixie Theatre, Lewisburg, Tenn., which was destroyed by fire on July 4, will reopen in September.

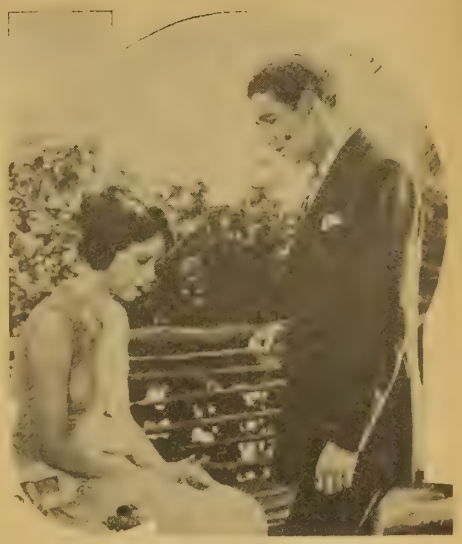
E. J. Sparks, head of the E. J. Sparks Florida Theatrical Enterprises, has reached Seattle on the transcontinental motor trip which he started in June.

Howard Price Kingsmore, manager of the Howard, Atlanta, is on a vacation trip to Atlantic City.

S. S. Stevenson of Henderson, N. C., is attracting attention throughout the southeastern states by his rapid acquisition of theatres in this territory under his policy announced a year ago of a string of popular priced movie houses in the principal towns of the Carolinas. Exchange men and theatre men unite in admitting that his policy is sound. Mr. Stevenson and associates are building from the ground up a new and strictly modern theatre in Rocky Mount, N. C., which will be the sixth theatre in their chain. In no theatre is the top price more than 20 cents. They already are operating the Capitol, Raleigh; the World, Wilson; Everybody's, Greenville; Princess and Liberty, Henderson, the latter town being the home office of the organization.

North Carolina theatre owners have called a special meeting of the executive committee to be held in Charlotte, at which time important matters will be taken up. First and foremost will come the matter of negotiations with a view to renewing or cancelling the contract in force during the year with the American Society of Authors, Composers and Publishers, whereby Carolina exhibitors have operated upon a cut price figure which saved them practically 50 per cent of the regular scale of license prices. Another important matter will be consideration of the matter of better financing the state organization, through the proposition of a film trailer service to be run by exhibitor members. Henry B. Varner of Lexington is president of the state organization and James E. Estridge of Gastonia is secretary and treasurer.

Notice has been served upon the leaders among exhibitor circles that the coming session of the North Carolina General Assembly will have presented to it both a state censorship bill and a bill for a state-wide admission tax. President H. B. Varner of Lexington is cognizant of the impending clouds and is building his fences throughout the state in anticipation of a hard fight before the next session of the legislature.



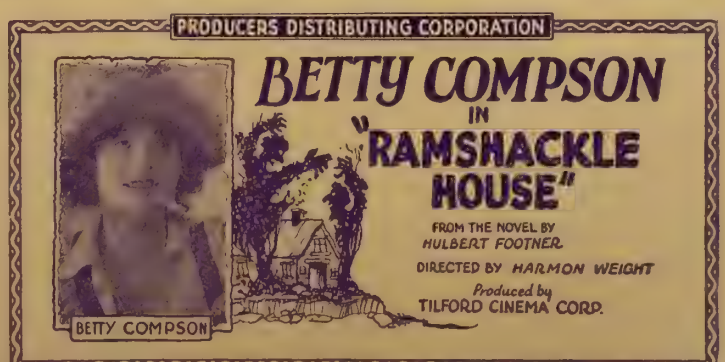
Warner Brothers' "The Tenth Woman."

Atlanta picture theatres have renewed contracts with the projectionists for another year. The only change is an increase of $5 a week for the smaller second-run houses, this increase having been waived a year ago, with the agreement that it would be granted this year if the houses showed a profit on the past year's operations. The musicians' union has as yet made no demands for a new contract and it is believed will continue to operate upon the old scale. The stagehands have not yet signed a new contract with theatres.

Memphis, Tenn., theatres opened Labor Day without a sound of music, not even an organ being allowed to operate on account of a walkout of all musicians after the theatres had refused to accede to their demand for a four- instead of a five-hour day. This virtually amounted to demanding an increase of 25 per cent., since the various programs are so arranged that it requires five hours of actual playing time and would necessitate the handling of another orchestra to fill the five-hour day.

Atlanta was overrun with theatre owners the past week. Among them were P. Gurham, Birmingham, Ala.; Roy Bang, Lyric Theatre, Daytona Beach, Fla.; B. H. Mooney of Mudd & Cooley, Birmingham, Ala.; Roy Martin of the Home, American and Bonita theatres, Columbus, Ga.; Mack Jackson, Strand Theatre, Alexander City, Ala.

Prints in All Exchanges—Now Booking



Season 1924-1925 Thirty First-Run Pictures

Buffalo Anxiously Awaiting Rochester Merger Decision

Buffalo exhibitors are anxiously awaiting the verdict of Rochester exhibitors to the recommendation of William A. Calihan, Kodak Town exhibitor, that they come in with the New York State organization. Mr. Calihan returned to Rochester with that recommendation following his attendance at the organization meeting of the state body on September 9 in the Hotel Statler, Buffalo, which also was attended by Michael Walsh, president of the state organization, and Congressman S. Wallace Dempsey. The meeting was a huge success, there being an unusually large turnout of exhibitors from every section of the territory.

Among the out-of-town managers at the meeting were Sid Allen, Medina; S. Howard Ammerman and H. Dittrich, Endicott; A. C. Hayman, Herman Lorence, George McKenna and Marvin Atlas, Niagara Falls; Jim Roe, Harry Gilbert and L. H. Bladen, Syracuse; W. A. Calihan, Rochester; Cass Stahley, Rochester; Judge John W. Schatt, Gowanda; W. H. Robson, Albion; H. P. Lally, Dunkirk; Fred A. Rice, Warsaw; Fred Peters, Hornell; George McCargo, Holly; L. R. Lipowicz, Lackawanna; J. J. Lanigan, Lockport; A. D. Gould, Franklinville; Mr. Herzberger, Perry; L. E. Barger, North Tonawanda, and R. E. Blouvet, Leroy.

Buffalo exhibitors present included J. H. Michael, Vincent R. McFaul, Arthur L. Skinner, Henry and John Carr, Al Beckerich, Fred M. Shafer, M. Slotkin, Howard J. Smith, B. Wallerstein, George Keating, Hilda E. Kozanowski, Walter Hays, Louis Eisenberg, Dewey and Mike Michaels, Edward Laczynski, Joseph Schuchert, Jr., George Hanny, Barney Vohwinkle, H. Dillemuth, Tom O'Brien, Nicholas Vassaladis, Jim Cardina, Jake Rappaport, Billie West and Allen Hays. J. H. Michael was elected chairman of Buffalo zone, Arthur L. Skinner secretary, and Vincent R. McFaul treasurer. Mike Woods and Sid Allen are new directors and a seventh place is being held open for an exhibitor from Rochester when that city comes into the state organization. Bill Dillon of Ithaca has resigned from the board of directors.

Dan Buss, popular exhibitor of Tonawanda, not satisfied with several of the biggest cars in the world, has now added a Packard straight eight to his fleet. He was showing the world the new bus this week.

Edgar Weill, former manager of the Syracuse Strand, has resigned his Glens Falls position and now is associated with the J. Meyer Schine Theatrical Corporation as manager of several houses. Mr. Weill visited friends along Film Row last week-end.

Ben Wallerstein is showing "After Six Days" for the first time in Buffalo at the Broadway Theatre. Ben took a lot of space in the newspapers and reports excellent business on the attraction.

Howard J. Smith, manager of the Palace Theatre, tied up with the Evening News in putting on a big newsboy party last Saturday morning at which "The Spirit of the U. S. A." was screened.

Otto Schroeppel of the Strand and Andrews theatres in Salamanca, N. Y., is an all-around theatre man. When he is not busy inside the houses he is outside. Last week he was seen on the roads in his car billposting a new attraction.

Rochester

John J. Farren, one of Rochester's pioneer exhibitors, has organized a film exchange and distributing company, the Freedom Film Corporation, with offices at 280 East avenue. The company is now doing business. Associated with Mr. Farren are Alderman Edward Dentinger, John J. McInerney, Republican candidate for Congress; Nicholas Paris, proprietor of the Belmont Lunch; Homer Howard, Lester B. Wolfe, Mary B. Farren, Charles R. Smith and Thomas Jenks. The company will handle theatrical and non-theatrical films and projection machines and accessories for theatres. The company will devote much time to the non-theatrical end of the business, catering to schools and churches. Mr. Wolfe has covered Rochester for many years as representative of the large distributing corporation. He recently was manager of the Selznick exchange in Buffalo. He will be president and general manager. Mr. Howard, another veteran film salesman, has been named secretary and sales manager. The new exchange is the only one in Rochester.

Speculation as to the date on which the Temple Theatre would open for the season has been answered by a telegram from E. F. Albee of New York, saying that it is September 21. Harry Mitchell will continue as manager.

Bill Calihan and Cass Stahley attended the Buffalo zone organization meeting in Buffalo on September 9. Mr. Calihan addressed the exhibitors, telling them he was so favorably impressed with the new order of things that he would recommend that the Rochester exhibitors join hands with the New York State organization. His announcement was enthusiastically received.

Seattle

Seattle fans and exhibitors alike are interested in the announcement that Warner Brothers will build a $500,000 picture theatre here as an outlet for the Warner product. According to the report, two Seattle sites are under contemplation and the company holds an option on one of these. H. M. Warner was due in Seattle September 15 on his tour of inspection of the various cities selected for the company's theatres. According to a published statement of L. K. Brin, Northwest Warner representative, present plans contemplate the leasing of any available theatre, both in Seattle and Portland, where Warner product may be shown pending the completion of the big Warner theatre. "We also may use what 'dark' time any of the larger theatres may have during the winter," said Mr. Brin.

Clif Daigler was in Seattle recently en route to Minneapolis where he will manage the Lyric Theatre on Hennepin avenue. Mr. Daigler has been in Ketchikan for two years and has managed W. D. Gross, new Coliseum Theatre in that city since its opening some six months ago. His brother, Hal Daigler, is well known in Seattle as manager of the Blue Mouse and later of the Columbia here. The latter is now manager of the Garrick and Strand theatres in Minneapolis. Guess he wants Clif to come back and share the heat with him!

L. R. Dillingham, jeweler of Malden, Wash., is building a new theatre at Ritzville, Wash. It will be called the Ritz.

The Heilig Amusement Company, with houses in Seattle, Portland, Tacoma and Eugene, Ore., has booked "America" for its entire circuit. The production will be roadshowed on a lavish scale at advanced prices, $1 top, and will have its premiere at Seattle's Million Dollar Heilig on September 19. Following the Seattle run, which will be two weeks, "America" will be shown at the big civic auditorium in Portland, at the Tacoma, Tacoma, and the Heilig, Eugene.

Now the question arises: "Is 'Purity' pure today, and not pure tomorrow—or how pure is purity, anyhow?" Which goes to show that Mayor Brown's censor hounds can exercise a woman's privilege of changing their minds as often as their clothes. "Purity" has been shown in the lower end of town many times heretofore, and several times at C. J. Klawitter's Gem Theatre, without interference from the censors. Last week Mary Green Lewis, secretary of the board, seized the photographs from the display boards outside the Gem and ordered that they be no more displayed, which order was obeyed. A day or so later Mrs. Lewis, fired with fresh zeal and, it might be whispered, nurturing a grievance against others in the industry widely removed from Mr. Klawitter, appeared again, searched the house without a search warrant, seizing the discarded photos as evidence and had Mr. Klawitter arrested and put in jail until $200 bail could be arranged. Now, Mr. Klawitter would like to know how Mrs. Lewis can search his premises without a warrant, and how, furthermore, if he was not subject to arrest, or arrested, on her first crusade, was he later arrested without having committed further offense?

Ray Grombacher had the distinction not only of having the state premiere of "Secrets" at his Liberty Theatre, Spokane, last week, but of the added attraction of Eugene O'Brien in a personal appearance. Mr. O'Brien was starring in a picture being filmed at Mount Rainier, and due to the inspiration of Manager Fred Sliter of First National in Seattle and the generous co-operation of Director J. K. MacDonald the stunt was arranged.

Dad Abbott, owner of the Dream Theatre, Sedro Woolley, Wash., is building a new house. He has no competition in his town but needs additional room. The new theatre will seat 600 and will cost around $50,000. Work is already under way.

Released in September—Now Booking



Season 1924-1925—Thirty First-Run Pictures

Music Trouble in Albany and Schenectady All Ironed Out

Trouble which threatened for a time between the musicians' union in Albany, as well as in Syracuse, has been ironed out in a manner satisfactory to both factions. In Albany the musicians will receive $48 a week under a three year agreement, this representing an increase of $3 as well as certain concessions on both sides. In Syracuse the theatre managers and representatives of the musicians have agreed upon a weekly wage scale of $56 for musicians and $85 for the orchestra leaders. This represents an increase of $4 a week for the former and $5 for the latter, or one-half of the increase which had been asked. In Schenectady and Troy the wage scale remains unchanged.

Staging movie tests, the Griswold Theatre in Troy broke all house records last week during which no less than 157 shots were taken of local aspirants for the screen. The house was jammed to its doors every evening and this week big business continues as the pictures taken in the tests are being shown on the screen. Three silver loving cups are to be presented to the three persons receiving the greatest amount of applause during this week.

The Olympic Theatre in Watertown scored a hit Saturday night when Hilda Farrell, who represented the city at the recent pageant in Atlantic City, appeared before the audience. Miss Farrell, just back from Atlantic City, proved sufficient attraction to fill the theatre to its capacity.

They're off! Not at Saratoga but in Troy, where bowling teams from the Troy and American theatres, captained by Walter Roberts and Ben Apple, are rolling to see who pays for a turkey supper. In the first match the past week the American topplers won by 38 pins. Walter Roberts, smiling in defeat, explained however, that his men, back from vacations, were really not in proper form.

What's in a wink? When John Mattice, owner of the Novelty Theatre in Middleburgh, in town during the past week, remarked that he was planning to attend the Binghamton Fair this week, he accompanied his words with a broad wink. Perhaps Mr. Mattice knows a good thing or two in connection with the trotting races being featured at the Fair.

Exhibitors in town and along Film Row last week included Arthur Richardson of Chestertown; William Benton, running houses in Whitehall and Ballston; E. J. Harrington of the Palace in Saratoga, and Mrs. G. M. Briggs of Pittsfield, Mass., who has taken over a theatre in Dalton, Mass.

Yes, business is very good with the exhibitors in this section. Abe Stone, running the Arbor and Delaware theatres in Albany, appeared last week with a brand new Jewett, while Harry Hellman, owner of the Royal in Albany has a Cadillac.

Charlie McCarthy, veteran exhibitor of Hoosick Falls, better known perhaps as "The Judge," cigarette - smoker - extraordinary, along Film Row the past week, caused every employee of exchanges to suddenly hide their matches. Somehow or other, Mr. McCarthy simply can't seem to keep his cigarettes lighted. In fact, certain ones declare that to every cigarette Mr. McCarthy smokes, nine matches are absolutely necessary.

The Pearl Theatre, one of the old timers in Albany, was purchased last week by Harry Stahler of Altamont. The deal will result in the passing of the theatre, as the building will be remodeled into a restaurant and soda fountain.

Exhibitors are planning to be on hand on Saturday afternoon, October 4, at the first outing and clambake to be given by the film salesmen of Albany. Luncheon will be served from 12 to 2 o'clock, while the bake is scheduled for 4.30 o'clock. A program of races and a baseball game will furnish amusement. About 200 are expected.

Tom Thornton of the Orpheum in Saugerties seems to have hit the nail on the head this fall in adding vaudeville to his pictures on Monday nights. The combined bill certainly attracts and the crowds are standing before 8 o'clock.

The Schine boys, with headquarters in Gloversville, booked "The Chronicles of America" the past week for their chain of twenty-odd houses.

The Temple in Scotia, with a spick and span front, reopened last week. The Strand in Canajoharie, managed by William Wood and closed since July, reopened on Labor Day.

Exhibitors throughout central and northern New York, and particularly those who have had dealings with the Albany Film Board of Trade, will be interested in the outcome of last week's election of officers. J. H. MacIntyre was elected president, with Howard Morgan as vice-president, and G. A. Woodward as treasurer. Jane Holloran will continue as secretary. The make up of committees will be announced later.

The Savoy Theatre in Northfield, Vt., was purchased last week by James A. McMann, a former resident of Brushton, N. Y., and now a well known clothing merchant in the Vermont town.

Walter Roberts, manager of the Troy Theatre, is a firm believer in the efficiency of heralds in advertising and stimulating business. As Mr. Roberts explains, it costs only a dollar for a boy and a few cents for his carfare to secure two or three thousand heralds distributed around the Collar City. Simply because some exceptional picture is booked doesn't make any difference to Mr. Roberts insofar as the distribution of heralds is concerned. He sends his boys to even the humblest parts of the city and declares that his patrons include many from such sections, even though the house is the highest priced one in Troy.

With his face wreathed in smiles, Charles Sesonske was right on hand the other night when his remodeled house in Johnstown reopened to the public. The house is a little beauty, and judging by the type of pictures Mr. Sesonske has booked, it is bound to be a moneymaker.

Jake Rosenthal, owner of the Rose in Troy, has the distinction of never having worked on a salary in his life. Jake started in working at 10 years of age, peddling matches on the streets of Troy. Even at that time, when 50 cents a day was good pay for a boy, Jake was clever enough to figure that if he could earn that much for someone else, he might better take the chance of earning a bit more for himself. And so instead of making 50 cents a day, Jake sometimes made from a dollar to two or three from his matches and his songbooks. In the old days, Jake sold his songbooks at the burlesque houses in this section, meeting at that time and becoming fast friends with Dave Marion, who now heads his own show. When the Marion show played in Albany last week, Jake was right down in front, and after the show was over the two enjoyed an hour or so in reminiscing.



"The House of Youth," a Producers Distributing Picture.

With the nights cool and with fall on its way, Jacob Rosenthal has swung from watermelons to blankets to holders of lucky coupons one night a week at his theatre in Troy. On other nights baskets of peaches and boxes of candy are given away. During the summer, double features were found to attract and they will be continued throughout the winter three nights a week, during which a western and a drama will be given in satisfying all tastes.

The Mark Strand in Albany, announcing its fall program last week, included "Monsieur Beaucaire," "The Covered Wagon," "Greed," "The Arab," "The Great Divide," "Forbidden Paradise" and "The Merry Widow."

Released in September—Now Booking

PRODUCERS DISTRIBUTING CORPORATION



REGAL PICTURES, INC PRESENTS

JACQUELINE LOGAN

IN

"The House of Youth"

~FROM THE NOVEL BY MAUDE RADFORD WARREN

ADAPTED BY C GARDNER SULLIVAN

DIRECTED BY RALPH INCE

Season 1924-1925—Thirty First-Run Pictures

Massachusetts Picture Man Recalls Olden, Golden Days

Asking a man as to the location of a certain film office in Boston, ye scribe found that the man was none other than John Callahan, who conducted the second picture theatre in Boston in the days of the old store shows. Mr. Callahan's experience as an exhibitor dates back to the days of such features as "The Passion Play" and "Paul Revere." He took the former feature through Nova Scotia for showings. He opened a small store show in Boston when, as he said, the motion picture was a decided novelty and people hesitated before buying a ticket and sneaking in when no one was looking.

Mr. Callahan said that his program generally consisted of four reels and two songs and the admission was 5 cents and 10 cents. He well recalls explaining to some disdainful persons how the motion picture was a new invention and how he told them of its educational and entertainment value. Mr. Callahan admits that it was lack of capital that prevented him from remaining an exhibitor. Before becoming an exhibitor, he was a printer, and after leaving his little theatre he again became a printer. Now he serves the Boston exhibitors in his trade because he knows what they want and how they want it.

Mr. Callahan likewise recalled the fact that when there were only himself and another exhibitor using films, the service was supplied by Frank Howard. Mr. Howard long has retired and now is identified with the Gordon Olympia interests.

We've found a real woman manager in New England. Maybe there are more of 'em, but if so we do not know where. Ivy M. Hunt is the manager of E. M. Loew's Capitol Theatre in Lynn and right well she knows her duties in charge of this large picture house. She was cashier at Gordon's Olympia Theatre, Lynn, for twelve years and for eight months has managed Mr. Loew's Capitol. The Capitol has a film policy daily, except Sunday when vaudeville is added to the program. The Capitol is neat and has an attractive lighting system. Harry Levine is in charge of Mr. Loew's other Lynn theatre, the Dreamland, an exclusive film house.

The Gardner Realty Corp., soon will begin the development of property in Gardner, purchased a year ago at a cost of $175,000. Bernard L. Cohen is treasurer. The first structure to be erected will be the first half of a unit which will include a modern theatre seating 2,000.

A congenial manager who has one of the best orchestras in the state is Dan Finn, in charge of Gordon's Olympia Theatre in Lynn. Words cannot describe Mr. Finn's enthusiasm for his orchestra of ten men. The organization has been reorganized and under the direction of Nat Goldberg is making patrons talk. Mr. Finn is a brother of Max Finn, who looks after the Elias M. Loew Strand Theatre in New Bedford. Mr. Finn of Lynn has been in charge of the Olympia for about five years. He formerly managed the Park Theatre in Worcester. He has a beautiful playhouse and, of course, being a Gordon manager plays all of the best films. His assistant is James Moore, while the ever alert press agent is "Tip" O'Neill.

The Empire Theatre in Salem, after having been redecorated and otherwise improved, was reopened by Nathan H. Gordon on September 7. Manager Gordon paid a visit to the Empire on the day after the opening and on his return to Boston inspected his Olympia Theatre in Lynn. Besides the Empire in Salem, Mr. Gordon also operates the Federal and Empire theatres. An exclusive picture policy has been installed for the Empire.

The Modern and Bencon theatres in Boston have the livest fronts of any of the film theatres of their class in the Hub. The Modern especially has a lobby display of automatic posters, changing the stills of the various pictures as a prospective patron stands before the frames. There are plenty of signs to arrest the attention of persons passing up and down the street, and despite the large number of advertising accessories the Modern has a very attractive front. The Bencon is well managed (we've never been in the Modern as both theatres play the same program day and date) and a highly desirable theatre.

The Goldstein Brothers Amusement Company of Springfield reopened their Victory Theatre in Holyoke on Labor Day. The feature picture was "The Uninvited Guest."

Managing Director Lawrence Stuart held "The Covered Wagon" at the Fenway Theatre in Boston for three weeks, ending the run on September 12 and starting "The Alaskan" on the following day.

The Mark Strand Theatre in Lynn appealed to us strongly on a recent visit there as we always make it a point to visit a Mark Strand theatre. Manager Newhall was away at the time and so was his assistant. Result—a doorman of iron will, fist and arm barring the way. Ye scribe considers himself lucky at getting a civil answer for his inquiry as to Manager Newhall. Better luck next time.

San Francisco

The wage question which has been at issue for some time at San Francisco between members of the Moving Picture Operators Union and theatre owners is still unsettled, but it is anticipated that a solution will be reached at an early date. The union recently submitted a new wage schedule to theatrical interests, but this was not found acceptable and a counter proposition was made. This was not accepted by the unions, but a revised schedule is being drawn up and will be submitted to employers at an early date. Negotiations are proceeding in the most amicable manner and both sides scoff at the idea of a strike.

The Pacific States Theatres, Inc., has been organized at San Francisco with a capital stock of $1,000,000. Officers are: President R. S. Shainwald; vice-president, Sam Harris; secretary, George A. Oppenheimer, and treasurer, Irving C. Ackerman. These officers, with A. B. C. Dohrmann, comprise the board of directors.

Although Robert A. McNeil, president of the newly organized Golden State Theatre Corporation, is a young man, he heads a large number of theatre corporations as president. These, with the theatres they operate, are: Sunset Theatre Company, Sunset Theatre; Palmer Theatre Company, Palmer Theatre; Excelsior Theatre Company, Excelsior Theatre; Broadway Amusement Company, Oakland, Broadway Theatre; Oregon and California Amusement Co., Palace Theatre, Oakland; San Pablo Theatre Co., Inc., Oakland, Rialto Theatre; Consolidated Theatre Company, Royal and Polk Theatres; West Oakland Theatres Co., Inc., Lincoln Theatre; Golden State Theatre Corp., and the Pacific States Theatre and Realty Co. He is vice-president of the Alameda Theatre Company, Strand and Rialto theatres, Alameda; Merced Theatre Company, Merced; Tulare Theatre Company, Tulare; Oakland and San Francisco Theatre Co., State Theatre, Oakland; T. & D. Junior Enterprises, Inc. He is treasurer of the Monarch Theatre Company, Inc., Elmhurst and Monarch theatres, Oakland, and of the Monterey Theatres Company, operating the Strand, Star and Monterey theatres in that city.

Among the recent visitors on San Francisco's Film Row were William Tamblyn of the Broadway Theatre, Nevada City, and J. W. Flood of the Rex Theatre, Fallon, Nev.

House records at the Imperial Theatre, San Francisco, continue to be broken by "The Sea Hawk," which seems settled for a run of at least four weeks.

A. M. Bowles, manager of the Northern California division of West Coast Theatres, Inc., and Harry Arthur, general manager of the entire West Coast circuit, recently paid a visit to Fresno, Cal., where four houses are operated. Adolph Ramish, treasurer of the organization, recently paid the San Francisco office a visit.

Ward Casady, brother of Weir Casady, well known in the San Francisco field, has been appointed assistant to Clem Pope, manager of the T. & D. Theatre, Oakland.

H. W. Sherbourne has been transferred from the Oakland T. & D. Theatre to Sacramento, Cal., where he will assume the position of house manager of the Capitol Theatre when this house is opened about October 1.

Fred Campen of Mountain View, Cal., has arranged for the construction of a picture theatre on Castro street. The plans call for a house seating about 600, with space for the installation of a balcony at a later date.

The Parent-Teachers' Association of the Alhambra High School, Martinez, Cal., has arranged for the purchase of a moving picture machine.

Plans are being made for the redecorating of the State Theatre, Fourteenth street and Broadway, Oakland, Cal.

A large organ will be installed at an early date in the Modesto Theatre, Modesto, Cal.

For Release in October—Now Booking



Season 1924-1925 -- Thirty First-Run Pictures

STRAIGHT from the SHOULDER REPORTS

A DEPARTMENT FOR THE INFORMATION OF EXHIBITORS

EDITED BY A. VAN BUREN POWELL

F. B. O.

JUDGMENT OF THE STORM. (6,329 feet). Star cast. Ordinary drama that was saved by good direction and acting of the cast which was above par. Miss Rickson does very good work in this. It pleased them all with very few exceptions. Can recommend this to any exhibitor. Tone, good. Sunday, yes. Good audience appeal. Best class in the world, veterans of the World War town of 1,000. Admission 10-40. Adolph Schutz, Fort Bayard Theatre (500 seats), Fort Bayard, New Mexico.

NOBODY'S KID. (5 reels). Star, Mae Marsh. Sentimental orphan story that got across but that's all. Didn't have a very critical audience. Tone, good. Fair audience appeal. American and Cuban audience. Admission 10-30, 20-40. Ernest D. Gruppe, Fausto Theatre, Santa Fe, Isle of Pines, West Indies.

NORTH OF NEVADA. (5,000 feet). Star, Fred Thomson. Pleased everyone. Had patrons who would not come out to see Mix or a western show of any kind to see this one and they told me it was good. If they keep him in Westerns, he will soon outdraw Mix, Jones, Gibson, or any other of the western stars. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

SILENT STRANGER. (5 reels). Star, Fred Thomson. An excellent western drama that will not detract from the rising flood of popularity that this star is creating. Tone, okay. Sunday, yes. Good audience appeal. Farmers, laborers city of 14,000. Admission 10-25. E. W. Collins, Liberty Theatre (500 seats), Jonesboro, Arkansas.

SILENT STRANGER. (5 reels). Star, Fred Thomson. In one of my late reports I wondered how some of the boys could say that Fred was coming up to Tom Mix, now I know. This is a one hundred per cent. western that will please in any small town theatre in the United States. Here's an actor that is a "comer" in every sense of the word, in fact, he has already arrived. Gaining in popularity every day and can be classed as one of the foremost "action" actors on the screen. Book it, boys, if you have a western night. Tone good. Little rough for Sunday. Extra strong audience appeal. General class town of 1,000. Admission 10-20, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

UNTAMED YOUTH. (5 reels). Star cast. In my estimation, not very good, but heard many good comments from the audience. Too much religion and too many preachers in it for me. Leading man is a preacher and also one of the leading characters. Theme is conversion of a Gypsy girl. Religion is all right but should be kept in the church; motion pictures are for entertainment. Good flood scene. Tone, okay. Sunday only. Audience appeal, forty per cent. Rural class town of 850. Admission 10-25. J. D. Warnock, Luna Theatre (350 seats), Battle Creek, Iowa.

First National

BAD MAN. (6,404 feet). Star, Holbrook Blinn. Can say it was different than any I have ever seen although very light picture. Will not stand any raise in admission. Add a good two reel comedy to strengthen the program. Tone, okay. Sunday, yes. Good attendance. Town and country class town of 1,000. Admission 10-25. C. R. Seff, New Radio Theatre (250 seats), Correctionville, Iowa.

FOR SALE. (7,840 feet). Star, Claire Windsor. A society drama that should be appreciated by all who will concentrate their attention on the picture from start to finish. Excellent acting and good photography. A deep picture for big houses in large cities. Menjou does splendid work in this picture. Tone, good. Sunday, adults, yes, children, no. Audience appeal, ninety per cent. to adults.

Say, folks—this bad print business is a gosh-blanked serious thing.

In two days, two separate sets of film samples have come in to my desk.

They're bad! But they're nothing at all to some of the stuff that's going around. But they're bad enough, at that—so I'm showing them to you on another page—with the letters accompanying them.

There's two sides to the bad print situation. The exhibitor has his rights, but, then, so has the exchange.

It happens that one film shown me was from an exchange; the other from a projectionist who caught the damage before it got to his projector—so that he can't be blamed for the faults in the film in any way.

Think over the object lesson. Exhibitors can't possibly be so selfish and so careless of other people's rights that they will deliberately ignore projector flaws and let the film go merrily to destruction.

It's hard to believe there's an exchange so short-sighted as to think that a bum print can go out and not work eventual destruction to that exchange.

BUCK UP—BOTH SIDES!
A SQUARE DEAL ON PRINTS!
VAN.

Mixed class city of 500,000. Admission 10-20. William T. Meeks, Silliman's Murray Theatre (740 seats), Milwaukee, Wisconsin.

FOR SALE. (7,840 feet). Star, Claire Windsor. A story that could have been made into a good picture but was miscasted, poor direction, slow and drags, too long. Tone, good. Sunday, yes. No audience appeal. Draw best class in the World, Veterans of the World War, town of 1,000. Admission 10-40. Adolph Schutz, Fort Bayard Theatre (500 seats), Fort Bayard, New Mexico.

FURY. (8,709 feet). Star, Richard Barthelmess. An excellent sea story that pleased over ninety per cent. Splendid acting and fine direction but the photography was poor in spots and the film was somewhat dirty, unusual for First National as their films are usually in the best kind of condition. Tone, fair. Sunday, no. Strong audience appeal. General class town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

HER REPUTATION. (7 reels). Star, May McAvoy. Can be classed as an excellent attraction as this picture has everything in it from A to Z. First week of school here hurt picture as very few patrons came out. Those who did come, however, were loud in their praise. Exhibitors need have no fear of this one; it will back up everything said about it in the press sheet. Tone, good. Sunday, maybe. Strong audience appeal. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

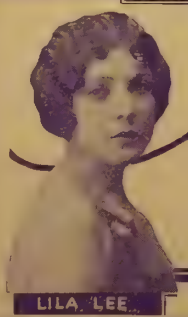
LOVE MASTER. (6,779 feet). Star, Strongheart (dog). Will please, but no one will rave about it. Story not so good. Dog very good. Will draw them in. Tone, okay. Sunday, yes. Good attendance. Town and country class town of 1,000. Admission 10-25. C. R. Seff, New Radio Theatre (250 seats), Correctionville, Iowa.

MARRIAGE CHEAT. (6,622 feet). Star cast. Story, acting and scenes very good. Should draw and please all classes. Exhibitors can safely guarantee this picture. Tone, good. Sunday, yes. Audience appeal, one hundred per cent. Mixed class city of 500,000. Admission 10-20. William T. Meeks, Silliman's Murray Theatre (740 seats), Milwaukee, Wisconsin.

PERFECT FLAPPER. (7,000 feet). Star, Colleen Moore. A picture that held them from start to finish. Miss Moore's best picture to date, has good comedy that will keep them laughing. One hundred per cent. picture. Tone, good. Sunday, yes. Great audience appeal. Best class in the world, veterans of the World War, town of 1,000. Admission 10-40. Adolph Schutz, Fort Bayard

Prints in All Exchanges—Now Booking

PRODUCERS DISTRIBUTING CORPORATION



"Another Man's Wife"

with JAMES KIRKWOOD - LILA LEE - MATT MOORE - WALLACE BEERY - CHESTER CONKLIN and ZENA KEEFE

Story by Elliott Clawson
Directed by Bruce Mitchell

Season 1924-1925—Thirty First-Run Pictures

Theatre (500 seats), Fort Bayard, New Mexico.

SLANDER THE WOMAN. (6,400 feet). Star, Dorothy Phillips. An excellent program picture for hot weather. Plenty snow and outdoor Northern scenery. Good story, well acted, with just enough comedy to relieve some tense situations and make the picture well balanced. Only kick, four misframes, otherwise film in fine condition. First National prints are always good. Tone, good. Sunday, yes. Strong audience appeal. General class town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

THOSE WHO DANCE. (7,500 feet). Star cast. This is a good bootlegging story. Bessie Love is great. Has an exceptionally good cast and pleased everyone who came to see it. However, the title does not fit the story at all. Also the paper is rotten. Large numbers of people looked at the paper and walked away. Tone, fair. Sunday, no. Audience appeal, picture fair, paper and title rotten. All classes in town of 3,000. Admission 10-30. National Theatre (450 seats), Graham, Texas.

WANTERS. (6,871 feet). Star cast. Paid too much for this for a small town. Played it two days when one day was enough. Second night did not take in expenses. Unless pictures can be played for a one-day basis with moderate rental I cannot use them here. Paid for two days and used it but one day; quite a lot of pictures like this this season. No more of this. Farmers and merchants town of 1,650. Mrs. J. J. Travelle, Elite Theatre, Placerville, California.

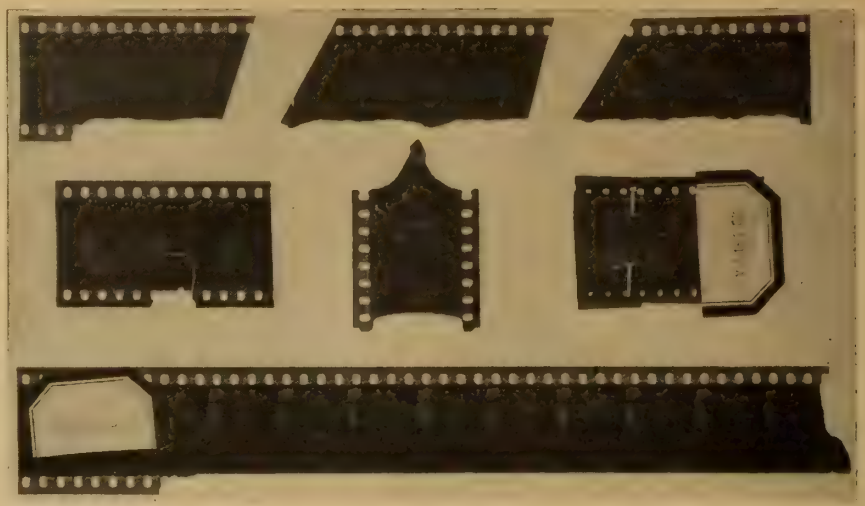
WANTERS. (6,871 feet). Star, Marie Prevost. Had several favorable comments on this one and it pleased the majority. A good show. City of 100,000. Admission 10-20. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

WHEN A MAN'S A MAN. (6,910 feet). Star, John Bowers. Good; went over great; good direction, good acting; ought to please any audience. Tone, good. Sunday, yes. Audience appeal, good. Best class in the world, veterans of the World War. Admission 10-50. Adolph Schutz, Fort Bayard Theatre (300 seats), Fort Bayard, New Mexico.

Fox

EXILES. (5 reels). Star, John Gilbert. A good program picture with fine acting and excellent photography. One good thing about Fox pictures is the excellent photography and choice of backgrounds in all outdoor photoplays. Tone, good. Sunday, yes. Fair audience appeal. General class town of 1,000. Admission 10-20, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

LADIES TO BOARD. (6,112 feet). Star, Tom Mix. Good picture with right star, but Mix is not suitable for this class of picture. Put him back in all western stories. Good crowd. Tone, good. Audience appeal, good, poor for Mix. Working class town of 450. Admission 15-25. Charles F. McFadden, Lyons Theatre (140 seats), Lyons, Colorado.



Top three, start, middle and end of long torn strip, and next two speaking for themselves, are from a theatre; the tagged pin-patch that lacerated an inspectress' hand and the bottom sprocket-hole assassination are from an exchange.

LONE CHANCE. (4,231 feet). Star, John Gilbert. A good picture that pleased everyone who saw it. Gilbert has no drawing power here. Attendance poor. Tone, good. Sunday, yes. Good audience appeal. All classes town of 1,200. Admission 10-30. F. E. Wheeler, Strand Theatre, Scotland, South Dakota.

NET. (7 reels). Star cast. A satisfying mystery picture. Well played by an unknown cast. Fox calls it a special, but it is a little weak. Tone, passable. Sunday, yes. Audience appeal, eighty per cent. Neighborhood class city of 80,000. Admission 10-15. M. F. Meade, Olive Theatre (450 seats), St. Joseph, Missouri.

ST. ELMO. (6 reels). Star, John Gilbert. An honest-to-goodness picture that was a great tonic to the box office. Best business and more pleased patrons since "Long Live the King." Old but worth grabbing. Tone, excellent. Sunday, best. Audience appeal, ninety-nine per cent. Neighborhood class city of 80,000. Admission 10-15. M. F. Meade, Olive Theatre (450 seats), St. Joseph, Missouri.

SILENT COMMAND. Star cast. A somewhat sensational melodrama that I had expected to do a good business, but sorry to say that it flopped and went below the average for the season. However, it seemed to please. City of 100,000. Admission 10-20. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

SOFT BOILED. (7,054 feet). Star, Tom Mix. This went over great, pleased entire audience. Dandy comedy and well acted. Tone, good. Sunday, yes. Good audience appeal. Cubans and Americans. Admission 10-30, 20-40. Ernest D. Gruppe, Fausto Theatre, Santa Fe, Isle of Pines, West Indies.

TROUBLE SHOOTER. (5,702 feet). Star, Tom Mix. One of Tom's best. Full of action and thrills. Tone, okay. Sunday, yes. Good attendance. General class town of 3,400. Admission 10-30. Kreighbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

WESTERN LUCK. (5,020 feet). Star, Buck Jones. A fair picture but not worth the increased rental over ordinary pictures that they ask. Fair audience appeal. All classes in town of 3,000. Admission 10-30. National Theatre (450 seats), Graham, Texas.

WESTERN LUCK. (5,020 feet). Star, Charles Jones. A good western picture that pleased a good crowd. Tone, good. Audience appeal, good. All classes town of 1,200. Admission 10-30. F. E. Wheeler, Strand Theatre, Scotland, South Dakota.

WHEN ODDS ARE EVEN. (4,284 feet). Star, William Russell. Good, lively melodrama that gave excellent satisfaction in this house where melodrama is favored. Tone, okay. Sunday, yes. Audience appeal, very good. Farmers and laborers city of 14,000. Admission 10-25. E. W. Collins, Liberty Theatre (500 seats), Jonesboro, Arkansas.

Metro-Goldwyn

HEARTS AFLAME. (8,110 feet). Star, Anna Q. Nilsson. A mighty good picture with the forest fire in natural colors. Rather long but pleased. Tone, good. Sunday, yes. Good audience appeal. Cubans and Americans. Admission 10-30, 20-40. Ernest D. Gruppe, Fausto Theatre, Santa Fe, Isle of Pines, West Indies.

LITTLE ROBINSON CRUSOE. (6,216 feet). Star, Jackie Coogan. Laughs, laughs, laughs, and lots of them. If you see this picture, which is one of Jackie's very best. William Noble, Criterion Theatre, Oklahoma City, Oklahoma.

LITTLE ROBINSON CRUSOE. (6 reels). Star, Jackie Coogan. Better boost this to the limit and you'll be safe in stating it is as good as Jackie ever made. Step on it. Tone, fine. Sunday, yes. Audience appeal, all classes. Farmers town of 2,500. Admission 10-20, 10-25. H. J. Longaker, Howard Theatre (350 seats), Alexandria, Minnesota.

SHOOTING OF DAN McGREW. (6,318 feet). Star cast. This may be classed as a real special, without any doubt an excellent production from every angle. Will warrant extra advertising. Tone is good. Sunday, no. Audience appeal, strong. Suburban class town of 2,000. Admission 10-30. H. Warren Ribie, Mayfield Theatre (210 seats), Mayfield, California.

Prints in All Exchanges—Now Booking

PRODUCERS DISTRIBUTING CORPORATION

Helene Chadwick

IN

"TROUPING WITH ELLEN"

from the story by EARL DERR BIGGERS · Directed by T HAYES HUNTER

SCREEN DRAMATIZATION BY GERALD C DUFFY

Produced by EASTERN PRODUCTIONS, INC



Season 1924-1925—Thirty First-Run Pictures

Bad Prints—A Raw Deal All Around

Look at the five samples of rotten inspection in the cut.

Read the letter herewith.

Is that the kind of business an exhibitor builds up his patronage to run up against? Is that sort of film going to make this a better year for the picture industry?

"Dear Van: 'A SQUARE DEAL ON PRINTS?'

"Enclosed find samples of film taken from a comedy called 'The Hicksville Terrors' sent out from the Kerman Exchange.

"The reels came to me, evidently without any examination, from the exchange. I was forced to rewind them before I could put them on the projector. The first reel had a foot of sprocket holes gone on one side at the very beginning of the reel. (Samples 1, 2, 3 are start, middle and end of this section.)

"The second reel had a break which was a good one. It ran for quite a distance; by this I mean, it was not a patch which came apart, but a very bad tear! (Sample 5.) I was forced to cut quite a piece of film out to get a good spot to patch together.

"The film reached me late. I wanted to start with this comedy. So much work was forced on me on it that I had to start with something else.

"I returned the film to them in perfect condition.

"Now I ask you—is this—

"'A SQUARE DEAL ON PRINTS?'

"W. C. BUDGE, Comedy Theatre, Jamaica, Long Island."

Gaze upon the exhibit from Educational's Exchange, New York.

Pretty, isn't it?

And think this over!—Exhibitors wonder how they get substitute films sometimes. Here's the answer. Retired print—because some projectionist is careless.

Now read what an exchange manager, who wants to help, says about the way he gets it in the neck.

"I am enclosing herewith two pieces of film which may go a long way towards showing you why it is virtually impossible for any branch manager to give his accounts one hundred per cent. perfect service in the matter of prints in good condition.

"Exhibit A contains two examples of pin patches which a man who doesn't hesitate to call himself an expert projectionist with capital letters placed in a print of our film entitled "Plumb Crazy" this week. There were six of these pin patches in the first reel alone, and the girl who examined this film received a badly lacerated hand when she hit the first one. This film came from an up-state theatre.

"Exhibit B represents a print of 'Oh Captain' which was run by one of the big Brooklyn houses and returned this morning, with 196 feet of the film run off sprocket. Evidently this bright projectionist has a booth equipped in a most modern manner and containing not only the usual projection equipment but also hot and cold maid service and a comfortable downy couch so he can take a little nap for himself while the picture is being screened. There is no other way that I could account for this damage. An additional 500 feet had the sprockets so badly torn as to make it necessary for us to retire the print.

"In the case of this print, here is what happened. While we have ample prints to take care of our normal needs, those exhibitors who were booked for this particular print for the next week or ten days will receive substitute pictures until our new print arrives.

"You will agree with me that in these two instances the exchange is absolutely helpless against the ignorance, carelessness and absolute inefficiency of the man responsible for the damage.

"My contention has always been that it is the projectionist and not the film exchange that is at fault in the case of bad prints.

"HAL HODES, Branch Manager, Educational Exchange, New York."

Universal

BAVU. (6,968 feet). Star cast. A fair program picture; nothing to brag on. Tone, none. Sunday, no. Poor audience appeal. Farmers town of 150. Admission 10-25. Jack Schneider, Casino Theatre (310 seats), Richmond, Iowa.

BOLTED DOOR. (4,126 feet). Star, Frank Mayo. Good picture but not enough like book. Ends too abruptly. Could be improved immensely by completing ending. Tone, good. Sunday, no. Working class town of 450. Admission 15-25. Charles F. McFadden, Lyons Theatre (140 seats), Lyons, Colorado.

EXCITEMENT. (4,912 feet). Star, Laura LaPlante. Pretty good but some parts of it were silly and disgusting. I cannot recommend it very highly. Tone, okay. Sunday, yes. Fair audience appeal. Mixed class town of 3,500. Admission 20-25. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

FLAME OF LIFE. (5,780 feet). Star, Priscilla Dean. A very good picture full of thrills. Priscilla Dean does splendid work in this feature. Ran a two-reel Century comedy with it. Tone, good. Sunday, yes. Good audience appeal. Farmers town of 150. Admission 10-25. Jack Schneider, Casino Theatre (310 seats), Richmond, Iowa.

Vitagraph

MAN FROM BRODNEY'S. (7,100 feet). Star, J. Warren Kerrigan. One of the best pictures have played this summer, in fact the only picture that drew applause. You should have heard them clap when the Navy boys came running to the rescue. Here's a picture that should be played in every show house in the land, Get it, boys, advertise it strong, then watch the satisfied looks on the faces of the patrons. A one hundred per cent. picture. Tone, good. Sunday, yes. Extra strong audience appeal. General class town of 1,000. Admission 10-20, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

Warner Bros.

BABBITT, (6,500 feet). Star, Willlard Louis. A pleasing domestic drama portraying as near as possible the actual humdrum routine of the average family. Louis supported by a clever cast carries the story through to a satisfactory end. A good program picture. Tone, good. Sunday, yes. Ninety per cent. audience appeal. Mixed class city of 500,000. Admission 10-20. William T. Meeks, Sillman's Murray Theatre (740 seats), Milwaukee, Wisconsin.

Comedies

FORWARD MARCH. (Vitagraph). Star, Jimmy Aubrey. A very ordinary comedy with little or no laughs in it. Tone, fair. Sunday, yes. No audience appeal. General class town of 1,000. Admission 10-20, 15-35. H. H.

Paramount

DARK SECRETS. (4,337 feet). Star, Dorothy Dalton. A picture that pleased all and was in good condition. Tone, good. Sunday, yes. Good attendance. Student and educated class town of 1,700. Admission 15-25. K. F. Van Norman, Star Theatre (350 seats), Mansfield, Pennsylvania.

DON'T CALL IT LOVE. (6,457 feet). Star cast. Yes, brother, I played it; am alive yet as you can see by this report. If I were running a dairy, I would try to employ Nita Naldi. Oh Lord! why do they do it? If you want something to make 'em mad give them this one. Tone, none. Sunday, no. No audience appeal. Society class city of 10,000. Admission 10-20. Ned Pedigo, Pollard Theatre (800 seats), Guthrie, Oklahoma.

HER GILDED CAGE. (6,249 feet). Star, Gloria Swanson. Poorest Swanson I ever saw although equal to Pola's best. Swanson pulls in a few yet. Tone, okay. Sunday, yes. Poor audience appeal. Oil and farm class town of 508. Admission 10-25. J. A. Herring, Playhouse Theatre (249 seats), Strong, Arkansas.

For Release in November—Now Booking

PRODUCERS DISTRIBUTING CORPORATION

"RECKLESS ROMANCE"

An AL CHRISTIE FEATURE

Adapted from the great Broadway success

WHAT'S YOUR WIFE DOING?



Directed by SCOTT SIDNEY

Harry Myers
Wanda Hawley
Tully Marshall
Sylvia Breamer
Lincoln Plumer
Jack Duffy
Morgan Wallace
Mitchell Lewis
T. Roy Barnes

Season 1924-1925—Thirty First-Run Pictures

Hedberg, Amuse-U Theatre, Melville, Louisiana.

HE'S MY PAL. (Fox). One of the best Monkey comedies made this year. It is wonderful how these creatures have been trained to do their stunts and the patrons were loud in their praise. Kids delighted. Worth adding to any program. Tone, good. Sunday, yes. Good audience appeal. General class town of 1,000. Admission 10-20, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

HOLD TIGHT. (Educational). Star, Lige Conley. Very good comedy. Lige Conley usually brings out the laughs. General class town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

INCOME TAX COLLECTOR. (Fox). An excellent Sunshine comedy that pleased a majority. Tone, good. Sunday, yes. Good audience appeal. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

ROUGH SAILING. (Fox). Fair comedy. General class town of 1,000. Admission 10-20, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

SAILIN' ALONG. (Independent). Star, Monty Banks. Not much of a comedy in my opinion but the patrons seemed pleased with it, so can't knock it. General class town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

SON OF A SHEIK... (Educational).. Star, Neal Burns. The hero cures the heroine by giving her an overdose of her own medicine. Nothing in this to cause patrons to have hysterics therefore can be played by 'most any house without danger of causing lawsuits. Tone, fair Sunday, yes. Not much audience appeal. General class town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

Miscellaneous

BRANDED A THIEF. (William Steiner). Star, Neal Hart. Fairly good western picture that was far above "Lawless Men," the last Neal Hart played by us. This picture has a good plot and is interesting even though the action does slow up somewhat in spots. Played with good two reel comedy and an episode of "Fighting Blood" and pleased a majority. Tone, fair. Sunday, no. Fair audience appeal. General class town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

HUNTING TROUBLE. (Standard). Star, Leo Maloney. Good. Always find Leo Maloney good. Play the dog Bullet strong with the kids; they will eat it up. Dog is very good. Business good first day, second day off. William Thatcher, Royal Theatre, Salina, Kansas.

Straight from the Shoulder Index

For July, August and September

This Index gives dates of issues of Moving Picture World in which reports have appeared on the pictures listed. Features are grouped alphabetically under company headings. The footage given by companies on release of picture appears immediately after the title of the picture; wherever this information is omitted it is because footage is unavailable.

Associated Exhibitors

Alice Adams, 6 reels. July 12-Aug. 30.
Chechahcos, 7,600. July 5.
Conquering the Woman, 5,887. Sept. 13.
Destroying Angel, 6,000. Sept. 20.
Extra Girl, 5,700. July 12.
Girl I Loved, 7,100. Aug. 2.
Going Up, 5,886. Aug. 9.
Lone Wolf, 6 reels. July 5-Aug. 30-Sept. 20.
Man Between, 5,176. Aug. 30.
Miracle Makers, 5,834. Aug. 30.
Never Say Die, 6 reels. Sept. 20.
Racing Luck, 5 reels. Sept. 13.
Sixth Commandment, 6 reels. Aug. 2.
Spitfire, 7 reels. Aug. 2-Aug. 9.
Three Miles Out, 5,700. Sept. 6-Sept. 20.
Till We Meet Again, 5,822. Aug. 30.
Up in the Air About Mary, 5 reels. July 5.
When Husbands Deceive, 5,608. July 12.
Yankee Consul, 6,148. July 5-Sept. 6-Sept. 20.

F. B. O.

After the Ball, 6,500. July 12-Aug. 9-Aug. 16-Aug. 23.
Alimony, 7 reels. July 12-Sept. 13-Sept. 20.
Beloved Vagabond, 6,217. Aug. 23.
Blow Your Own Horn, 6,315. July 5-July 12-Aug. 2.
Breaking Into Society, 4,112. Aug. 9-Sept. 6.
By Divine Right. July 26-Sept. 13.
Can a Woman Love Twice? 6,100. July 12-July 26.
Captain Fly-By-Night, 5 reels. July 5.
Crashin' Through, 6 reels. July 26.
Danger Line, 5,800. Aug. 16.
Dangerous Coward, 6 reels. July 26-Sept. 6.
Daring Years, 6,782. July 5.
Daytime Wives, 6,651. July 12-July 26.
Desert Driven, 5,840. July 5-Sept. 13.
Fair Cheat, 6,800. Aug. 23.
Fashionable Fakers, 5,000. July 5.
Fighting Coward, 6,501. Aug. 16.
Fighting Sap, 5,138. Sept. 20.
Galloping Gallagher, 4,700. July 5-July 12-July 26-Aug. 16-Sept. 20.
Girl from God's Country, 7 reels. July 5.
Girl of the Limberlost, 6,500. Aug. 2-Aug. 16-Sept. 6.
Haldane of the Secret Service, 5,908. Aug. 9.
His Forgotten Wife, 6,500. July 26-Aug. 2-Aug. 23-Sept. 20.
Human Wreckage, 7,125. July 26-Aug. 23-Sept. 6.
If I Were Queen. Aug. 2.
Judgment of the Storm, 6,329. July 5-July 12-July 26.
Kickback, 5 reels. Sept. 20.
Lights Out, 6,938. July 5-July 12.
Lullaby, 7,179. July 26-Aug. 9-Aug. 23-Sept. 6-Sept. 13.
Mailman, 7,160. July 12-Sept. 13-Sept. 20.
Mary of the Movies, 6,500. Aug. 9-Sept. 13.
Mask of Lopez, 4,900. Aug. 2-Aug. 9-Aug. 23-Sept. 6.
Mickey, 8,000. July 26-Sept. 20.
Mine to Keep, 5,761. Sept. 13.
Miracle Baby, 6 reels. July 5-July 12.
Mysterious Witness, 4,850. July 5-July 19.
North of Nevada, 5,000. July 5-July 19-Aug. 9-Sept. 6.
Phantom Justice, 6,328. Aug. 2.
Silent Stranger, 5 reels. Aug. 2-Aug. 23-Sept. 6.
Spirit of the U. S. A., 8,312. July 19-Aug. 16-Aug. 23.
Thelma, 6 reels. July 19.
Unknown Purple, 6,950. July 5-July 26-Aug. 2-Aug. 30-Sept. 6.
Untamed Youth, 5 reels. Aug. 2.
Wandering Husbands, 6 reels. Aug. 30.
White Sin. Aug. 30-Sept. 6.
Why Men Forget, 5 reels. Aug. 9.
Women Men Marry, 5,600. Aug. 23.
Yankee Madness, 5,680. July 5.

First National

Age of Desire, 5,174. July 26-Aug. 2-Aug. 16-Aug. 23.
Anna Christie, 7,631. July 19-Aug. 9-Aug. 23-Sept. 13-Sept. 20.
Ashes of Vengeance, 10 reels. July 26-Aug. 9-Sept. 20.
Bad Man, 6,404. Aug. 16-Aug. 23-Sept. 20.
Bellboy 13, 3,940. July 19-Aug. 23-Sept. 20.
Bits of Life, 6 reels July 19.
Black Oxen, 7,837. July 5-Aug. 2-Aug. 9-Sept. 20.
Bond Boy, 6,909. July 12-Aug. 9-Sept. 20.
Boy of Mine, 7 reels. Aug. 2-Aug. 30.
Brass Bottle, 5,290. Sept. 13.
Brawn of the North, 7,650. July 19-Aug. 9-Aug. 16-Sept. 6.
Bright Shawl, 7,500. July 19.
Cave Girl. Aug. 9.
Children of the Dust, 6,228. July 12-July 19-Sept. 6.
Circus Days, 6,000. July 12-Aug. 2-Aug. 30.
Cytherea, 7,400. July 12-Sept. 13.
Daddy, 5,738. July 26-Aug. 2-Aug. 2-Aug. 23-Sept. 20.
Dangerous Age, 7,204. July 12-Aug. 30-Sept. 6.
Dangerous Maid, 7,337. July 19-July 26.
Dinty. Sept. 13.
Dulcy, 6,859. July 19-Sept. 13-Sept. 30.
East Is West, 7,737. July 12-Sept. 6.
Enchanted Cottage, 7,120. July 26-Aug. 16-Aug. 23-Aug. 30-Sept. 20.
Eternal City, 7,800. July 19-Aug. 9-Sept. 6-Sept. 20.
Eternal Flame, 7,452. July 12-July 19.
Fighting Blade, 8,729. July 19-July 26-Aug. 2.
Flaming Youth, 8,474. July 12-July 19-July 26-Aug. 9-Aug. 16-Sept. 13-Sept. 20.
Flirting with Love, 6,926. Sept. 20.
Flowing Gold, 8,005. Aug. 23-Sept. 6-Sept. 20.
For Sale, 7,840. Sept. 20.
Fury, 8,709. July 19-July 26.
Galloping Fish, 6 reels. July 12-Aug. 2-Aug. 9-Aug. 23-Sept. 6-Sept. 20.

For Release in November—Now Booking



Season 1924-1925—Thirty First-Run Pictures

Girl of the Golden West, 6,600. July 12-Aug. 2-Aug. 9-Aug. 23.
Go and Get It. Sept. 13.
Goldfish, 7,145. Aug. 23-Sept. 13-Sept. 20.
Her Reputation, 7 reels. July 19-July 26-Aug. 16-Aug. 23-Sept. 13.
Her Temporary Husband, 6,723. Aug. 16-Aug. 23.
Hottentot, 5,853. July 12-July 19-Aug. 2-Aug. 23-Sept. 13.
Huntress, 6,236. July 5-July 12-July 19-July 26-Aug. 16.
Hurricane's Gal, 7,944. Aug. 16.
Isle of Lost Ships, 7,425. July 12-July 19-Aug. 2-Sept. 13-Sept. 20.
Jealous Husbands, 6,500. July 19-Aug. 9-Aug. 23.
Kindred of the Dust, 8,500. July 12-July 19.
Lilies of the Field, 8,500. July 12-July 26-Aug 2-Aug. 9-Aug. 23.
Lonely Road. Aug. 23.
Love Master, 6,779. July 19-July 26-Aug. 9-Aug. 16-Aug. 23.
Love's Redemption, 5,883. July 5.
Man of Action, 5 reels. July 5-Sept. 6-Sept. 20.
Marriage Cheat, 7 reels. July 12-Aug. 23-Sept. 20.
Meanest Man in the World, 6,500. July 26-Aug. 23.
Mighty Lak a Rose, 8,036. July 5-July 19-July 26-Sept. 13.

A

Blizzard, 5,890. Aug. 9.
Boss of Camp Four, 4,235. Sept. 20.
Brass Commandments, 4,829. July 12-Aug. 2.
Buster, 4,587. July 5-Aug. 16.
Cameo Kirby, 6,921. July 5-July 12-July 27-Aug. 9-Aug. 23-Sept. 20.
Catch My Smoke, 4,070. July 5-July 12-Sept. 20.
Circus Cowboy, 6,400. July 27-Aug. 9-Aug. 16-Aug. 23-Sept. 6-Sept. 13-Sept. 20.
Cupid's Fireman, 5,000. July 12-Sept. 6.
Custard Cup, 6,168. Aug. 23.
Does It Pay?, 6,652. July 5-July 12-Aug. 9-Aug. 23.
Eleventh Hour, 6,819. July 5-July 12-Aug. 9-Aug. 23-Sept. 6-Sept. 20.
Exiles, 5 reels. July 5-July 26-Aug. 2-Sept. 20.
Eyes of the Forest, 5 reels. July 12-Aug. 2-Aug. 9-Aug. 23-Sept. 13.
Face on the Bar Room Floor. Sept. 6-Sept. 13.
Fast Mail, 6 reels July 5-Sept. 6.
Friendly Husband, 4,527. July 26.

Square

Minnie, 6,696. July 19.
Money, Money, Money, 5,995. July 19.
My Boy, 4,967. Sept. 6.
One Clear Call, 7,450. July 19-Sept. 6.
Painted People, 5,700. July 12-July 19-Aug. 30-Sept. 20.
Penrod and Sam, 6,275. July 5-July 19-Aug. 2-Sept. 6.
Perfect Flapper, 7,000. July 5-Aug. 23-Sept. 6-Sept. 13-Sept. 29.
Ponjola, 7 reels. July 26-Aug. 2-Aug. 30.
Potash and Perlmutter, 7,700. July 5-July 19-Aug. 23.
Primitive Lover, 6,172. July 26.
Refuge, 6,000. July 19.
River's End, 5,750. July 19.
Scarlet Lily, 6 reels. July 19-Aug. 2-Sept. 20.
Scars of Jealousy, 6,246. July 26-Aug. 23-Sept. 20.
Sea Lion. July 26-Aug. 30.
Self-Made Failure, 8 reels. Sept. 13.
Seventh Day, 5,325. Aug. 30-Sept. 20.
Skin Deep, 6,500. July 19.
Slander the Woman, 6,400. July 5-July 19-July 26-Aug. 30.
Smilin' Through, 8 reels. July 19.
Smudge, 5,332. July 26.
Song of Love, 8,000. July 19-Aug. 2-Aug. 30.
Sonny, 6,900. July 26.
Son of the Sahara, 8 reels. July 5-July 19-Aug. 2-Aug. 30.
Sunshine Trail, 4,500. July 19-Aug. 23- Aug. 30.
Those Who Dance, 7,500. July 12-Aug. 30-Sept. 13.
Thundergate, 6,505. Sept. 6.
Tol'able David, 7,118. July 12.
Torment, 6 reels. July 12-July 26-Aug. 9-Sept. 6.
Trilby, 7,321. Aug. 23.
Trouble, 4,800. July 19.
Twenty-One, 6,560. July 5-Aug. 2.
Voice from the Minaret, 6,785. July 5-July 19-July 26-Aug. 2-Sept. 6-Sept. 13.
Wandering Daughters, 5,471. Aug. 2-Aug. 16-Sept. 13.
Wandering Husbands, 6 reels. Aug. 9.
Wanters, 6,871. July 19-July 26--Aug. 2-Aug. 9-Aug. 23.
What a Wife Learned, 5,700. July 5-Aug. 16-Aug. 30-Sept. 13.
When a Man's a Man, 6,910. July 12-July 19-Aug. 2-Aug. 16-Sept. 6.
White Moth, 6,550. July 5-July 19-July 26-Aug. 9-Sept. 6.
White Shoulders, 5,966. Sept. 6.
Why Men Leave Home, 8 reels. July 12-July 19-July 26-Aug. 2-Aug. 23.
Within the Law, 8,074. July 26-Aug. 23.
Woman Conquers, 5,102. July 5.

Fox

Arizona Express, 6,516. July 12-Aug. 23-Sept. 6.
Big Dan, 5,834. July 5-Aug. 23-Sept. 6.

Deal

Gentle Julia, 5,837. Aug. 2.
Goodbye Girls, 4,736. July 5-July 26-Aug. 23.
Governor's Lady, 7,669. Aug. 2-Sept. 6.
Grail, 4,617. July 5-July 12-Aug. 16.
Gun Fighter, 5 reels. July 19-Aug. 2-Sept. 20.
Heart Buster, 4,500. Sept. 6.
Hell's Hole, 6 reels. July 26-Aug. 9-Sept. 13.
Hoodman Blind, 5,434. July 12.
If Winter Comes, 10 reels. Aug. 16-Aug. 23.
Just Off Broadway, 6,555. July 5-July 19.

Prints

Just Tony, 5,233. Aug. 2.
Kentucky Days, 5 reels. July 5-Aug. 2-Aug. 9-Aug. 23-Sept. 6-Sept. 20.
Ladies to Board, 6,112. July 5-July 19-July 26-Sept. 6-Sept. 13.
Lights of New York. July 26.
Lone Chance, 4,231. July 5-July 19-Aug. 2-Aug. 23.
Lone Star Ranger, 5,259. July 19-July 26-Aug. 23.
Love Letters, 4,749. Aug. 23-Sept. 20.
Madness of Youth, 4,719. July 5.
Man's Mate, 6 reels. July 5-July 19-Aug. 2-Aug. 9.
Man Who Won, 5,500. Aug. 2-Aug. 9.
Mile a Minute Romeo, 4,800. July 19-July 26-Sept. 6-Sept. 13.
Monna Vanna, 9 reels. July 5-Aug. 16.
Monte Cristo, 8 reels. Aug. 23.
My Friend the Devil, 9,553. Aug. 23.
Net, 7 reels. July 19-Aug. 2-Aug. 16-Aug. 23.
Night Horseman, 4,970. Sept. 6.
No Mother to Guide Her, 7,000. Aug. 2-Aug. 9.
North of Hudson Bay, 6 reels. July 19-July 26-Aug. 2-Aug. 9-Sept. 6.
Not a Drum Was Heard, 4,823. July 5-July 19-Aug. 8-Aug. 23-Sept. 6.
Plunderer, 5,812. July 19-Aug. 9.
Romance Land, 3,975. July 19-Aug. 2-Aug.
Romance Ranch, 4,471. Aug. 9.
St. Elmo, 6 reels. July 19-July 26-Aug. 9-Aug. 23-Aug. 30.
Second Hand Love. July 5.
Shadow of the East, 5,874. July 19-July 26-Aug 2-Aug. 30.
Shepherd King, 8,500. July 12-Aug. 16.
Shirley of the Circus, 4,668. July 5-Aug. 30.
Silent Command. July 5-July 19-Aug. 16.
Silver Wings, 8,175. July 19.
Skid Proof, 5,365. July 5-Aug. 30.
Snowdrift, 4,617. July 12.
Soft Boiled, 7,054. July 26-Aug. 2-Aug. 9-Aug. 30.
South Sea Love, 4,168. July 12-Aug. 2.
Stepping Fast, 4,608. Aug. 16-Aug. 30.
Temple of Venus, 8,000. July 26-Aug. 23.

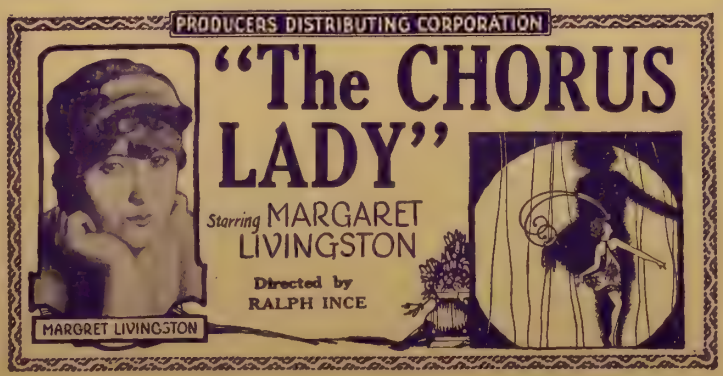
On

Three Who Paid, 4,850. Aug. 9.
Times Have Changed, 5,082. Aug. 30-Sept. 13.
Town That Forgot God, 10,461. July 12-Aug. 16-Sept. 13.
Trouble Shooter, 5,702. July 5-July 12-Aug. 2-Aug. 9-Aug. 16.
Truxton King, 5,619. July 5-Aug. 2.
Vagabond Trail, 4,302. July 5-July 12-July 26-Aug. 2.
Village Blacksmith. July 5.
Western Luck, 5,020. Aug. 9-Aug. 16.
West of Chicago. Aug. 2.
When Odds Are Even, 4,284. July 19-July 26-Aug. 2-Aug. 9.
Who Are My Parents? Aug. 30.
Wolf Man, 5,145. July 5-July 19-Aug. 9-Sept. 13.
You Can't Get Away with It, 6,152. July 26-Sept. 13.
Youth Must Have Love, 4,268. July 26.

Metro-Goldwyn

All the Brothers Were Valiant, 6,265. July 26-Aug. 2.
An Old Sweetheart of Mine, 5,400. Aug. 16.
Backbone, 6,750. July 12.
Boy of Flanders, 7,018. July 5-Aug. 2-Aug. 9-Aug. 16-Sept. 6-Sept. 20.
Blind Bargain, 4,473. Aug. 2.
Broadway Rose, 7,277. July 5.
Broken Chains, 6,190. Aug. 2.
Brothers Under the Skin, 4,983. July 12-Aug. 23-Sept. 6.
Dangerous Curve Ahead, 5,503. July 26.
Day of Faith, 6,577. Aug. 2-Aug. 9.
Desire, 6,500. Aug. 16-Sept. 20.

For Release in November—Now Booking



Season 1924-1925—Thirty First-Run Pictures

Don't Doubt Your Husband, 5,510. July 5-Aug. 2-Aug. 9-Aug. 23-Sept. 6.
Eagle's Feather, 6,500. July 5-Aug. 9-Aug. 23-Sept. 6-Sept. 20.
Enemies of Women, 10,901. July 12-Sept. 20.
Enter Madame, 8,500. July 19-Sept. 20.
Eternal Struggle, 7,374. July 19-Aug. 23.
Eternal Three, 6,845. Aug. 9-Sept. 20.
Famous Mrs. Fair, 7,000. July 5.
Fashion Row, 7,300. July 19-Sept. 6.
Five Dollar Baby, 6 reels. Aug. 2.
Fog. Sept. 6.
Fool's Awakening, 5,763 July 5-Aug. 16-Aug. 23-Sept. 6-Sept. 13-Sept. 20.
Forgotten Law, 7 reels. Aug. 9.
French Doll, 7,028. July 19.
Golden Dreams, 4,618. July 12.
Grand Larceny, 6,227. July 26.
Great White Way, 10,000. July 5-Aug. 9-Sept. 6.
Green Goddess, 9,100. July 5-Aug. 9-Sept. 6.
Half-a-Dollar Bill, 5,700. July 5-July 26-Aug. 23-Sept. 6-Sept. 20.
Happiness, 7,700. July 5-July 12-Aug. 2-Aug. 9-Aug. 23-Sept. 6.
Head Over Heels, 4,500. July 12-Aug. 23.
Heart Bandit, 4,900. Sept. 13.
Held to Answer, 5,601. July 5-July 26.
Her Fatal Millions, 6 reels. July 19.
Hungry Hearts, 6,450. July 5.
In Search of a Thrill, 5,500. July 5-July 26-Aug. 16-Aug. 23.
In the Palace of the King, 9,000. July 5-July 12.
Invisible Power, 6 reels. July 5.
Last Moment, 6 reels. Aug. 23-Sept. 13.
Little Old New York, 10,000. July 5-July 26-Aug. 9.
Long Live the King, 9,364. July 19-July 26-Aug. 2-Aug. 9.
Look Your Best, 6 reels. July 19.
Lost and Found. July 5-July 19.
Love in the Dark, 6 reels. July 5-Sept. 6.
Love Piker, 6,237. July 5-July 19-Aug. 9.
Mademoiselle Midnight, 6,778. July 5-July 19-Aug. 9-Aug. 16-Aug. 23-Sept. 13.
Man from Lost River, 5,694. July 5.
Man Life Passed By, 6,208. July 5-Aug. 2-Sept. 6.
Mr. Barnes of N. Y., 4,804. Aug. 23.
Name the Man, 8 reels. July 5-July 19-Aug. 16-Sept. 6.
Nellie the Beautiful Cloak Model, 7,000. July 5-Aug. 16-Sept. 6-Sept. 13.
Our Hospitality, 6,220. July 5-July 26-Aug. 2-Aug. 16-Sept. 6.
Peg o' My Heart, 7,900. July 5.
Pleasure Mad, 7,547. July 19-July 26.
Quincy Adams Sawyer, 7,500. July 19.
Ragged Edge, 6,800. July 5.
Recoil, 6,800. July 5-Aug. 2-Sept. 6.
Red Lights, 6,841. July 19-Aug. 2-Aug. 9.
Rejected Woman, 7,761. Aug. 2-Aug. 23.
Rendezvous, 7 reels. July 26-Aug. 2-Aug. 9-Sept. 13.
Reno, 7 reels. July 19-Aug. 2-Aug. 9-Aug. 16.
Rouged Lips, 5,150. July 5-July 19.
Scaramouche, 9,600. July 5-July 19-July 26-Aug. 2-Aug. 23-Sept. 13.
Second Youth, 6,169. July 5-Sept. 6.
Sherlock Holmes, 8,000. July 19.
Sherlock Jr., 4,605. July 5-Aug. 9-Sept. 6-Sept. 13.
Shooting of Dan McGrew, 6,318. July 19-July 26-Aug. 2-Aug. 9-Sept. 6-Sept. 13.
Sin Flood, 6,500. July 5.

A

Six Days, 8,010. July 26-Aug. 2-Aug. 23.
Slave of Desire, 7 reels. Aug. 23.
Social Code, 5 reels. July 5-July 19-Aug. 9-Aug. 16-Sept. 13.
Soul of the Beast, 5,300. July 19-Aug. 2.
Spoilers, 8,020. July 5-Aug. 9.
Steadfast Heart, 7 reels. July 26-Aug. 9.
Stranger's Banquet, 8,531. July 19.

Square

Strangers of the Night, 8,000. Aug. 16-Sept. 13.
Success, 7,000. Aug. 9.
Theodora, 10,000. Aug. 2.
There Are No Villains, 6 reels. Sept. 13.
They Like 'Em Rough, 4,700. Sept. 13.

Deal

Three Ages, 5,500. Aug. 9-Aug. 23-Sept. 13.
Three Weeks, 7,500. July 5-Sept. 13.
Three Wise Fools, 6,946. July 12-Aug. 2-Aug. 23-Aug. 30.
Through the Dark, 7,999. July 12-Aug. 2-Aug. 9-Aug. 16-Sept. 13.

On

Thy Name Is Woman, 9,087. July 5-Aug. 2-Aug. 9-Aug. 23-Aug. 30-Sept. 13.
Toll of the Sea, 4,600. July 12.
Trailing African Wild Animals, 6 reels. July 19.
Trifling Women, 9 reels. Aug. 9-Aug. 30.
True as Steel, 7 reels. July 5-Aug. 30.

Prints

Under the Red Robe, 12,000. July 26.
Uninvited Guest, 6,145. July 12-July 26-Aug. 2-Aug. 9-Aug. 30.
Unseeing Eyes, 8,500. July 5-July 19-Aug. 9-Sept. 13.
Vanity Fair, 7,668. July 12-Aug. 23.
Where the Pavement Ends, 7,706. Aug. 30.
White Sister, 10,400. July 12-July 19-July 26-Aug. 16-Aug. 30.
Wife's Romance, 7,404. July 12.
Wild Oranges, 7 reels. July 12-Aug. 30-Sept. 13.
Women Who Give, 7,500. Aug. 2-Aug. 9-Aug. 16-Aug. 23-Aug. 30.
Your Friend and Mine, 5,750 Aug. 30.

Paramount

Adam and Eva, 7,153. Aug. 2.
Adam's Rib, 9,526. July 26-Aug. 30.
Around World in Speejacks. Aug. 9.
Back Home and Broke, 7,814. July 26-Aug. 9-Aug. 16.
Bedroom Window, 4,550. July 5-Aug. 16-Aug. 30-Sept. 13.
Bella Donna, 7,100. Aug. 2-Aug. 30.
Big Brother, 7,080. July 5-Aug. 2-Aug. 30-Sept. 13-Sept. 20.
Blood and Sand, 7,235. July 26-Aug. 16.
Bluebeard's Eighth Wife, 5,960. July 26-Aug. 2-Sept. 20.
Bluff, 6 reels. July 26-Aug. 9-Aug. 16-Aug. 30-Sept. 20.
Bonded Woman, 7,178. Aug. 2.
Breaking Point, 5,788. July 26-Aug. 2-Aug. 9-Aug. 16.
Burning Sands, 6,909. July 5-July 26.
Call of the Canyon, 6,982. July 5-July 19-Aug. 2-Aug. 9-Aug. 30-Sept. 13-Sept. 20.
Cappy Ricks, 5,962. July 5-July 26.
Changing Husbands, 6,799. Aug. 23-Aug. 30-Sept. 13.
Cheat, 6,325. July 26-Aug. 9-Sept. 20.
Children of Jazz, 6,080. Aug. 16.
Clarence. July 26.
Code of the Sea, 6,038 July 26-Aug. 16-Aug. 23.
Confidence Man, 6,500. July 26-Aug. 2-Aug. 16.
Covered Wagon. Aug. 16-Aug. 23-Aug. 30.
Cowboy and the Lady. Sept. 13
Chimson Challenge, 4,942. July 26.
Dark Secrets, 4,337. July 5.
Daughter of Luxury. Aug. 30.
Dawn of a Tomorrow, 6,084. July 26-Aug. 2-Aug. 16-Aug. 23.
Don't Call It Love, 6,457. July 26-Aug. 2-Aug. 23-Aug. 30.
Ducks and Drakes. Aug. 2.
Ebb Tide. July 5-Aug. 2-Aug. 16.
Face in the Fog, 5,569. July 26-Aug. 2.
Fair Week, 5 reels. July 5-July 26-Aug. 2-Aug. 16.
Fighting Coward, 6,501. July 5-July 26-Aug. 2-Aug. 16-Aug. 30-Sept. 13.
Flaming Barriers, 5,821. July 5-July 26-Aug. 2-Aug. 16-Sept. 13.
Fog Bound, 5,692. July 26-Aug. 16.
Forbidden Fruit, 7,804. July 26.
Gentleman of Leisure, 5,695. Aug. 16-Aug. 30.
Ghost Breaker, 5,130. Aug. 23.
Gilded Lily, 6,060. July 12.
Go-Getter, 7,771. July 26-Aug. 30.
Grumpy, 5,621. July 5-July 26-Aug. 16.
Guilty One, 5,635. Aug. 16-Aug. 23.
Heart Raider. July 5-July 26-Aug. 2.
Held by the Enemy. Aug. 23.
Her Gilded Cage, 6,249. July 5-July 26.
Her Husband's Trademark, 5,101. July 5.
Heritage of the Desert, 5,785. July 5-July 12-July 26-Aug. 2-Aug. 30.
His Children's Children, 8,300. July 5-July 12-July 26-Aug. 2-Sept. 13.
Hollywood, 8,100. July 5-Aug. 2-Aug. 16.
Homeward Bound, 7,000. July 5-Aug. 16.
Humming Bird, 5,577. July 5-July 12-Aug. 2-Aug. 16.
Icebound, 6,471. July 5-July 12-July 26-Aug. 16.
Idol of the North. Aug. 23.
If You Believe It, It's So, 5 reels. July 19-Aug. 9.
Java Head, 7,805. Sept. 13.
Kick In, 7,074. Aug. 16.
King, Queen, Joker, 6 reels. Aug. 16.
Law and the Woman, 6,461. July 5-Aug. 16.
Lawful Larceny, 6,237. July 5-July 12.
Law of the Lawless, 6,387. July 19-July 26-Aug. 2-Aug. 16.
Light That Failed, 7,012. July 5-July 12-July 26-Aug. 9-Aug. 16.
Little Minister, 6,031. Aug. 9.
Loves of Pharaoh. July 5-July 19.
Love Special, 4,855. July 12.
Making a Man, 6 reels. July 5-July 12.
Man from Home, 6,895. July 19.
Manhandled, 6,998. July 19-Aug. 30.
Manslaughter, 9,061. July 5-July 12-Aug. 2.
Man Unconquerable, 5,795. July 5-July 12.
Man Who Saw Tomorrow. July 12-July 19-Aug. 9-Aug. 16-Aug. 30.
Marriage Maker, 6,295. July 5-July 12-July 19.

For Release in December—Now Booking



Season 1924-1925—Thirty First-Run Pictures

Men, 6,564. July 12-July 19-July 16-Aug. 23.
Miracle Man, 8 reels. July 12.
Miss Lulu Bett, 5,904. July 5.
Montmarte, 7 reels. Aug. 16.
Moral Sinner, 5,455. July 5-Aug. 2-Aug. 16-Aug. 30.
Mr. Billings Spends His Dime, 5,385. July 5-July 12.
My American Wife, 6,061. July 5-July 12.
Narrow Trail. July 26.
Ne'er Do Well, 7,414. July 5-July 26-Aug. 30.
Next Corner, 7,081. July 5-July 12-Aug. 2-Aug. 30.
Nice People, 6,249. July 5.
Nobody's Money, 5,587. July 5.
North of the Rio Grande, 4,770. July 26.
N'th Commandment, 7,339. July 5-July 12.
Old Homestead, 7,606. Aug. 9-Aug. 16-Aug. 23-Aug. 30.
O'Malley of the Mounted. July 5.
One Glorious Day, 5,100. July 5.
On the High Seas, 6,050. July 5-July 12-July 19.
Our Leading Citizen, 6,634. July 12-Aug. 23.
Peter the Great, 7 reels. July 5-July 12-Aug. 23.
Pied Piper Malone, 7,264. July 5-July 12-Aug. 2-Aug. 16-Aug. 23-Aug. 30.
Pink Gods, 7,602. July 5-July 19-Aug. 16.
Pride of Palomar, 7,494. July 5-Aug. 2-Aug. 16.
Prodigal Daughters, 6,216. July 5-Aug. 23-Aug. 30.
Purple Highway, 6,574. July 5-Aug. 2-Aug. 16.
Racing Hearts, 6,400. July 5-Aug. 16-Sept. 13.
Ruggles of Red Gap, 7,500. July 5-July 19-Aug. 9-Aug. 16.
Rustle of Silk, 6,947. July 19-Aug. 16.
Salomy Jane, 6,270. July 19-Aug. 16.
Shadows of Paris, 6,549. July 5-July 12-July 26-Aug. 16-Aug. 30-Sept. 13.
Side Show of Life, 7,511. Aug. 30.
Silent Partner, 5,866. July 5-Aug. 16-Sept. 20.
Singer Jim McKee, 7 reels. July 5-July 12-July 19-July 26-Aug. 23-Aug. 30.
Snow Bride, 6,000. July 5-Aug. 9-Aug. 16.
Society Scandal, 6,433. July 5-July 12-Sept. 13.
Spanish Dnacer, 8,434. July 5-July 12-July 19-July 26-Aug. 2-Aug. 16-Aug. 23-Sept. 6.
Speed Girl, 5 reels. July 19.
Stephen Steps Out, 5,152. July 5-July 12-July 26-Aug. 2.
Stranger, 6,660. July 5-July 12-July 19-Aug. 2-Aug. 16-Aug. 23-Sept. 6-Sept. 13.
Thirty Days, 7,788. July 19.
Three Word Brand, 6,638. July 5-July 12-Sept. 13.
Tiger Love, 5,325. Aug. 2-Aug. 16-Aug. 23.
Tiger's Claw, 5,297. July 5.
To Have and to Hold, 8 reels. July 5-July 19-Aug. 2-Aug. 16.
Top of New York, 5,148. July 12.
To the Ladies, 6,268. July 5-July 12-July 19-July 26-Aug. 2-Aug. 23-Sept. 6-Sept. 20.
To the Last Man, 6,965. Aug. 16-Sept. 6-Sept. 20.
Trail of the Lonesome Pine, 5,695. July 19-July 26-Aug. 2.
Triumph, 8,297. July 5-July 19-Sept. 6.
Unguarded Women, 6,051. Aug. 16.
Valley of Silent Men, 6,490. July 5-Aug. 16-Aug. 23.
Wanderer of the Wasteland, 6,700. Sept. 6-Sept. 20.
West of the Water Tower, 7 reels. July 5-July 19-July 26-Aug. 2-Aug. 16-Sept. 13-Sept. 20.
When Knighthood Was in Flower, 11,618. July 5-Aug. 23.
While Satan Sleeps, 6,675. Sept. 6.
White and Unmarried, 5 reels. Aug. 23-Sept. 6.
White Oak, 6,924. July 12-July 19.
Wild Bill Hickok, 6,892. July 5-July 12-July 19-Aug. 2-Aug. 16-Aug. 23-Sept. 20.
Witching Hour. Aug. 23.
Woman Proof, 7,657. July 12-July 19-July 26-Aug. 2-Aug. 9-Sept. 20.
Woman Who Walked Alone. Sept. 13.
Woman with Four Faces, 6,700. Aug. 9.
World's Applause, 6,526. July 12-Sept. 6.
You Can't Fool Your Wife, 5,702. Aug. 9.
Young Diana, 6,744. July 26-Aug. 23.
Young Rajah, 7,705. Aug. 2.
Zaza, 7,076. July 5-July 12-July 19-July 26-Aug. 16-Sept. 20.

Pathe

Birds of Passage, 3 reels. Aug. 23.
Call of the Wild, 7,000. July 5-July 12-Aug. 9-Sept. 6.

A

Chronicles of America. July 26.
Daniel Boone, 3 reels. Aug. 9.
Girl Shy, 7,457. July 5-July 12-July 26-Aug. 9-Aug. 23.

Square

King of Wild Horses, 5 reels. July 26-Aug. 23-Aug. 30-Sept. 6-Sept. 13.
Nanook of the North, 6 reels. Aug. 9.
Safety Last, 6,400. Aug. 9-Sept 13-Sept. 20.
Way of a Man, 9,000. July 26.
Why Worry?, 6 reels. Aug. 2-Aug. 9-Aug. 23-Sept. 13.

Deal

Preferred

April Showers, 6,350. July 26.
Broken Wing, 6,216. Aug. 9.
Hero, 6,800. July 12-Sept. 13.

On

Lion's Mouse, 5 reels. Aug. 9.
Maytime, 7,500. July 5-July 19-July 26-Aug. 30.
Mothers-in-Law, 6,725. July 5-July 19-Sept. 6.
Poisoned Paradise, 6,800. July 19-Aug. 9-Sept. 6.

Prints

Poor Men's Wives, 6,963. Aug. 2.
Rich Men's Wives, 6,500. Aug. 30-Sept. 6.
Shadows, 7,040. July 12-Sept. 6.
Thorns and Orange Blossoms, 6,971. July 26.
Virginian, 8,010. July 5-July 19-Aug. 2-Sept. 13.

Producers Dist Corp.

Affairs of Lady Hamilton. Aug. 2.
Affinities. Sept. 6.
Another Scandal, 8 reels. Aug. 23.
Bulldog Drummond. Sept. 6.
Cameron of the Royal Mounted, 5,600. July 5-July 26.
Critical Age, 4,500. July 5-July 12.
Desert Gold. July 5.
Down to the Sea in Ships. Sept. 6.
Drivin' Fool, 5,800. July 5-July 12-July 19-Aug. 16-Sept. 6.
Gray Dawn, 5,600. Sept. 20.
Grit, 5,800. July 5-July 12-Aug. 16-Sept. 6.
Headless Horseman, 6,000. Aug. 30.
His Darker Self, 5 reels. Aug. 16.
Hold Your Breath, 5 reels. Sept. 6.
Hoosier Schoolmaster, 5,536. July 5-July 19-Aug. 16-Aug. 30.
Just Like a Woman, 3,900. July 5-Sept. 20.
Kingdom Within, 6,036. Aug. 30.
Lightning Rider, 6 reels. July 5-Aug. 16-Aug. 23-Aug. 30-Sept. 20.
Love's Whirlpool, 6,028. July 26-Aug. 23-Sept. 20.
Man from Glengarry, 5,800. Sept. 6.
Man of the Forest, 6,800. Aug. 9.
Mark of the Beast. July 5-Sept. 6.
Miami, 6,317. July 5-July 19-July 26.
Michael O'Halloran, 7,000. Aug. 9-Sept. 6.
Mysterious Rider, 6 reels. Aug. 9.
Night Hawk, 5,115. July 5-July 26-Aug. 16.
Old Fool, 6,147. July 5-Aug. 16-Aug. 30.
Puritan Passions, 6,600. July 5.
Rapids, 4,900. Aug. 9.
Second Fiddle, 5,810. Aug. 30.
Shifting Sands, 5,308. Sept. 13.
Tiger Thompson, 5,700. Sept. 13-Sept. 20.
While Paris Sleeps, 4,850. Aug. 30.
Shifting Sands, 5,308. July 5.
U. P. Trail, 7 reels. July 12.

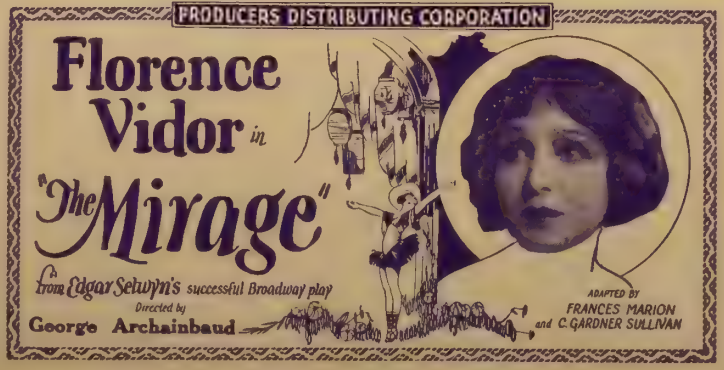
Selznick

Broadway Broke, 5 reels. July 12-Aug. 2.
Common Law, 8 reels. July 12-July 19.
Daughters of Today, 7 reels. Aug. 2-Sept. 6.
Forbidden Lover. Aug. 2.
Girl from Nowhere. Aug. 30.
Goodnight Paul. July 12.
Grubstake. Aug. 2.
Heart of Wetona. July 5.
Her Only Way. July 12.
Love Is An Awful Thing, 6,500. July 19.
Modern Matrimony, 5 reels. July 5-July 19-Aug. 16-Aug. 30.
Monkey's Paw. July 19.
One Week of Love. July 5.
Queen of Sin, 8 reels. July 5.
Quicksands, 6,541. July 12-Aug. 16.
Reported Missing, 7,500. July 5.
Rupert of Hentzau, 9,400. July 5-July 12.
Timothy's Quest, 6,377. July 12.
Toilers of the Sea, 6 reels. July 12-July 19-Aug. 30.
Vengeance of the Deep, 4,762. Aug. 2.
White Shadow. Aug. 30.
Wife in Name Only. Sept. 6.
Woman to Woman, 6,994. July 5-July 12-Sept. 6.

United Artists

Birth of a Nation. July 12-July 19-July 26-Sept. 6.

For Release in December—Now Booking



Season 1924-1925—Thirty First-Run Pictures

Dorothy Vernon of Haddon Hall, 10,000. Sept. 13.
Dream Street, 11,000. July 19.
Garrison's Finish, 8 reels. July 12-July 26-Aug. 9-Sept. 13.
Girl I Loved, 7,100. Sept. 13.
Hill Billy, 5,734. July 5-July 12-July 26-Aug. 2-Aug. 16.
Iron Trail, 7 reels. July 19.
Love Light, 8 reels. July 12.
Loving Lies. July 12-Sept. 13.
No More Women, 6,156. July 12-July 26-Sept. 13.
One Exciting Night, 11,000. July 12-Aug. 30.
Orphans of the Storm, 12,400. July 12-Aug. 16-Aug. 30.
Paddy-the-Next-Best-Thing, 6 reels. Aug. 16-Aug. 23.
Richard the Lion Hearted, 7,298. July 5-Aug. 23-Sept. 13.
Rosita, 8,800. July 5-July 12-July 26-Aug. 23.
Salome, 6 reels. July 12.
Tailor Made Man, 8,648. July 19.
Tess of the Storm Country, 10 reels. July 19-Aug. 2-Aug. 9-Aug. 16-Sept. 13.
Three Musketeers. Aug. 16.
Through the Back Door. July 5-July 19.
White Rose, 11 reels. July 12-Aug. 2.

A

Gentleman from America, 4,658. July 5.
High Speed, 4,927. July 19-July 26.
His Mystery Girl, 4,487. July 5-July 19-Aug. 9.
Hook and Ladder, 6 reels. July 12-July 19-Aug. 2-Aug. 9-Sept. 20.
Human Hearts, 6,350. Aug. 2-Sept. 20.
Hunchback of Notre Dame, 11,000. July 12-July 26-Aug. 9-Sept. 6-Sept. 20.
Hunting Big Game in Africa, 8 reels. July 12-July 19-Aug. 9.
Jack o' Clubs, 4,717. July 26-Aug. 9.
Kentucky Derby, 5,388. Aug. 8.
LaPlante Universals. Aug. 16.
Law Forbids, 6,262. Sept. 6.
Legally Dead, 6,076. Aug. 9.
Loot, 6,000. Aug. 9.
Man from Wyoming, 4,717. July 12-July 19-July 26-Aug. 16-Sept. 20.
McGuire of the Mounted. Aug. 16.
Men in the Raw, 4,313. Aug. 2.
Thrill Chaser, 5,196. July 26-Aug. 23-Sept. 20.
Thundering Dawn, 6,600. July 26.
Town Scandal, 4,604. Aug. 2.
Trifling With Honor, 8,785. July 19-Aug. 9-Aug. 23-Sept. 20.
What Wives Want, 4,745. July 12-Aug. 23.
Where Is This West, 4,532. July 19-July 26-Sept. 20.
Whispered Name, 5,196. July 19-July 26.
White Tiger, 7,177. Aug. 2-Sept. 13.
Wild Party, 5,034. July 19.
Young Ideas, 4,095. Aug. 9.

Vitagraph

Behold This Woman. Sept. 6.
Between Friends, 6,900. July 19-Sept. 6.
Code of the Wilderness, 6 reels. Sept. 6-Sept. 20.
Fighting Guide. Sept. 13.
Front Page Story, 6,000. July 12-Aug. 9-Sept. 20.
Leavenworth Case, 5,400. July 26-Aug. 9-Sept. 13.
Let Not Man Put Asunder, 8 reels. July 12-Sept. 13.
Love Bandit, 6 reels. July 19-July 26-Sept. 13.
Loyal Lives, 5,950. July 5-Aug. 9.

Square

Universal

Acquittal, 6,325. July 12-Aug. 2.
Abysmal Brute, 7,373. Aug. 9-Aug. 30.
Back Trail, 4,615. Aug. 9.
Bavu, 6,968. Sept. 13.
Behind the Curtain, 4,875. Aug. 23-Sept. 13.
Blinky, 5,740. July 19-Aug. 9-Sept. 13.
Breathless Moment, 5,556. July 12-July 19-July 26-Sept. 6.
Broadway or Bust, 5,272. July 12-Aug. 9-Aug. 23-Sept. 6-Sept. 13.
Burning Words, 4,944. July 5-July 12.
Chapter in Her Life, 6,330. July 12-July 26-Aug. 23.
Clean Up, 5,051. Aug. 2.
Crooked Alley, 4,800. July 19.
Dancing Cheat, 5 reels. July 19.
Dangerous Blonde, 4,919. July 19.
Darling of New York, 6,260. July 5-July 12-Aug. 2-Aug. 23.
Dead Game, 4,819. July 19.
Don Quickshot of Rio Grande, 4,895. July 5-Aug. 16.
Double Dealing, 5,105. July 12.
Drifting, 7,394. July 5-Aug. 16.
Driven, Sept. 6.
Excitement, 4,912. July 5-Aug. 16-Sept. 6.
Fighting American, 5,251. July 26.
Flame of Life, 5,780. July 5-Sept. 6.
Flirt, 8 reels. Aug. 9.
Fools and Riches, 4,904. July 12.
Fool's Highway, 6,800. July 5-July 12-July 26-Aug. 23-Sept. 6-Sept. 13.
Forty Horse Hawkins, 5,148. July 12-Aug. 2-Aug. 16-Sept. 6.
Galloping Ace, 4,561. July 5-Aug. 16-Sept. 6.

Deal

Merry-Go-Round, 9,178. July 19-Aug. 9.
Night Message, 4,591. July 12.
Nobody's Bride, 4,861. Aug. 2.
Out of Luck, 5,518. Aug. 16-Sept. 6.
Phantom Horseman, 4,399. July 12-Aug. 9-Sept. 6-Sept. 20.
Pure Grit, 4,571. Aug. 9.
Railroaded. July 12-Aug. 16.
Reckless Age, 6,954. Sept. 20.
Red Warning, 4,750. July 12-Aug. 9-Aug. 23-Aug. 30.
Ride for Your Life, 5,310. July 19-Aug. 9-Aug. 16-Aug. 23-Aug. 30.
Riders Up, 4,904. July 12-Sept. 20.
Ridgeway of Montana, 4,842. July 19-Aug. 2.
Sawdust, 4,800. July 12-July 26.
Sawdust Trail, 5,500. Sept. 13.
Self Made Wife, 4,960. Aug. 9.
Shadows of the North, 4,942. Aug. 9.
Shock, 8,758. July 19-Aug. 9.
Signal Tower, 6,714. Aug. 30.

Prints

Sporting Youth, 6,712. July 12-Aug. 9-Sept. 13-Sept. 20.
Stolen Secrets, 4,742. July 26-Aug. 2-Aug. 9-Aug. 30.
Storm, 7,400. July 12.
Storm Daughter, 5,303. Aug. 2-Aug. 16-Aug. 30.

On

Man From Brodney's, 7,100. July 5-July 19-Aug. 9-Sept. 13-Sept. 20.
Man Next Door, 7 reels. July 19-July 26-Aug. 9-Aug. 23-Sept. 6-Sept. 20.
Man of Might. Aug. 2-Aug. 9-Aug. 23-Sept. 6.
Masters of Men, 6,800. July 19-July 26-Aug. 9-Aug. 30-Sept. 20.
Midnight Alarm, 6,000. July 26-Aug. 9-Aug. 23-Sept. 20.
My Man, 6,800. July 5-July 19-Aug. 30.
My Wild Irish Rose, 7,650. July 19.
Ninety and Nine, 6,800. July 5-Aug. 23.
No Defense, 5,700. Aug. 23.
One Law for the Woman, 6 reels. July 19.
On the Banks of the Wabash, 7,156. July 26-Aug. 2-Aug. 9-Sept. 20.
Pioneer Trails, 6,920. July 5-July 19-Sept. 13.
Playing It Wild, 5,400. Aug. 23.
Smashing Barriers, 6 reels. July 26.
Too Much Business, 6,100. July 19.
Virtuous Liars, 5,650. July 12-July 19-Sept. 20.
When Danger Smiles. Sept. 20.

Warner Brothers

Babbitt, 8 reels. Aug. 30-Sept. 20.
Beau Brummel, 10 reels. July 5-July 26-Aug. 23-Aug. 30-Sept. 13-Sept. 20.
Brass. Sept. 13-Sept. 20.
Broadway After Dark, 6,300. July 26-Aug. 2-Aug. 16-Aug. 23-Sept. 13.
Conductor 1492, 6,500. July 5-July 26-Sept. 13.
Country Kid, 6,300. July 5-Aug. 9-Sept. 13.
Daddies, 6,800. July 12-July 26-Sept. 13.
George Washington, Jr., 6 reels. July 12-July 26-Sept. 13.
Gold Diggers, 6,500. Aug. 30.
Heroes of the Street, 6 reels. July 12-Sept. 13-Sept. 20.
How to Educate a Wife, 6 reels. Aug. 9-Sept. 13-Sept. 20.
Little Church Around the Corner, 6,300. July 19.
Little Johnny Jones, 6 reels. July 19-July 26-Aug. 9-Sept. 13-Sept. 20.
Lucretia Lombard, 7,500. Aug. 9-Sept. 13.
Main Street. July 5-Sept. 13.
Marriage Circle, 8,500. July 5-July 26-Sept. 13.
Printer's Devil, 7 reels. July 19-July 26-Aug. 2-Sept. 13.
Tiger Rose, 8,000. July 19-July 26-Aug. 2-Sept. 13.
Where the North Begins, 6,200. Sept. 13.
Your Best Friend, 5 reels. July 26.

Comedies. July 5-July 12-July 19-July 26-Aug. 2-Aug. 9-Aug. 16-Aug. 23-Aug. 30-Sept. 13-Sept. 20.
Serials. July 5-July 12-July 19-July 26-Aug. 2-Aug. 9-Aug. 16-Aug. 23-Aug. 30-Sept. 13.
Short Subject. July 5-July 12-July 19-July 26-Aug. 9-Aug. 16-Aug. 23-Aug. 30-Sept. 13-Sept. 20.
Miscellaneous. July 5-July 12-July 19-July 26-Aug. 2-Aug. 9-Aug. 16-Aug. 30. Sept. 6-Sept. 13-Sept. 20.

For Release in December—Now Booking



Season 1924-1925—Thirty First-Run Pictures



June Marlowe and Beverly Bayne in Warner Brothers' "The Tenth Woman."

Adds to St. Louis Chain

Goldman Opening Latest Acquisition With MacLean's "Going Up"

William Goldman has added the new Rivoli Theatre to his chain of motion picture houses in St. Louis. The Rivoli is a downtown house and will play feature productions day and date with Goldman's King's Theatre, opening September 20 with Douglas MacLean in "Never Say Die."

Goldman is starting this new theatre off with a two-page announcement in the St. Louis daily newspapers on the Douglas MacLean comedy and is putting on the heaviest exploiting campaign yet given any feature in St. Louis.

He took 20,000 roto tabloids on "Never Say Die" and purchased 10,000 MacLean lapel buttons. Goldman also put out 1,000 "Don't Be Foolish" cards furnished by the Douglas MacLean exploitation department in all hotels, cigar stores and novelty shops in St. Louis.

Sigrid Holmquist Engaged as Lead to Hines in Next Film

G. C. BURR, general manager of East Coast Films Inc., announced that Sigrid Holmquist had been engaged as the female lead to Johnny Hines in "The Early Bird" which went into production at the Jackson Studio this week. Miss Holmquist recently appeared in C. C. Burr's "Youth For Sale," where her work proved of such merit that Burr signed her to appear opposite Johnny Hines in his next comedy special.

In "The Early Bird," Miss Holmquist is called upon to enact two roles which picture her as a society girl who has inherited her father's business, and as an ordinary house maid whom Johnny Hines as the milkman falls in love with. There are untold possibilities in this latest Johnny Hines feature for Miss Holmquist to display her histrionic wares, since the plot of "The Early Bird" offers an unusual acting vehicle for the female lead. Also in the support of Johnny Hines in this production are Edmund Breese, Wyndam Standing, Bradley Barker and Maud Turner Gordon. Charles Hines will direct with photography in the hands of Charles Gilson and John Geisel.

Universal Alters Schedule; "Fast Worker" Is Advanced

ONE great temptation in making pictures as far ahead as Universal is doing this year is to take the best pictures as they come in and put them into the schedule already announced, filmed and in many instances, sold. Carl Laemmle has yielded to that temptation in the matter of one of the Denny pictures which was made for the first series of 1925, but which will now be released in the fall schedule in place of "Captain Fearless."

The new Denny picture, which has so impressed Mr. Laemmle that he ordered this interchange by cable, is "The Fast Worker," a farce drama adapted from George Barr McCutcheon's story, "The Husbands of Edith." In it for the second time in her life Laura La Plante is co-starred. William Seiter directed.

The cast includes Ethel Grey Terry, Lee Moran, Muriel Frances Daná, Richard Tucker, Margaret Campbell, John Steppling, Clarissa Selwynne, T. D. Crittenden and Betty Morrissey.

"Captain Fearless," a story of the Maximillian regime in Mexico, will be released in the second series of the 1924-1925 Jewels.

The only other change in the fall schedule is the advancing of the release date of "Wine" to the third number in the schedule, with a release date of August 31 instead of December 21, as originally planned. "The Gaiety Girl," in which Mary Philbin stars, will take the place of "Wine" in the December 21 release.

Start New Picture

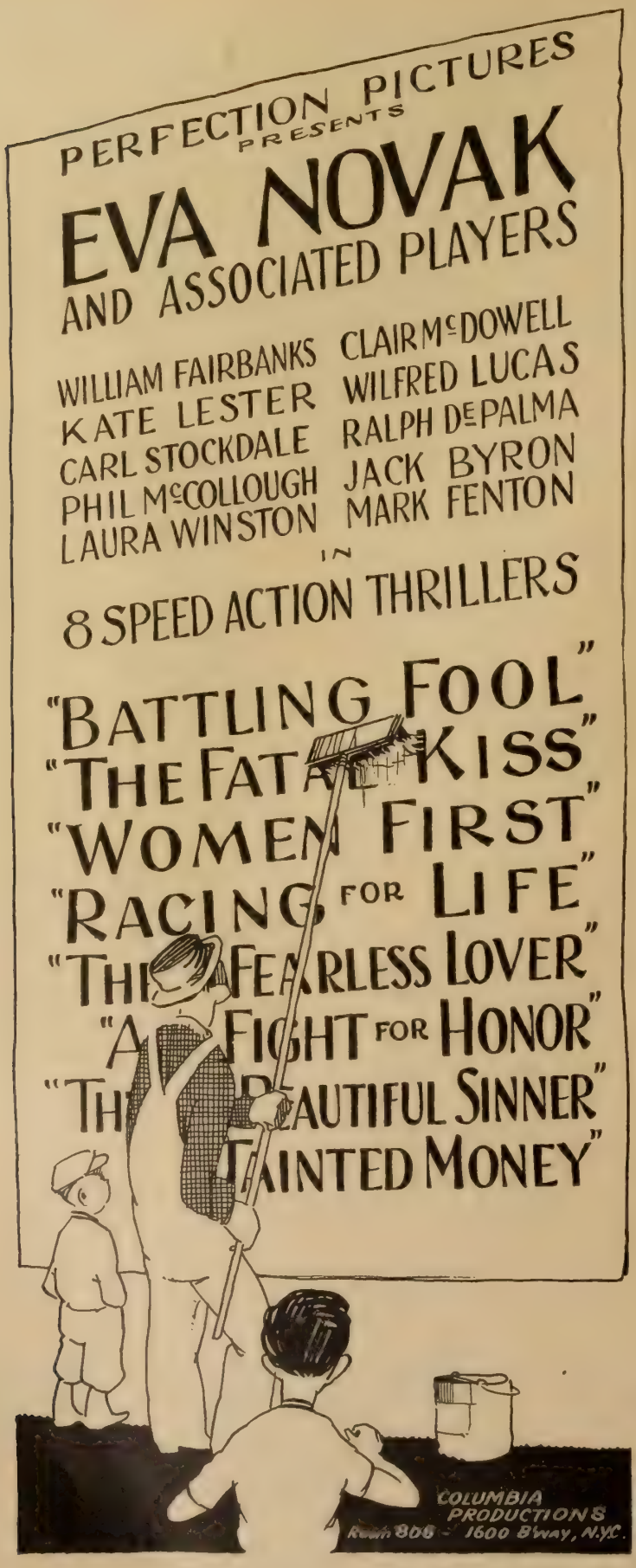
Cast Completed and Production Starts on "The Man from Texas"

The cast of the fifth Hunt Stromberg production, starring Harry Carey, was completed this week and work on the picture, "The Man From Texas," is now under way at the Carey ranch at Newhall, California, under Tom Forman's direction.

Jacqueline Gadson has been cast for the leading role opposite Carey with William Norton Bailey, James Mason, Frank Norcross and Wilbur Higby in the principal supporting roles.

Harvey Gates prepared the scenario from the well known stock play, "Tennessee's Pardner," and Hunt Stromberg, Director Tom Forman, Harry Carey and the officials of the Producers Distributing Corporation are confident that this production as now arranged will be another distinctively artistic western drama.

FOX NEWS
The Best on Earth —Covers the World



Lloyd's Next Picture Out November 2

Harold Lloyd's latest screen production, "Hot Water," will be released November 2, according to an announcement made this week by the Pathe Exchanges, Inc.

His newest production is an entire departure from his most recent release, "Girl Shy," inasmuch as it carries no running story, and almost the entire action takes place within twenty-four hours. The basis of the picture is the troubles of a newlywed, a mother-in-law, a turkey won in a raffle, a brother-in-law, who was born lazy and hasn't changed a bit since the day of his birth.

In Lloyd's newest production there are really only five outstanding characters. In editing and cutting everything was sacrificed for laughs. The actual footage runs about five reels, completely eliminating all unnecessary footage.

Sam Taylor and Fred Newmeyer are responsible for the direction with the "gags" and titles handled by Tommy Gray and Tim Whalen. Jobyna Ralston again appears opposite Lloyd, while Josephine Crowell enacts the next important role, that of mother-in-law.

Hines Latest Going Fast

Territorial sales on Johnny Hines latest "The Speed Spook" continue to be rapidly disposed of, the past week witnessing the closing of contracts with two additional exchanges. The most important of these perhaps is the sale of "The Speed Spook" and the two other Johnny Hines features to come, to Edwin Silverman of Film Classics Exchange of Illinois, the distributors of the complete Warner Bros. product. The other purchase of the Johnny Hines series was to R. D. Lewis, 1114 West Markham Street, Little Rock, Arkansas. These two sales close the entire middle west territory on the Johnny Hines series.



Scene from Associated Exhibitors' "Price of a Party."



Scenes from the Columbia Production "The Price She Paid," Released by C. B. C. Alma Rubens and Frank Mayo are featured.

Frank Lloyd's "Sea Hawk" Winning National Acclaim

FIRST NATIONAL'S SPECIAL, "The Sea Hawk," produced and directed by Frank Lloyd, is having its first showing at popular prices this week. It is the attraction at the Strand Theatre, New York. During its fourteen weeks at the Astor Theatre it played at the $2 top scale. "The Sea Hawk" will remain at the Strand for two weeks and then go to the Brooklyn Strand. In the meantime it is having many first runs at increased admissions throughout the country.

Robert Lieber is playing "The Sea Hawk" for two weeks at his Circle Theatre in Indianapolis, the picture having opened Sunday to the biggest receipts of the year. Only one other picture has been retained for a second week at the Circle Theatre in its history.

Louis Bache, First National's district manager for Canada, who is in New York for a few days on company business, reports that "The Sea Hawk," which opened at the Regent Theatre, Toronto, on August 30, is in for a long run in that city.

"We are playing 'The Sea Hawk' at $1.50 top and selling out ever night," said Mr. Bache. "The picture is one of the biggest hits Toronto has ever had."

The voices of the reviewers on the Philadelphia newspapers have been joined to the chant of praise for the production. The picture opened an indefinite run at the Aldine Theatre on August 30.

The Philadelphia Record wrote: "'The Sea Hawk' is the best possible diversion. It is such a picture as everyone will enjoy. Yes, everyone."

The Inquirer: "Thrilling adventures such as all men dream of and few achieve, splendid acting and remarkable photography make 'The Sea Hawk' an outstanding picture."

The Public Ledger: "'The Sea Hawk' is one of those rare cinematographic productions that satisfy every requirement that the most satisfying—one of the best 'yarns,' It combines the best features of all previous films designed to entertain and amuse."

Evening Ledger: "As colorful as any picture ever made. Furthermore, it is one of the most satisfying—one of the best 'yarn,' taken purely from the story-telling angle."

Evening Bulletin: "A picture-wise and thoroughly critical audience sat thrilled as a fascinating tale of love and sea-roving and romance of the sixteenth century was unfolded with peculiar realism."

Eric Clark In New York

Eric Clark of the Eastman Theatre, Rochester, N. Y., was in New York City last week talking over with First National officials the exploitation, presentation and advertising highlights of three First National specials which are to be shown in three successive weeks at the Eastman Theatre. They are "The Sea Hawk," "Secrets" and "Abraham Lincoln," and Mr. Clark is desirous of giving each of them special presentation and exploitation in keeping with their great merit and the box office results which they have attained at all their showings. Mr. Clark was in conference with Mark Kellogg, director of publicity and advertising, and Allan S. Glenn, supervisor of exploitation.

Roach With Century

Bert Roach, who for several years has been featured in Universal one-reel comedies, has moved his paint box together with his trick beard and hat over the Century studios in Hollywood. Bert is noted for his particularly humorous portrayal of the hobo comedian and has made quite a name for himself in the last three years in this role with Neely Edwards.

Court Dismisses It

Vitagraph Settles Dispute Over Title, "Behold This Woman"

The following statement was issued last week from the general offices of Vitagraph, Inc., in Brooklyn:

"On Monday, September 8, Justice James C. Cropsey, in the Supreme Court in Brooklyn, dismissed the temporary writ of injunction he had previously granted, restraining Vitagraph, Inc., from the use of the title 'Behold This Woman,' on a motion picture production, which for several weeks it had been circulating widely.

"The application for the temporary writ had been made by T. Everett Harre, author of a novel entitled 'Behold the Woman' and the Macauley Company, publisher.

"No representation whatsoever had been made by the applicants for the writ that the film story was suggested by Mr. Harre's novel. On the contrary the production, 'Behold This Woman' was an adaptation of E. Phillips Oppeheim's novel, 'The Hillman,' and publicity material sent out by Vitagraph, Inc., in exploiting the film states this fact.

"In a settlement with Mr. Harre effected at the time the writ of injunction was vacated, Vitagraph, Inc., paid this author a nominal sum, $3,000, rather than take the film out of the theatres while awaiting a civil trial of the issue. The terms of that settlement set forth specifically that Vitagraph, Inc., admits no liability whatsoever in the use of the title, 'Behold This Woman,' and full and undisputed right to which is restored by the discontinuance of the action."

Change in Title

The title of Maurice B. (Lefty) Flynn's first production for F. B. O. has been changed from "The Forgotten City" to "The Stranger From Nowhere," In the supporting cast are Gloria Grey, Charles Crockett, Frederic Peters and Daddy Hossier.

Congratulations! your name is down for

The White List

Small Town Sales Increase, First National Discovers

GREAT improvement in the motion picture business as it affects the small town is reported by First National Pictures, Inc., which states that the sales of its previous season's product has greatly increased during the past few months in the smaller towns—the bulwark of this business.

This increase is corroborative evidence of the validity of the prediction of a prosperous new season which E. A. Eschmann made a short time ago, basing his prophecy on the biggest August sales for current product in the history of his company and the very optimistic reports brought to the home office by its branch managers.

"This is due mainly to the exceptional merit of the 1923-24 product and of the new pictures now being released by First National together with the increasing prosperity of the country as a whole. Our salesmen have found the exhibitors in the small town in an unusually attentive frame of mind when they call upon them; often they go after the pictures they want with more avidity than they have displayed in several seasons. They are acquainted with the merit of First National releases in advance of the salesmen's call.

"More sales at slightly better prices in the small towns is, to my mind, one of the best indications that the new season will be productive of more revenue to the producer and increased box office receipts to the exhibitor than was the case during the last two or three seasons. We are convinced that the market for our product among the small town exhibitors is going to be better this season than ever before in our history.

An Independent Producer

G. Gardner Sullivan Will Release Product Thru F. B. O.

C. Gardner Sullivan, veteran scenario writer and editor, has entered the production end of the motion picture business. His first picture, "Cheap Kisses," is now in production on the Thomas H. Ince "lot" at Culver City, California.

The C. Gardner Sullivan Productions is the new company that will offer the finished product of Sullivan's facile pen. Four productions in all are to be made in the first series of this organization with each of hte stories written by Mr. Sullivan.

"Cheap Kisses," the first of the series, is a comedy drama laid in New York City and on Long Island Sound. John Ince, brother of Thomas H. Ince, the producer, was chosen to direct the first of the Sullivan productions which will be released by F. B. O.

New Detective Stories

Pathe Announces New Series in Two Reels

Pathe announces this week the forthcoming release of a series of four two-reelers based on true detective stories written by Ross D. Whytock, famous war correspondent and newspaper man. The stories were made under the direction of William Presley Burt.

The titles of the four pictures, running in the sequence in which they will be released, are: "Bucking the Bucketshop," "Out of the Storm," "The Girl and the Gangster" and "On Leave of Absence." Nellie Burt, formerly of the legitimate stage, her most recent production being "Six Cylinder Love," takes the leading role supported by Leslie Austin as leading man.

Other members of the cast are Ed Roseman, Jack Hopkins, Elsie Davenport, Dick Sheriss, Bertha Wilsie and Morgan Jones. In addition to the above named, four members of the New York State Police honor guard took part in the productions.

F. P. L. Dividend

At a recent meeting the Board of Directors of Famous Players-Lasky Corporation declared the regular quarterly dividend of $2 per share on the preferred stock, payable November 1, 1924. to stockholders of record at the close of business on October 15, 1924. The books will not close.



"In Hollywood with Potash and Perlmutter," Samuel Goldwyn's First National picture.



"Hard Cash," F. B. O. picture.

Rayart Foreign Deal

Richmount Pictures Acquires Entire Output for Foreign Market

W. Ray Johnston, president of Rayart Pictures Corporation, annnounces this week what he believes to be the biggest deal closed in the foreign market in the past two years. It includes the entire Rayart output for the next two years and takes in the entire foreign market, giving to Richmount Pictures, of which David J. Mountan is president, and James V. Ritchey treasurer, the entire Rayart output.

This consists for the first year of twelve specials, the first two of which are "The Street of Tears" and "Trail Dust"; six productions starring George Larkin, the Reed Howe series, the four Harry Brown melodramas, twelve northwestern dramas, and two Rayart Serials, the first of which is "Battling Brewster."

Under the terms of the contract, Richmount Pictures, which have offices in London and Paris as well as in New York, become the exclusive foreign agency for the Rayart organization.

Casts for Three Pictures

Lasky Announces Players for New Paramount Pictures

William de Mille has engaged one of the strongest casts of recent film productions for "Locked Doors," Clara Beranger's story, which he will produce as his next Paramount picture. The cast was announced today by Jesse L. Lasky. Betty Compson, Theodore Voneltz, Robert Edeson, Theodore Roberts and Kathlyn Williams are the principal players in the production. De Mille will begin actual filming of this production in about a week.

Constance Bennett has been signed to play the leading feminine role in Zane Grey's "Code of the West," which William Howard will direct for Paramount according to an announcement made by Jesse L. Lasky. Production of "Code of the West" will begin September 22 upon the location selected by Zane Grey himself.

Wallace Beery, one of the screen's foremost character actors will appear in a strong role in Victor Fleming's forthcoming production for Paramount, "The River Boat," Mr. Lasky announces. "The River Boat" is a story of the California gold rush of '49. It was suggested by an original story written by Charles E. Whittaker.



Metro-Goldwyn's picturization of "Bread," the Norris novel.

Forming New Company

Jesse J. Goldburg to Build Theatre in Hollywood for First Run Pictures

News has just been received from Hollywood that Jesse J. Goldburg, president of the Independent Pictures Corporation, has formed a new separate company for the purpose of building a theatre on Sunset Boulevard in Hollywood. The plans for the theatre are now being drawn, but the exact location of the theatre will not be made known until the plans have been approved by the building department.

The theatre is to be comprised of an enclosed auditorium seating nine hundred and an elaborate and ultra modern roof garden seating six hundred. The plans provide for attractive, comfortable smoking rooms and lounge rooms, and a large restful foyer where patrons may sit and wait if they do not care to go into the theatre in the middle of the feature. There is also being considered, a special glass enclosed room which will be sound proof and is designed for the convenience of mothers who are forced to bring their children with them. Should the child get fretful or cross during the performance the mother can take him to the back of the auditorium where she can enjoy the rest of the program without having the other patrons annoyed by the child.

The theatre will be built without pillars or posts to allow for perfect vision from every seat. All the lighting will be indirect so that no lamps are exposed to the public view, thus creating a soft, pleasing effect.

Breaks Rivoli Record

Thomas Meighan in "The Alaskan" Plays to Capacity Business

Every record for attendance and receipts broken—is the result of the opening day's business of Thomas Meighan in "The Alaskan" at the Rivoli Theatre, New York. At the supper show which is usually the least attended of the six daily performances, the crowds in the theatre were so big that it became necessary to form two lines on Broadway in front of the Rivoli box-office.

The Paramount picture was favored in making this record by good weather and an intelligent advertising campaign conducted by Harry Reichenback a week before the picture opened.

Monday matinee sales indicate business staying at this high level for the week.

New Arthur Stone Comedy Heads Pathe's Last List

THE week of September 28 marks the first release of Hal Roach's new series of comedies starring Arthur Stone on the Pathe program. The first Arthur Stone two-reel comedy, "Should Landlords Live," starts this series of pictures off with a bang that promises well for their future success. Arthur Stone is said to live up to all the predictions made for him by Hal Roach, who recruited him from vaudeville and declared him a "comer." The production was made under the direction of James Davis and Nick Barrows. The cast supporting comprises Marie Mosquini, Martha Sleeper, Ena Gregory, Olive Borden, Helen Gilmore and Robert Page.

"Gee Whiz, Genevieve," Will Rogers' last comedy for Hal Roach, is also scheduled by Pathe for release on this week's program. The release of this subject marks the Follies' comedian's thirteenth production for the Hal Roach series, which took one year to make and were released by Pathe at the rate of one every four weeks.

This week marks the release of the eighth chapter of the Pathe-serial, "Into the Net," written by Richard E. Enright, commissioner of police of New York City. The picture features Edna Murphy with Jack Mulhall in the leading support.

"Sittin' Pretty," featuring Charley Chase, is the third subject Hal Roach has on the Pathe program for the week. This comedy is in one reel, directed by Leo McCarey, with a strong supporting cast comprising Leo Willis, Beth Darlington, Earl Mohan and Robert Page.

Pathe Review No. 39 has four subjects. The first is entitled Restless Nature" and was made at the Croton Reservoir, New York. The second subject is "Thumbelina," a legend brought to life in cartoon form. "Pelt Farms," showing why trappers are disappearing, is the third subject, while a Pathecolor of "The Spoils of War" closes the Review.

Releases "The Turmoil"

This Is Fourth of Universal's Jewels for Fall

"The Turmoil," Hobart Henley's Universal Jewel production of Booth Tarkington's famous novel, is being released at all Universal exchanges this week. It is the fourth of Universal's Fall schedule of Jewels. "Wine," the third release, is now playing on Broadway.

George Hackathorne is featured in "The Turmoil." The principal feminine roles are taken by Eleanor Boardman, Pauline Garon and Eileen Percy.

The male parts are taken by Edward Hearn, Theodore Von Eltz, Kenneth Gibson, Bert Roach, Willis Marks and John Fox, Jr.

Plans For "Sundown"

Earl Hudson's production on the western epic, "Sundown," which Harry O. Hoyt and Lawrence Trimble directed for First National, will soon by ready for release. Selling plans on this big special are now being perfected and will be announced to the industry within a short time. The story has since been novelized and published in book form by Grossett & Dunlap, with illustrations and jacket design from the stills.

None but the best on

The White List



Jacqueline Logan in "The House of Youth," a Producers Distributing picture.

Producers Distributing Gets Notable First-Run Contracts

THAT the product of Producers Distributing Corporation for the coming year has impressed exhibitors throughout the country with its box-office calibre and real showmanship value, is reflected in the big first-run booking contracts secured by the branches of Producers during the past few weeks. Many of the big key cities in the eastern, central and southern divisions already have booked the entire series of seventeen pictures on their schedule. the list including the principal first-run houses in virtually every metropolis from coast to coast.

Following the closing of first-runs in Boston, Manager L. J. Hacking has just closed first-runs on the entire product with the Rialto and Majestic theatres of Providence, and has also closed two runs in Dorchester, Mass., second-run in Somerville, Mass., and first-runs in New Bedford, Mass., Chelsea, Mass., Gloucester, Mass., North Cambridge, Mass., and Austin Theatre, located in the exclusive Back Bay section of Boston.

Another big first-run house to book Producers product is the Hippodrome Theatre, Baltimore, closed by Manager W. J. Falkner of the Washington branch.

The Circle Theatre of Cleveland, a sumptuous picture palace, has contracted for the entire output of P. D. C. pictures. This contract was closed by Branch Manager J. J. Mooney. The Circle opens with "Welcome Stranger," the Edward Belasco production, September 14.

One of the biggest deals reported from the Western Division is that closed by J. S. Hommel, manager at Denver, with the Rialto and Victory theatres, Denver, which has contracted to run the entire seventeen pictures on Producers schedule the coming year. These are both Paramount owned houses.

George M. Dillon, manager of the New York branch, has kept pace with the big sales drive and turned in, in one week, no less than twelve seventeen-picture contracts, sold to the Small-Straasburg Circuit, covering twelve theatres in Brooklyn and Corona.

Following the first-run bookings at the New Schenley Theatre, Pittsburgh, Manager G. R. Ainsworth sold the output to Rowland & Clark for the State and Blackstone theatres in the downtown section of Pittsburgh.

W. J. Seymour, eastern division manager of Producers, announces that his division is well in the van in the big sales drive inaugurated by the company in July. In addition to the foregoing contracts, Mr. Seymour announces the closing of contracts by Manager W. J. Humphries for twenty-two seventeen-picture contracts at the following points: Audubon, N. J., Scranton, Pa., Stroudsburg, Pa., Wilkes-Barre, Pa., Homestead, Pa., Hawley, Pa., Olyphant, Pa., Pittston, Pa. Ocean City, N. J., and Cape May, N. J.

Levee Film Finished

M. C. Levee's next First National picture, "In Every Woman's Life," from Olive Wadsley's novel, "Belonging," directed by Irving Cummings, has been completed and a print of the film received at the First National offices. The picture has also been shown in preview at the Roosevelt Theatre, Los Angeles, where it was greeted with an unusual amount of applause. It will be released late in September. In the cast are Virginia Valli, Lloyd Hughes, Marc MacDermott, Stuart Holmes, George Fawcett, Ralph Lewis and Vera Lewis.

A forword step in the industry

The White List

Goldwyn Coming East

Will Attend the Premieres of Two Productions

Samuel Goldwyn has abandoned his plans for his proposed trip to Europe and will content himself with a visit to New York City, according to an announcement made today by the First National producer. Press of business delayed his departure to the East until September 14 and will prevent his crossing the Atlantic at this time.

Goldwyn will spend several weeks in New York and will attend the metropolitan premieres of the George Fitzmaurice production, "Tarnish," and "In Hollywood With Potash and Perlmutter," which Alfred E. Green directed. Montagu Glass, author of the stage play from which Frances Marion adapted the story of the "Potash and Perlmutter" picture, completed his special title work a few days ago and is now en route to New York.

During Mr. Goldwyn's absence, George Fitzmaurice will start work on this forthcoming production which is as yet untitled. Abraham Lehr, general manager of Goldwyn's interests, will handle the West Coast executive work during the producer's eastern stay.

Big in St. Louis

William Goldman Puts Over "Butterfly" at His Kings Theatre

Reports from William Goldman, manager of the Kings Theatre, St. Louis, to the Universal home office indicate that the recent pre-release opening of "Butterfly" in that theatre was an exceptional success, despite unusual opposition. Goldman, according to Universal executives, now regrets that he booked the picture on a percentage proposition, instead of renting it outright.

He reports that he would have cleared more money on a straight proposition, and that under his percentage arrangement, he paid the Universal exchange in St. Louis more money than they ever received from a St. Louis account, with the possible exceptions of "The Hunchback" and "Merry Go Round."

One of the greatest contributing factors to the popularity of the Universal picture is said to have been the syndicate novelization of "Butterfly" in the St. Louis Star, immediately preceding the opening. Goldman took full advantage of this syndication, calling attention to it from the stage, through his advertising and in his programs.



Scenes from "Turned Up" a William Steiner Production, Starring Charles Hutchison.

Universal Shorts

Current Releases Headed by Hysterical Comedy "Benjamin Franklin"

"Benjamin Franklin," a new one of Universal's Hysterical History comedy series, is featured in this week's short product released by Universal. The comedy, in one reel, was conceived and directed by Bryan Foy and Monty Brice, both well known vaudeville figures. In the current release, Ben Franklin is played by William Franey, and his negro valet, who supplies much of the comedy, by Lewis Sargent.

Another feature of Universal's current release is "The College Cowboy," a two reel western made with Joe Bonomo, champion strong man, who has just been signed under a five year contract to make Universal series.

The thirteenth chapter of "The Iron Man," the adventure serial made for Universal by Albertini, Europe's well known stunt man, also is scheduled for release this week. It is called "The Crisis." Margaret Morris, Lola Todd, and Jack Daugherty support Albertini in this serial. "Mind the Baby" is the Century Comedy released through Universal exchanges this week. It features Pal, the dog star.

Premiere in Springfield

"Dangerous Pleasure," an Independent Pictures Corp. production starring Dorothy Devier, Sheldon Lewis, Theodore Lorch, Niles Welch and Neely Edwards, and directed by Harry Revier, is to have its premiere in Springfield, Mass., where it has been booked for a week's run starting September 21. A new and complete press book, containing what are judged to be the most helpful suggestions for exhibitors, has just been finished on "Dangerous Pleasure."

"Scaramouche" Now Playing in Paris to Great Audiences

REX INGRAM'S production of "Scaramouche" has entered on a phenomenal run at the Madeleine Theatre, Paris. Opening September 4, "Scaramouche" drew 17,500 francs to the box office, and on Sunday, three days later, achieved a total of 23,230 francs.

Paris critics were unlimited in their praise of the production, and the public has similarly reacted to the big spectacle.

The reception of "Scaramouche" in the city of its original locale, where it faced the judgment of what naturally was the most critical audience the picture has yet played to, proved the artistic worth of the special, and is another feather in the cap of its producer, Rex Ingram.

Arthur Loew, manager of Metro-Goldwyn's foreign department, on receipt from Paris of the above figures on the engagement, stated that "Scaramouche" had even exceeded the expectations of Metro-Goldwyn executives. "We looked for an unusually successful engagement of Mr. Ingram's production in Paris," said Loew, "but it is gratifying to find that 'Scaramouche' is absolutely the greatest film success, in point of popularity with the French public, that Paris has ever seen. Its popularity elsewhere, and the artistic triumph scored by Mr. Ingram, is too well known to require comment. 'Scaramouche' will play at the Madeleine just as long as Paris wants it, and from every indication at present that will be for a long time to come."

"Scaramouche" is being exploited in Paris by established American methods. An eight-page souvenir program, similar to the one used for the New York engagement, has been issued for the Paris run.

Director Leonard's Next

The Samuel Shipman stage success, "Cheaper to Marry," purchased during its Broadway run by Metro-Goldwyn-Mayer, will be Robert Z. Leonard's next production for that company.

New Dempsey Film Ready

Champion Heavyweight's Release for This Week Is "The Title Holder"

Universal announces the release of another Jack Dempsey picture this week. It is "The Title Holder," No. 7 of the "Fight and Win" series of two-reel comedy drama made at Universal City with the world's prize ring champion as star.

"The Title Holder" was directed by Jess Robbins, one of the two comedy experts who comprised the directorial team alternating in the making of the "Fight and Win" series.

Hayden Stevenson plays the part of Dempsey's fight manager handling the affairs of "Tiger Jack O'Day," the young ring champion played by Dempsey. Chuck Reisner is an opposing fight manager. The two principal feminine roles are played by Carmelita Geraghty and Esther Ralston, both well known on the screen. George Ovey plays an eccentric comedy part, and James O. Barrows, noted character actor, also takes an important role.

FOX NEWS
The Best on Earth —Covers the World



Scenes from Associated Exhibitors' "The Price of a Party."

Educational Closes Big Contracts with Many Prominent Exhibitors

WITH the fall selling season still having many weeks ahead, Educational Film Exchanges, Inc., is reporting an unprecedented record in closing first run accounts and representative circuits in all key centers throughout the United States and Canada. Practically eighty per cent. of the territory has been closed, and contracts at present in negotiation indicate that the first run situation will be closed in every representative city weeks before the same point was reached in preceding years.

Two of the largest short subjects contracts ever negotiated have already been closed, one with the Southern Enterprises, covering the entire South and Southwest whereby this huge circuit will play practically one hundred per cent. of Educational's output for the coming year. This contract covers the key cities of Atlanta, Charlotte, Dallas, and a number of other cities in that territory.

The contract with the Famous-Players Canadian Corporation, providing for the entire Paramount Circuit in Canada is the second of the large contracts covering large territories. They also will play Educational's output almost in its entirety.

The Loew Circuit, in New York, has signed what is perhaps the largest individual territory contract for short subjects during the year. This contract will provide the circuit with Educational product in all of its theatres.

Other large circuits and big first run houses which have closed are the A. H. Blank Circuit, of Des Moines and Omaha, the Skouras houses in St. Louis, the Finkelstein and Rubin Circuit in Minneapolis and the Poli Circuit in New Haven, and the Balaban & Katz Theatres in Chicago, the Chicago, Riviera and Tivoli, as well as the Midwest Circuit covering first runs in smaller cities in the Illinois territory.

Saxe's Strand and new million dollar Wisconsin Theatre in Milwaukee will play nearly one hundred per cent. of the Educational product for the coming year, as will the Newman Theatre in Kansas City, the Mary Anderson in Louisville, the State and Strand Theatres in Albany, and the Grand and Loew's Aldine, Pittsburgh.

Among the big houses which have contracted for the entire Educational product are the Circle Theatre, Indianapolis, the Walnut in Cincinnati, and Crandall's Metropolitan and Tivoli in Washington.

This year's program of Educational Film Exchanges, Inc., is the most pretentious in the history of the organization. Sixty-two two-reel subjects will be released during the season, and the program will include six each of the Walter Hiers, Bobby Vernon, Lloyd Hamilton, Juvenile and Tuxedo series; eighteen Mermaid Comedies, ten Christie Comedies and four Larry Semon Special Comedies. Forty-nine single reel subjects will also be released, which will include twenty-four Cameo Comedies, thirteen Earl Hurd Cartoon Comedies and twelve releases in the Lyman H. Howe Hodge-Podge series. Kinograms, Educational's news-reel, will, in addition, be released twice a week.

Logan Lead for Dix

Jacqueline Logan will be Richard Dix's leading woman in his newest Paramount picture, "A Man Must Live," to be made at the Long Island studio.

Miss Logan recently appeared in the leading feminine role opposite Mr. Dix in his first starring picture for Paramount, "Manhattan."

J. M. Mullin Signs Peggy Hopkins Joyce

Peggy Hopkins Joyce, Broadway musical comedy star, has signed a contract to star in a series of motion picture productions.

An announcement made at the executive offices of J. M. Mullin, well-known pioneer in motion picture circles, that he has signed Peggy Hopkins Joyce to star in a series of screen productions at a figure that reaches a high-water mark, has created considerable interest throughout of the realm of moviedom.

Preparations are already under way for the first production. Negotiations have been started for the purchase of a famous stage play to be adopted for screen use as Miss Joyce's initial film vehicle. Production activities will start early in October.

G. O. P. to See "Lincoln"

First National Picture Selected for State Convention

The entertainment committee of the New York Republican State Convention has selected First National's Al and Ray Rockett production, "Abraham Lincoln," as the entertainment feature for the delegates to the State Convention when it assembles in Rochester.

The entertainment committee selected "Abraham Lincoln" on its merits, after considering other attractions, as the one which the delegates should see. First National will receive a big lump sum for the evening performances of this photoplay for Wednesday evening, September 24, from 7 to 11 p. m.

"Abraham Lincoln" will be showing at the Eastman Theatre during the Republican State Convention in Rochester. Incidentally this is the first time in its history that the Eastman Theatre has sold out the entire house for a private affair.

Sold Abroad

First National's Foreign Department announces that contracts have been closed, through its Berlin office, for the distribution of its current season's attractions in Austria, Hungary (including Roumania and Jugo-Slavia) and Czecho-Slovakia.

You will need it in your business

The White List



Lillian Rich in "Cheap Kisses," F. B. O. picture.

Sales on Artclass

Among the independent market sales made by Louis Weiss, Artclass executive, on his current transcontinental trip in the interest of the Weiss Brothers' Artclass product are the following: "The Deerslayer," a five-reeler of outdoor life dedicated to the Boy Scouts of America, to R. G. Hill Enterprises, of Pittsburgh, for Ohio and Kentucky; "The Woman Who Believed," six-reel society drama, to R. G. Hill Enterprises, of Pittsburgh, for Western Pennsylvania, West Virginia, Ohio, Kentucky and Michigan; "Tense Moments from Famous Plays and Great Authors," comprising 18 two-reelers, to E. E. Anderson of Quality Films, Los Angeles, Cal., for California, Arizona, Nevada and Hawaiian Islands.

Complete "Dangerous Money"

Production on Bebe Daniels' first starring picture for Paramount, "Dangerous Money," has been completed at the company's eastern studio, under the direction of Frank Tuttle.

The action of the photoplay takes Miss Daniels, Tom Moore, William Powell and Dolores Cassinelli, together with a strong supporting cast, from the water-front of Brooklyn to an exclusive girls' finishing school, the Villa Peruggia on the shores of Lake Maggiore in the Italian Alps, and a New York hotel.

First National Sales Force Enthused at Eschmann Month

THE associates in First National's distribution department of E. A. Eschmann, general manager of distribution, started something with a healthy twenty-mule kick when they issued their proclamation designating October as "Eschmann Month" in the First National organization as a tribute to the results obtained under the present regime.

The response from the field force, upon receipt of the wire announcing the drive and the cash prizes to be awarded the winning district and the three winning branches, was immediate and whole-hearted. A popular chord was struck in the sales force, from the district manager down to the bookkeeper, poster clerk and stenographer, for every member of the winning branches will share in the prize money and they were glad of the opportunity to attest their loyalty to the chief. Telegrams of support poured in from all district and branch managers immediately following the announcement of the contest.

From H. H. Buxbaum, eastern district manager: "The work you have asked me to do for Mr. Eschmann is the best assignment I have ever received. I know that every employe at this exchange feels the same and we are all glad of the chance to give you all that is in us. All of us, you can rest assured, have been pleased to have been associated with Mr. Eschmann for the past year, and after the results of this contest are determined we know that Mr. Eschmann will be glad to have been associated with us."

From Joseph F. Skirboll, district manager of the western division: "Heartily approve Eschmann Month drive. Wiring each office we shall expect record-breaking business from their office; also wiring each individual salesman what is expected during this period; also wiring main franchise holders and leading exhibitors in all towns whom I know personally would help put this drive over. Feel that at this period of year with the product we have available, the record created last February should be smashed. Depend upon the western division to do their utmost."

H. T. Nolan, mountain division: "Practically completed 'Lincoln,' 'Sea Hawk' bookings here. Dating them within Eschmann Month. Outlook for specials all branches mountain division rosy. Mountain division geared up to make other branches eat our dust or break records. Boys assure us they will hold our end up."

From H. A. Bandy, district manager of the central western division: "Heartily in accord with Eschmann Month. Salesmen and managers are working on special assignments with determination to sell every prospect 100 per cent. Same plan will be continued in smaller towns during drive and by November 8 expect to roll up greatest amount of business in our history. You may depend upon complete co-operation of my men and myself."

From W. E. Callaway, southern district manager: "Your plan for Eschmann Month I believe to be wonderful idea. Know it is not necessary for me to assure you of my 100 per cent co-operation and loyal support. Best wishes for phenomenal success of your plan. If southern district does not finish first in this drive it will not be from lack of effort, as we will be in there trying all the way through. Everyone in southern district is 100 per cent for this idea, not only for prize money but for opportunity to show Eschmann our appreciation of his efforts in behalf of First National."

From R. C. Seery, midwest district manager: "I fired a broadside this morning as an opening salute to Eschmann Month by sending a personal wire to our main franchise holders and principal accounts in all the larger cities in my district, advising them of the contest and of the importance of their full co-operation and putting into the wire a touch of personal appreciation on my part for their support. I believe I can assure you of equal or better support in this sales drive from the midwest district than you received in the last one. We are out for the money and expect to win."

May Cerf Engaged

Herbert Lubin has added to the Sawyer-Lubin organization May Cerf in the capacity of reader. Miss Cerf, who is a writer of note herself and thoroughly familiar with the book and play market, has been engaged particularly to select material for the various Barbara La Marr vehicles to be produced by Sawyer-Lubin for First National.



Pola Negri and Rod La Rocque in Paramount's "Forbidden Paradise."

Vitagraph's "Clean Heart" Is Highly Praised by N. Y. Critics

OPENING its world premiere before crowded houses at the Rialto Theatre, New York, Sept. 13, Vitagraph's picturization of A. S. M. Hutchinson's "The Clean Heart," was praised by local critics.

The Herald and Tribune: "It is indeed a masterpiece and perfect in every detail. Humor, imagination, and a wholesome respect for the original intentions of the author go into the fashioning of the screen version. Percy Marmont is perfect. We take off our hat to Marguerite de la Motte. Otis Harlan plays Puddlebox, and of his performance we can only say that we wept when he was drowned. 'The Clean Heart' is a great picture."

The Times: "A surprisingly stirring piece of work, quite different from the ordinary run of pictures. The director has accomplished with admirable skill the unusual feat of reflecting the author's originality in decription. Percy Marmount, who acquitted himself with high honors in 'If Winter Comes,' delivers an even more remarkable performance in this pictorial effort."

The American: "The scenic effects are beautiful. The photography, too, is exceptional. Do go and see this picture for yourself. It is well worth your time."

The World: "Percy Marmont seems to have some curious quality of wistfulness. He is better in his part than any other motion picture actor we can call to mind. Able assistance is rendered by Marguerite de la Motte."

Morning Telegraph: "J. Stuart Blackton has made an exceedingly good job of this picture. It has plenty of suspense and has been handled intelligently throughout. Percy Marmont's moments of agony and torture are gripping, and his love scenes with Marguerite de la Motte are splendid. Miss de la Motte gives an admirable portrayal."

Evening World: "It is difficult to put into words the underlying charm of this film. Puddlebox is excellently played by Otis Harlan. Then there is the eager, sensitive work done by Percy Marmont, and the deft direction by J. Stuart Blackton. Above all this is the charm which makes Hutchinson a best-seller. 'The Clean Heart' is straight Hutchinson, even to the sub-titles." Evening Journal: "The photoplay is decidedly worth seeing, with its uncompromising adherence to reality. This play's my idea of a knock-out."

Feature Exploitation

Exhibitors booking the "Flying Fists" series starring Bennie Leonard, lightweight champion of the world, will be supplied with exploitation and publicity aid of a character heretofore associated only with films of feature length, according to an announcement by Henry Ginsberg. Ginsberg's campaign for "Flying Fists" began last week with the engagement of Lewis F. Levenson. Under Levenson's direction, the six subjects which comprise the series will be treated exactly as a feature.

"Wine" Opens in N. Y.

Benefits Greatly by Hoax Newspaper Story; Draws Crowds

"Wine," Universal's Jewel production of William MacHarg's story, had its premiere New York showing this week at the Broadway Theatre, and made a decided hit with the New York public.

Heralded by a publicity and exploitation campaign this Louis Gasnier production, made with such well-known players as Clara Bow, Forrest Stanley, Robert Agnew and others of like reputation, drew crowds for its opening.

"Wine" is the picture which Universal adoitly tied-up in its advertising with the celebrated "floating cabaret" news hoax, perpetrated on the New York public by an over zealous and highly imaginative newspaper man. The story was a nine-days' wonder in metropolitan circles and spread from coast to coast. Due to a similarity with scenes in "Wine" showing just such a Twelve-Mile Limit Cafe, Universal cleverly tied-up the ship story with publicity on the picture.

Ince Receives Many Letters Concerning "Last Frontier"

THE interest the motion picture industry takes in the announcement of the filming of a super-production, is reflected in the letters Thomas H. Ince has received from exhibitors, producers, distributors and others in the film business, since he has started the screen version of Courtney Ryley Cooper's thrilling epic of the plains, "The Last Frontier."

Ince has received letters from all of the following, wishing him the greatest of success in producing the most spectacular western classic ever attempted:

Will H. Hays, president, Motion Picture Producers and Distributors of America; Hiram Abrams, president, United Artists Corporation; Edward F. Albee, president, B. F. Keith Circuit of Theatres; Robert Lieber, president, Associated First National Pictures; E. W. Hammons, president, Educational Film Exchanges; R. H. Cochrane, vice-president, Universal Pictures Corporation; John Zanft, vice-president, William Fox Circuit of Theatres; J. D. Williams, president, Ritz-Carlton Pictures; Elmer Pearson, vice-president, Pathe Exchange; Wm. A. Johnston, president, Motion Picture News; S. E. Brady, Brewster Publications; and Al Lichtman, general manager of exchanges, Universal Film Exchanges.

Hundreds of exhibitors have also written Mr. Ince, expressing their desire to present the picture when released. Among the exhibitors are: F. M. Brockell, Balaban Katz Midwest Theatres, Chicago; H. M. Crandall, Washington, D. C., John H. Kunsky, Detroit; W. S. Butterfield, Battle Creek, Michigan; Jensen & Von Herberg, Seattle; Fred S. Meyer, Hamilton, Ohio; Stanley N. Chambers, managing director, L. M. Miller Theatrical Enterprises, Wichita, Kansas; Adolph Ramish, treasurer, West Coast Theatres; Fred Levy, Louisville; Edward L. Hyman, Brooklyn; Hugo Riesenfeld, managing director, Rivoli, Rialto and Criterion theatres, New York; S. L. Rothafel, Capitol Theatre, New York.

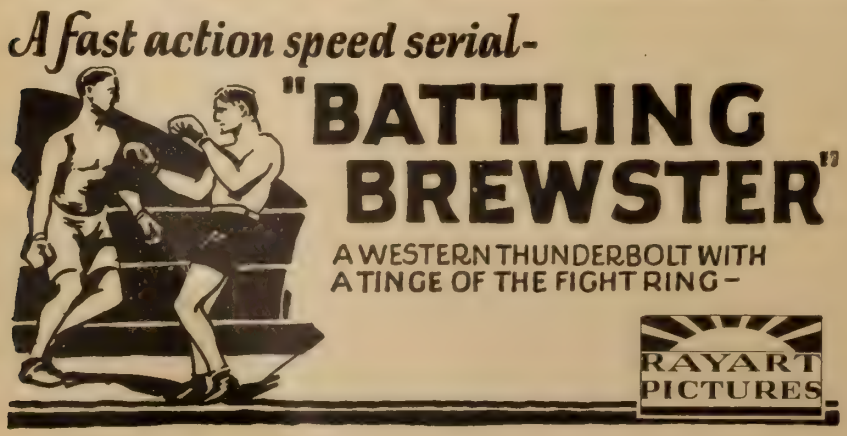
Ince has also received many letters from people outside of the film industry including one from Charles Stewart, Minister of the Interior of Canada. The producer is especially proud of a letter he received from the author of "The Last Frontier," Courtney Ryley Cooper, which reads in part, as follows:

"When I wrote the description of the buffalo stampede as the climactic scenes in 'The Last Frontier,' I thought I had gone to the very limit of literary license, but how futile and powerless are words to describe the scenes I saw!

"Mr. Ince, I shall never forget that bleak morning on the Northern Alberta plains as we waited in submerged armored camera pits with only the comera lens visible. We were waiting for the buffalo.

"What a picture! I am proud of the humble part I played in it all.

"But, above all, I shall never forget the sight, nor will the entire picture-going world when they witness these scenes in 'The Last Frontier.'"





Ralph Graves in "Little Robinson Corkscrew," Sennett's Pathecomedy.

Secures New Territory

Principal Gets 4 New Franchise Holders for Baby Peggy and Wright Specials

Irving M. Lesser, vice president of Principal Pictures Corporation, announces that four new territorial franchise holders have been added to the list of those handling the Harold Bell Wright and Baby Peggy specials, which are known as Principal Pictures Master Productions. These franchise holders are:

The H. Lieber Co., Indianapolis, controlled by Robert Lieber; handling Indiana. William Skirboll, controlling Skirboll Gold Seal Productions, of Cleveland and Cincinnati, handling Ohio. Thomas Saxe, president Michigan Film Co., handling Wisconsin. The Franklin Film Co., of Boston, William D. Shapiro, president, handling Massachusetts, Connecticut, Rhode Island, Vermont, New Hampshire, Maine; exchanges in Boston and New Haven.

Acting in co-operation with Principal Pictures Corporation, these exchanges are prepared to back the Harold Bell Wrights and Baby Peggy Master Productions to the limit in the way of advertising and exploitation. Jack Keegan, formerly with First National, is handling the exploitation for the Boston showings, in cooperation with Iriving M. Wallerstein. The first of the Harold Bell Wrights to be released will be "The Mine With the Iron Door."

Complete Scenario

John Russell has completed the scenario of "Argentine Love," an original story by Vicente Blasco Ibanez, which is to go into production soon at the Paramount Long Island studio, with Bebe Daniels and Ricardo Cortez in the featured roles. Allan Dwan, who will direct, is now making preliminary preparations for the actual filming of the story.

West Point Atmosphere in "Classmates" Real

THE West Point and army atmosphere in Richard Barthelmess' new Inspiration picture for First National release, "Classmates," is going to be strictly accurate if the West Point authorities know the atmosphere of the place. The authorities at the military academy have placed the entire resources of the place at the disposal of Mr. Barthelmess and his director, John S. Robertson. The superintendent of the academy has detailed the adjutant to oversee the military details of the production.

Not only was the adjutant with the company while it was taking the West Point sequences on the company's two trips to the academy, but he was given leave of absence to come to New York and be present while the more intimate West Point sequences, interiors, scenes within and just outside the tents in which the cadets live during the summer time, were being photographed. Altogether, the adjutant has spent about a month with the company; two weeks at West Point and two weeks in New York.

Eight cadets were given leave from West Point to come to New York and appear in the tent scenes along with Mr. Barthelmess, Beach Cooke, Reginald Sheffield and the other members of the cast. When the ball sequence is filmed twenty of the cadets will take part in it.

Heavy Bookings

Joe Brandt may be seen wearing a broad smile since the reports from his various exchanges have been coming in on the bookings for his Columbia and Perfection Series. One exchange alone, the M. Lieber Company of Indianapolis reports the following on the whole series of Columbias: Blackstone, South Bend; Liberty, Terra Haute; Pantheon, Vincennes; Roosevelt, Indianapolis; Paramount, Logansport; Cort, Decatur; Victory, Kokomo; Pantheon, Hammond; Grand, Gary; Wysor-Grand, Muncie.

On the whole Perfection Series: Starland, Michigan City; Vaudeville, Muncie; Lyric, Lafayette; Gem, Gary; Grand, Kokomo; Strand, Vincennes; Roosevelt, Indianapolis; Paramount, Logansport; Baby Grand, Elwood; Grand, Cambridge City; Gem, Lawrenceburg; Rex, Montezuma; Crystal, Portland; Orpheum, Hammond; Royal, Garrett; Creighton, Fort Wayne; Colonial, Fort Wayne.

Playing Dramatic Lead

Louise Fazenda, long identified with comedy roles on the screen, has been given a dramatic lead in the Warner Bros. production, "The Iighthouse By the Sea," now in work at the company's West Coast studios.

Eight by Gerson

B. Berger, general manager of Gerson Pictures Corporation, with headquarters and studios in San Francisco, announces that this corporation will produce eight feature productions during the season 1924-5. The pictures will star Richard Holt.

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Scene from Warner Brother's "The Lover of Camille," adapted from the Belasco stage success "Deburau"

Principal to Make Tolstoi's "Resurrection", Lesser Says

RETURNING from the Pacific Coast, where he made an intensive study of motion picture production and attended the semi-annual meeting of Principal Pictures Corporation, Irving M. Lesser, vice-president of that organization, says he found that big and powerful productions are the order of the day. Lesser, at his offices, 1540 Broadway, expressed the greatest enthusiasm over the rapid strides forward being made by the industry.

"Whether credit for all of this goes to the efforts of Will H. Hays, to a response by producers to public demand, the fact remains that motion pictures have reached a new epoch in their development," he said. "Producers, directors, players are taking more pains with their work. The day of the so-called 'shooting gallery' picture has passed, and there has come the dawning of pictures that tell a mighty story, produced with strength and with players of proven merit.

"In Los Angeles production is going along at fever heat. Every studio is engaged in turning out plays of real strength. The approaching season will prove a delightful and amazing one to patrons of motion pictures. Citing the program of Principal Pictures Corporation as a specific example of what is being done on the Coast, we have just finished Harold Bell Wright's 'The Mine With the Iron Door' and the prints will be shipped from Los Angeles September 23.

"When I saw the picture I was astounded by its magnitude. Sam Wood, the director, has done such great work that my brother, Sol Lesser, has engaged him to picturize Mr. Wright's 'The Re-Creation of Brian Kent.' Work on this will be started October 15. I can say without reservation that 'The Mine With the Iron Door' is the greatest picture Principal has ever made, and in saying this I do not forget 'When a Man's a Man,' which is a great box office success, or any of our Jackie Coogan productions, such as 'Oliver Twist' and others. 'The Mine With the Iron Door,' one of our greatest American novels, is a contribution to the literature of the screen. In American atmosphere, story, acting, scenic background, it ranks with 'The Covered Wagon.'

"But we are not satisfied with this. Principal is going to produce Tolstoi's 'Resurrection'—produce it in such a manner that it will be another contribution to screen literature. Before production is started it is our intention to work out the theme with the Hays office. And then when we begin we shall endeavor to produce something that will be aimed at the heart of every home-loving, generous-minded man and woman. Our star will be one of the biggest dramatic actresses of the screen today. Our director is a man of world-wide renown."

To Buy U. S. Films

Messrs. Serrador and Blunt, officials of the Companhia Brazil Cinematographica, which company is now building five large theatres in Rio and two in Sao Paulo, according to announcements, expect to arrive in the United States within the next few days. Their mission here is to secure new programs to be featured by their theatre chain.

Special Exploitation

Jack Fuld has been engaged by the Producers Distributing Corporation to specially exploit that company's feature, "Welcome Stranger," during the two weeks' run for which it is scheduled in the near future at the Cameo Theatre, New York.

Hess Joins Will Hays

Becomes General Attorney of Producers' Organization

Gabriel L. Hess, general counsel for Goldwyn Pictures Corporation since the inception of that company and special counsel for the recently merged Metro-Goldwyn-Mayer companies, has resigned to become general attorney for the Motion Picture Producers and Distributors of America, Inc., of which C. C. Pettijohn is general counsel. Mr. Hess joins the Hays office on September 22.

Mr. Hess has long been connected with the film industry in legal and executive capacities and has been an important factor in the progress of motion pictures. Upon the organization of the Motion Picture Producers and Distributors of America, Inc., he was appointed and has since acted as a member of its Law Committee. He has also been a very active member of a special committee on standard clauses of contract relative to arbitration, and has been earnest and of large service in the support of the principle of arbitration. He is also especially interested in copyright legislation, service on the Copyright Committee of the Bar Association of New York.

To Produce "Declasse"

E. M. Asher, vice-president and general manager of Corinne Griffith Productions, Inc., arrived early this week from Los Angeles. He is looking for studio facilities in the East where he intends to produce "Declasse," starring Corinne Griffith. This production is to be from the stage play by Zoe Aikens in which Ethel Barrymore starred on Broadway. If Mr. Asher is successful in securing a studio in New York he will bring Miss Griffith here within the next week or two. No director has as yet been named.

"Square Peg" Director

Hobart Henley has been selected to direct a forthcoming Metro-Goldwyn-Mayer production of "The Square Peg," the drama by Lewis Beach which played successfully on Broadway last season.



Stuart Holmes in First National's "In Every Woman's Life."



Dorothy Devore in Metro-Goldwyn's "The Prairie Wife."

Abolish Daylight Saving

M. P. T. O. A. President Seeks to Enlist All to Observe Standard Time

The Motion Picture Theatre Owners of America, through National President M. J. O'Toole, is sending out to different parts of the country suggestions and advice regarding daylight saving campaigns which have been started or are under way. This daylight saving situation is being cleared up in many places. It still has somewhat of a hold upon different large cities, including New York and Chicago. Theatre owners generally are very much in favor of having standard time prevail in all parts of the United States.

The iniquities associated with the daylight saving proposition are too well known generally to need any special repetition here. Excerpts from the statements which O'Toole recently transmitted to National Board Member Glenn Harper, supplementing the campaign which Harper and his associates have prepared for the Pacific Coast, follow in part:

"The National Government, by resolution of Congress, establishes standard time and desires standard time throughout the United States by and through its charts and weather reports and in other ways. In our affairs we have standard money, standard weights and measures.

"Daylight saving disorganizes the homes of American labor. The amount of damage which is being done in this work from the standpoint of health is practically inconceivable in the sense that it cannot be calculated, but we know it exists. The habits of people are not established by law."

Henley Finishes Another

Hobart Henley has finished "So This Is Marriage," the Carey Wilson story produced for Metro-Goldwyn-Mayer from an adaptation made by John Lynch and Alice D. G. Miller with Conrad Nagel and Eleanor Boardman in the leading roles. Nagel is consequently enjoying his first vacation in sixteen months.

Grainger Enthused Over Metro-Goldwyn Product for Next Season

RETURNED from his second visit to Los Angeles and the Metro-Goldwyn-Mayer studio at Culver City within a short time, James R. Grainger, eastern sales manager of Metro-Goldwyn, is greatly enthused over the prospects for a great picture season and the coming product from Metro-Goldwyn-Mayer.

For after a thorough survey among exhibitors, big and small, Mr. Grainger declares the outlook is not alone hopeful but that the new season will be the most prosperous known. Mr. Grainger's tour took him through the sales territories of Chicago, Minneapolis, Seattle, San Francisco and Los Angeles. One week spent at the Culver City studios convinced the eastern sales head that the new season product of Metro-Goldwyn-Mayer will be unsurpassed.

"I have never seen the film business in a better condition," said Mr. Grainger. "The past summer has seen the exhibitors do better than in any other hot weather period in a long while, and now judging from bookings for the winter season, things look mighty big.

"As an instance of how Metro-Goldwyn product is selling, I might point out that West Coast Theatres, Inc., has booked 'Yolanda' for its entire chain, as others are doing. 'Yolanda' at its opening at the California Theatre in Los Angeles had packed houses. At the Warfield in 'Frisco, the same held true.

"The big Cosmopolitan special starring Miss Davies is soon going in for extended runs at the Roosevelt, Chicago; at the Adams, Detroit, and the Strand, Seattle. That's the kind of thing that helps the whole industry.

"Other productions have been selling equally well. 'Tess of the D'Urbervilles,' 'Bread,' 'Broken Barriers,' 'Revelation,' and 'The Arab' have all been going very well."

While visiting at the studios the eastern sales head reviewed several pictures just completed and saw others in production. Mr. Grainger was especially enthused over "He Who Gets Slapped," "Mrs. Paramor," and "The Silent Accuser," three of the productions recently completed.

Speaking of the Victor Seastrom production, adapted by Carey Wilson from Andreyev's play, Mr. Grainger said, "I believe it is really an outstanding picture and worthy of special effort on the part of exhibitors. It has everything to make it a great box-office picture. Lon Chaney never did better work in his life, and John Gilbert and Norma Shearer are at their best. 'Mrs. Paramor' also looks exceptional. In it Pauline Frederick does some really wonderful acting, and the others of the cast are going to help make Robert Vignola's production sure-fire with the public.

"Harry Rapf's picture, 'The Silent Accuser,' starring Peter the Great, looks like the most thrilling film any one could want. For intelligence and sheer power I have never seen a good dog star equal to Peter the Great. In one scene he jumps across a chasm, hitting the opposite ledge only with his front paws. He appears to hang there an eternity before finally pulling himself to the top—thrilling!"

This production, which has Eleanor Boardman heading the cast, was directed by Chet Franklin from his own and Frank O'Connor's story. The Vignola production of "Mrs. Paramor" was adapted by Julia Crawford Ivers from Louis Joseph Vance's new novel.

Lumas Film Production Far Ahead of Schedule

OF special interest to the independent exchange men throughout the country for the past two months has been the unusual activities of the Lumas Film Corporation, which distributes the Gotham Productions. Sam Sax, active head of the Lumas Corporation in New York, and James P. Hogan, who is producing and directing the series of six Gotham productions on the West Coast, are both going ahead on high speed, and although they are far ahead of their schedule release dates they do not intend to let up on production.

James P. Hogan is responsible for the statement that by the latter part of January all of the series of six productions planned for 1924-25 will have been completed and prints placed in the hands of the various independent exchanges throughout the country.

In a statement issued by Mr. Sax he said: "In the past the independent exchange men who bought a series of pictures were never sure of having all of the series delivered, and if they did get them, they could not rely on the delivery and release dates. I am selling our series with the absolute guarantee of delivery of prints and accessories on the promised dates. We are shooting as fast as we possibly can without sacrificing our high standard of excellence in production. This will mean that my six pictures will be completed, edited and ready for delivery at least two months before the release date of the last of the series.

"'Unmarried Wives,' the first of the series, has already been released and the second of the series, 'Black Lightning,' has just been previewed at the Strand Theatre, Pasadena, Cal. W. H. Lusher, manager of the Strand, has wired me that 'Black Lightning' is without a doubt the best action dog picture he has ever seen. It is a dramatic thriller which stars 'Thunder,' the Marvel Dog, supported by Clara Bow, Harold Austin, Eddie Phillips, James Mason, Joe Butterworth, Mark Fenton and John Prince."

Mr. Sax will shortly leave for the West Coast and immediately upon his arrival production will start on the rest of the series.



The Play, From The Picture Angle

—By Robert G. Lisman—

"THOROUGHBREDS," a drama by Lewis B. Ely and Sam Forrest, presented at the Vanderbilt Theatre by Sam Harris on September 8.

"Thoroughbreds" is fine, clean picture material with many exploitation angles. It is a suitable vehicle for a dramatic woman star. The story concerns a southern girl who will not marry the man she loves until she discovers what the taint is on her supposedly dead father's name. The heroine is a lawyer and she has to defend her father, who is a horse thief. There is a villain whose price for a silence is marriage but in the end the hero pays that price. Special mention should be made of John Litel; his acting and looks promise stellar possibilities for him on the screen.

"HIGH STAKES," a drama by Willard Mack, presented at the Hudson Theatre by A. H. Woods on September 9.

A middle-aged man marries a young and beautiful adventuress. The husband has a young brother who successfully unmasks the adventuress and her male accomplice. That is all there is to "High Stakes." Lowell Sherman, who plays the lead, acquits himself well. He is as satisfactory on the stage as he always is on the screen.

"THE MASK AND THE FACE," a farce by C. C. Fernald, presented at the Bijou Theatre by Brock Pemberton on September 10.

This is a screamingly funny satire on high society in Italy. The hero swears that should he ever find his wife unfaithful he will kill her. The situation apparently arises but he cannot go through with it, so sends his wife away and tells everybody he has murdered her. He is tried and acquitted and becomes a national hero. Then his wife returns and vamps him into admitting that it was all a lie. If Charlie Chaplin would only film a story of this type it would be a sensational success and create a new era in pictures.

"CONSCIENCE," a tragedy by Don Mulally, presented at the Belmont Theatre by A. H. Woods on September 11.

In this play the central character has a very troublesome conscience. It is like a stew, consisting of a little "Rain" some I. W. W. and a bit of Oliver Curwood's snow all stirred together by O'Neil. Very indigestible for picture purposes.

"SCHEMERS," a comedy by Dr. W. I. Sirovich, presented at the Bayes Theatre by Herman Timberg on September 15.

This is a conventional play of the theatre with an unsatisfactory trick ending. There is nothing new about it except the introduction of jourdramatic critics. All of which is not suitable for pictures.

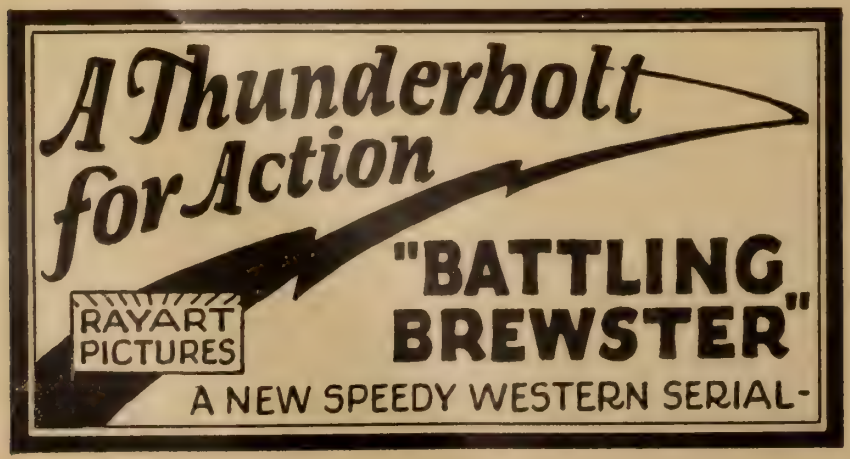
Engaged By Universal

Word comes from Universal City that Barbara Bedford was engaged by Universal for an important role in "Jazz Parents," the new Jewel production starring May McAvoy, now being made at Universal City. William A. Seiter is the director. The story was originally called "Here's How," and is from the pen of Richard Washburn Child, noted American writer and diplomat. It is a story of the jazz parents of today and of pleasure seeking among the high born.

"Flying Fists" Going Fast

Rights to Bennie Leonard's series of six two reel features entitled "Flying Fists" are rapidly being disposed of to the leading independent exchanges of the country.

The most important deal for "Flying Fists" during the past week was contracted with Ben Levine, owner of the new Oxford Film Exchange, 729 7th Avenue, New York City. Mr. Levine will handle the sales of "Flying Fists" in Greater New York and Northern New Jersey.





"Sundown Limited," a Pathe "Our Gang" comedy.

New Tom Mix Picture

"Oh, You Tony!" and a Sunshine Comedy Announced by Fox

"Oh, You Tony!" a special production with Tom Mix iin the leading role, and a Sunshine Comedy, "The Divine Fool," are announced for release by Fox Film Corporation the week of September 21.

Tom Mix as the western graduate of a school of etiquette and Tony, the Wonder Horse, will be seen in new roles in the latest Mix production, which was directed by J. G. Blystone.

Claire Adams has the leading feminine role. The others in the cast include: Earle Foxe, Dolores Rousse, Charles K. French, Richard Lareno, Pat Crissman, Miles McCarthy, Mathilda Brundage, May Wallace and Evelyn Sherman.

Smith Seriously Ill

Clifford Smith, Universal director of the last ten Jack Hoxie westerns, and who directed more than forty popular Bill Hart Westerns, is seriously ill at Lone Pine, Cal., where he has been on location with his Jack Hoxie unit. He is suffering from an intestinal trouble and is too ill to be moved from Lone Pine, which is near Death Valley, to a pont where he could receive hospital treatment.

Metro-Goldwyn House Organ

The Metro-Goldwyn "Loew-Down," new house organ of the Metro-Goldwyn-Mayer organization has made its initial appearance with the September issue. Printed in two colors, and attractvely made up, the "Loew-Down" is devoted to the interests of every unit concerned in the production and distribution of Metro-Goldwyn pictures.

Featured "Find Your Man"

The new and palatial Inglewood Theatre in Inglewood, Cal., recently opened with the showing of "Find Your Man," the Warner Bros. Classic of the Screen starring Rin-Tin-Tin, the wonder dog. This theatre is one of the latest additions to the string owned by the Venice Investment Company, which controls ten amusement houses in the various beach cities on the west coast.



"Thundering Hoofs," a Picturesque F. B. O. Picture

Alice Joyce Returning to the Screen

An important announcement concerning the forthcoming Preferred Picture, "White Man," came this week when B. P. Schulberg made public that Alice Joyce, one of the most famous screen stars of all time, had been engaged for the leading feminine role.

In "White Man" which Gasnier will direct, she will return to the screen after an absence of two years, her latest appearance having been in Goldwyn's special "The Green Goddess." Since her withdrawal from film work, Miss Joyce has been the recipient of constant offers from producers. When it recently became known that she was again available several more overtures for her services were made, among them the offer of the lead in "White Man."

Richmount Secures Rayart

Richmount Pictures, Inc., of which D. J. Mountan is president, announces the consummation of negotiations with Rayart Pictures Corporation for the exclusive distribution of the Rayart product for the entire foreign market.

The deal includes two serials, twelve westerns, twelve dramas and twelve specials.

The first serial released will be "Battling Brewster" and the first special will be "The Street of Tears."

Books Gibson Pictures

More and more big first run houses throughout the country are featuring Hoot Gibson pictures on their programs, Universal sales executives report. The latest first run theatre to embrace western pictures is the Pantages Theatre of Minneapolis, which has just signed up for three.

F. B. O. Aids Showmen with Big Exploitation Stunts

A. M. ELLIOTT, branch manager of the Detroit office of Film Booking Offices, originated a very effective novelty stunt which was used by the Consolidated Theatre Company at their big Majestic Theatre in Grand Rapids for the showing of "The Spirit of the U. S. A."

They utilized a paper napkin which is used in all cafeterias and coffee shops of hotels. After securing permission from the cafeteria owners that these napkins could be placed on their tables to be used by their guests, Mr. Elliott had them very neatly and effectively printed, stating that Emory Johnson's mighty motion picture, "The Spirit of the U. S. A.," with Mary Carr and Johnnie Walker, was showing at the Majestic Theatre on such and such a day.

This little stunt proved unusually successful in Grand Rapids, as crowds stormed the theatres where "The Spirit of the U. S. A." was showing.

Another clever stunt was conceived by H. R. Falls, branch manager of the Oklahoma City, F. B. O. branch, in conjunction with the manager of the Lyric Theatre, Perry, Oklahoma, on their engagement with "The Spirit of the U. S. A."

This exhibitor announced to the boys of his town that he would offer a prize of an accessory for their bicycle, for the winner of the best decorated bicycle in the parade to be held by the boys, in which they were to decorate their wheels with bunting and they were to wear the Uncle Sam paper caps. Twenty boys competed in the contest and paraded three different times. This resulted in an unusual amount of publicity for the production, and it was held over for a third day's run, after being booked for only two days. The production broke the house record for anything that had been played this year.

Plan Big Year

Stern Brothers Have Big Things in Mind for Century Comedies

With product for the next four months completed and already in Universal exchanges, Century Film Corporation, producers of Century Comedies, plans the greatest year in its history for 1925. Productions scheduled for release up to the first of January, 1925, were completed almost a month ago and prints delivered to the exchanges, leaving the studio officials free to make plans for next year. The studios have been thoroughly repaired and enlarged sufficienlty to provide for the heavy production schedule for next year.

Julius and Abe Stern, president and vice-president of the organization, have been abroad digging up novel material and taking a vacation at the same time. They are expected back at the end of this month at which time they will proceed directly to Hollywood where their studios are located in order to personally supervise the productions for next year.

Now In Cutting Room

"Sandra," recently completed under personal direction of Arthur H. Sawyer and presenting Miss La Marr as its star, has reached the cutting room at the Biograph Studios, New York. The entire cutting, titling and editing will be done under the supervision of Arthur H. Sawyer. The picture will be released by First National some time during November.

FOX NEWS
The Best on Earth ~Covers the World

Vitagraph Company Erecting Floorless Studio on West Coast

A FLOORLESS studio, equipped to serve for the "shooting" of exterior scenes whatever the weather conditions may be out of doors, is to be constructed on the Vitagraph lot in California. J. Stuart Blackton, producer, is now supervising plans for the building, which will be unique among studios.

Instead of a floor, the bare ground will serve. The roof will be exceptionally high, and the building itself will be of huge proportions. It is intended for exteriors only and with its completion there will be no danger that inclement weather conditions will interfere with the maintenance of the intensified Vitagraph production schedule.

"The terrific costs incident to present day location work," said Mr. Blackton, "are primarily responsible for the inception of the idea, but the more I consider the project, the deeper becomes my conviction that we are furthering a plan of immense value. The new exterior studio will enable us to combat fog, chill, unruly winds and many other annoyances ordinarily connected with location work.

"In the matter of properly controlled lighting we shall be exceptionally well equipped. The several circuits to be installed will carry variety and every degree of voltage required for the many different makes of lamps. There will be no excuse for variation. Our sun will shine when sunshine is demanded, and we will have rain, cloudy skies and any other atmospheric conditions as wanted. We shall apply to the new building exactly the same principle which we have long been employing for interiors.

"The absence of flooring will be an innovation, but why construct floors when actual earth is required in many sets? It will be possible to gallop a hundred horses through the new studio without causing the slightest vibration, while enjoying complete insurance against the giving away of floors because of too much weight. In short, the studio for the production of exteriors indoors is in every respect an eminently practical proposition which will be of inestimable service."

Paramount's European Advisory Board Reports Big Business

ANNOUNCEMENTS of the results obtained by the first session of the newly created European advisory board for Paramount pictures, received at the home office of the Famous Players-Lasky Corporation, indicate the greatest year's business ever enjoyed by Paramount. The advisory board, consisting of the executives of the various European Paramount companies, was organized by E. E. Shauer, director of the foreign department, and the first session was held in the Paramount offices in Paris on August 28-29, with Mr. Shauer in the chair.

A permanent organization was effected by electing John C. Graham, managing director of the company's British organization, as chairman, and Ike Blumenthal, special representative, as secretary. Other members of the board are: Adolphe Osso, general manager of the French organization; Peter N. Brinch, general manager of the Berlin and Vienna offices, and Ingvald C. Oes, general representative, stationed at Copenhagen. Ollie V. Traggard, formerly manager of the Paramount exchange at San Francisco and who recently was transferred to London, will also be a member of the board.

The principal business transacted at the first meeting of the board was a discussion of plans for the greater co-ordination of the company's distributing activities in Europe. General problems relating to the distribution of Paramount pictures were considered, and a campaign outlined to make the coming year's European business the greatest in the history of the Paramount organization.



FIRST SESSION OF PARAMOUNT'S EUROPEAN ADVISORY BOARD

They gathered in Paris under the direction of E. E. Shauer. Left to right: Adolphe Osso, general manager of the French organization; Ingvald C. Oes, general representative, Copenhagen; Ike Blumenthal, special representative, Paris; Mr. Shauer; John C. Graham, managing director of the British organization; Peter N. Brinch, general manager of the Berlin and Vienna offices.

Chaney in "Monster"

Arrangements have been made by Roland West whereby Lon Chaney will play the title role in "The Monster," and be starred in the photoplay production of this famous stage play. Roland West will direct "The Monster," which will be this season's annual production to be made by West Productions.



Eleanor Boardman, featured Metro-Goldwyn player.

New Type of Picture

Gasnier has been named as the director of B. P. Schulberg's next production, "White Man," a Preferred Picture for fall release by B. P. Schulberg Productions. In undertaking the screen version of this novel by George Agnew Chamberlain, Gasnier will temporarily forsake the society type picture for which he is best known to give his attention to a thrilling adventure plot told against jungle backgrounds. The film will be made almost entirely on location, with Mr. Schulberg giving the production his personal supervision.

Willard Louis Starred

"How Baxter Butted In," the strong comedy relief picture of the Warner Bros. product for 1924-25, has just been placed in production at the company's West Coast studios. Willard Louis, Warner Bros. star, who scored emphatically in leading support of John Barrymore in "Beau Brummel" and later in the title role of "Babbitt," has been cast as "Baxter."



Pola Negri in Paramount's "Forbidden Paradise."

SELLING the PICTURE to the PUBLIC

EDITED BY EPES WINTHROP SARGENT

Joe Weil Pulls Lot of Familiar Stuff in Parisian Campaign for Hunchback

GOING over to Paris to launch The Hunchback of Notre Dame, Joe Weil, Universal exploitation specialist, thought of a lot of things he could do. Once arrived, he threw them all away. They didn't fit. Here is what he did:

To his surprise he found that Paris knew little or nothing—mostly nothing—of the American success of the play. Local pride had not induced editors to tell of the triumphs across the sea, and his first battle was to steal space from the four to eight page Paris newspapers to tell about the bigness of the play. They would make no tie-ups and their limited size made space of value, but he got some full pages in the weeklies.

A study of the French modes of thought showed that a lot of sensational stuff would be impractical if not reactionary, so he did a lot of safe and certain stuff.

One of his early efforts was patterned upon the baseball season schedules which hang in most rural barber shops and cigar stores over here. He got out a program of the Olympic events. This was a card about 10 by 12 inches, printed in red and green on both sides, so it did not matter if the card was turned over. The green was for the game and the red for the picture. There was a broad ribbon across the center of the card announcing "le plus grand film de l'epoch." The schedule gave the date, the nature of the contest and "observations," such as "morning and afternoon" or other explanation. Where there was no observation needed, he stuffed that box with a red ink about the play.

These were put in cafes, hotels, restaurants and wherever else they would take them. They were hung for about two months. The last couple of weeks other firms copied the idea, but he had the best of the run all to himself.

An even better stunt was stealing the election notice boards. There are 1,590 boards erected along the streets upon which candidates are at liberty to post their appeals to the electors. Most of these appeals are changed daily. Joe sniped about every fifth board every day, but the boards carrying 13 as a terminal number were his for the run of the election. Superstition prevented their use by the candidates. It is against the law to post private advertising on these boards, but there was no name or address on the snipes, so the authorities took no action.

Joe made another appeal to superstition when he sniped the city with the statement that Friday the thirteenth would be a lucky day for all who saw Notre Dame de Paris, the "hunchback" having been dropped from the title.

Joe further borrowed municipal property when he posted one of the city gates where all traffic is stopped for gas tax. As the road led to the stadium, they were worth a hundred signs in the expensive space nearer the field. He paid a fee for this.

He got a Lon Chaney doll made up along the lines of the character dolls over here and he gave the guardian of Notre Dame advertising postcards which were sold to visitors to the cathedral.

The Olympic schedule was repeated on a smaller sheet for throwaways and the Folies Bergere gave them out with its programs for more than a month in return for a mention on the back of the sheet.

Joe even stole a circus parade in the good old way. There were to be two floats of Notre Dame in a parade made by carnival men. One showed Esmeralda and the other the hanging. Joe could have built the entire parade for what the showmen demanded for a couple of tie up signs on the side of the float. Joe remembered his showman history and told them nothing doing.

But when the parade started he was at the tail end of the line in a bannered taxi with a camera, and the police thought him the official photographer and let him tag the procession.

He circularized the schools on the educational interest of the picture and effected many group visits and he circularized architects on the building of the cathedral on the studio lot. He circularized the daily arrivals at the leading hotels, and tipped the rubberneck conductors to call attention to the



A Universal Release

SOME OF THE HIGH LIGHTS OF JOE WEIL'S EXPLOITATION FOR PARIS HUNCHBACK

The top line shows Joe's outfit for horning in on a street pageant, with the hunchback doll which has tickled the Parisian fancy and a huge sign on one of the gates of Paris on the road to the Olympic games. On the lower line are the Notre Dame float in the carnival parade and one of the election notice boards sniped for the Universal production.

Marivau Theatre front when they passed, for Joe had the most elaborate false front Paris had ever seen.

He got out the usual sandwich men and backed them up by bannering the delivery wagons, and of course he made a music store tie up. He gave Paris a taste of real exploitation, but by being careful to observe local prejudice he had no back kicks, not even when his postcard stunt landed theatrical one sheets into the very towers of Notre Dame itself.

Timely

Universal was the first to make use of the visit of the Prince of Wales. It got out a four page folder purporting to be an English-American dictionary, translating some slangy phrases in praise of its pictures into the supposed English equivalent, as:

"Hello, kid—let's take in a movie."

"Cheerio, old fruit! Let's patronize the jolly old cinema."

It is good enough to get a laugh that will sink in the titles of pending Universals, and it is snapped up because it is up to the moment. The back page carries the argument that even the Prince cannot get better pictures than the Universals which are in reach of everyone.



A First National Release

A SIMPLE TENT EFFECT FOR A SON OF THE SAHARA

This was the way Roy L. Smart, of the Anniston, Ala., put the picture over to an extra good business. Sand was put on the sidewalk to help the suggestion, and a cutout of the mounted figure from the 24-sheet was faced both ways.

Better

Jack Meredith, Universal exploiteer, got away from the automobile summons trying to put over The Reckless Age for the Rialto Theatre, Houston, Texas.

He had a red card to tie to the steering wheels, but they read: "This is the Reckless Age. Don't mind the signal lights, they are just ornaments. Don't signal when turning. The driver behind is a good guesser. Don't dim your lights when approaching a car. He's used to 'em. Don't stop at boulevard intersections. You never use them. Don't miss The Reckless Age. Let the other fellow do it." The house and date followed.

This is better selling copy than the summons.

Covered Wagon Relics

They still have souvenirs of the covered wagon days down in the Southwest and when M. W. Larmour, of the National Theatre, Graham, Texas, had The Covered Wagon booked he borrowed some mementoes from "Uncle Dink" Brooks, one of the original settlers. He was glad to loan them, but fears for their safety led him to stand guard and the sight of the old man in the lobby was an even better draw than the relics and his impromptu lectures added not a little to the interest. Even back east you can get things that date back to the covered wagon days of the late forties without any special connection with the old Conestogas.

Hitting All Six

Borrowed accessories did most of the selling on Six Cylinder Love at the Royal Theatre, San Antonio, Texas.

C. F. Olle borrowed a miniature but real racing car from a local agency and set it in front of the box office.

This was backed by a gasoline pump, such as filling stations used, and on this a red heart was lettered with "Filled with laughing gas. Don't miss Six Cylinder Love. It's full of entertainment mileage." The pump was loaned by a gasoline company.

Proving the Pudding

Taking an idea from the press book on Universal's The Reckless Age, the Alamo Theatre, Louisville, hooked the Bankers Trust Co. to the stunt, a postcard mailer.

The cashier reports eighteen new accounts opened by this means and adds: "We feel this is very good considering that other banks in the city are giving premiums worth two and three dollars with new savings accounts opened." He adds the hope that the theatre will remember him next time it has a bank hook-up.

Show this to your own bank. This beats just the press talk. It's the testimony of a bank cashier.



A Paramount Release

HOW THE HYMAN PROLOGUE ON BEAUCAIRE SHOWS UP

For this presentation at the Mark-Strand Theatre, Brooklyn, both the main stage and the production stage came into play, the musicians being in court dress. For a detailed report on this elaborate presentation see last week's department.

The Hyman Pointers

Owing to the fact that Monsieur Beaucaire was retained for a second week at the Mark Strand Theatre, Brooklyn, the presentation being the same as that for the initial week, there is no report published this week.

Mr. Hyman will resume his production stories in the next issue.



A Universal Release

THE OTHER 991 CHILDREN ARE CROWDED OUT OF THE PICTURE

The Randolph Theatre, Chicago, offered a free bob to all children under fifteen who bought an admission ticket, yet the sign shows the barber works only two hours a day. In view of the peaceful scene we can't understand it. Can you?

Expert Bob Barber, Did Baby Peggy Bob

Setting up a barber bobbing shop in the lobby of the Randolph Theatre, Chicago, the theatre offered a Baby Peggy bob free to every youngster under fifteen who bought a ticket to see The Family Secret. As the barber worked only two hours a day we don't see how they got away with it, but the photograph shows a very peaceful scene, with the waiting customers all engrossed in the back pages of the trade papers while waiting their turns. Of course it would never do to supply the usual Police Gazette in such a shop and the display of the trade sheets is supposed to help make the grade with the trade papers. This paper is third from the left.

It was a good stunt, but there must have been a catch in it somewhere. There must have been a few hundred children outside the camera lines all crying for the free bob. You could get more customers than this in a country town.

Anyhow the picture shows that the bob stunt is still a good one to work, for Baby Peggy or Gloria or any old flapper play.

Covered Wagon Had a Chameleon Cover

"Popular prices at last" was the slogan that let H. B. Clarke make money on The Covered Wagon for a whole week in a two-change house, the Garing Theatre, Greenville, S. C. He shoved the prices up a trifle, but they still fell within the "popular" schedule, and they proved popular, for he held the business up right through the week.

He put about double space into the papers, starting well in advance. He also doubled his usual order for heralds, and got the car fronts.

Unable to get an old Conestoga wagon for the basis of his lobby display, he used a brand new wagon, which was stenciled with the name of the local agent, and concentrated on the cover, where he dug up something new. In addition to the mounted 24-sheet he had a banner painted on the cover. Inside of this he set six strong lamps, three red and three white. A mechanical flasher threw them on alternately, and the changing color was the high point of attention in the lobby. It was very simple and yet extraordinarily effective.

A smaller wagon, built on a child's express wagon, did duty in the window of the store which combined the book sales with the phonograph record and gave an ample display of stills.

Personal Touch

Between Friends is somewhat non-committal, and with patrons trained to buy on stars and titles, it is not always easy to get a good approach on this Vitagraph release.

The agent for the Sun Theatre, Omaha, decided on the personal touch. Discarding the usual style of advertisement, he started the Confessions of a Press Agent, under which he ran for several days a chatty panel on his difficulty in getting the right idea for the picture and finally winding up with a personal guarantee of satisfaction or money refunded. This put the story over to an unusually good business at no greater than the usual advertising cost. It's just another case of being different, but this form made possible just the right sort of appeal.

Canned It

Looking for something different for Flowing Gold, A. M. De Haven, of the Madison Theatre, Peoria, Ill., naturally turned to an oil company. He borrowed enough drums to carry the letters of the title and three more to space with. A letter was painted on each drum, and the fourteen were lined on the curb in front of the house. The brand name was on each drum, so the oil people got their advertising, too.

All it cost was a little water color paint for the lettering, and it was unlike anything done before, so it helped to get the money.

Walked on Lilies

Playing The Red Lily, a Fred Niblo production for Metro-Goldwyn, Milton C. Hill, of the State Theatre, New Bedford, Mass., had a lily stencil made and painted the sidewalks of the town a bright red. He got away with it because he had given a special showing to the Mayor, the Chief of Police and other officials and invited guests, and the Chief and the Mayor liked the picture. Red lilies were also used in store window hook-ups.

A prologue with four Apaches was done in French. A French prologue in a New England city may sound odd to you until you remember that the mill towns support a large French-Canadian population and that this shows a French story.



A Paramount Release

THE FEATURE OF THIS DISPLAY WAS THE WAGON'S COVER

Putting six strong lights inside the wagon on a flasher circuit and using light cloth for the cover gave a change from red to white and black that was the high note of the display at the Garing Theatre, Greenville, S. C. Worked by H. B. Clarke.

Wasteland Film Getting Records

Most bona fide record breaking is done in cold weather, but two of the new Paramounts have been climbing up in the Southern Enterprises houses the past month. Gloria Swanson, in Manhandled, got the top figures, with the exception of the Lloyd pictures, and then Wanderer of the Wasteland came along and topped her figures, in one instance getting the best three-day business recorded for the house not even excepting Lloyd. That was at the Riviera Theatre, Knoxville, where on three hot days they hung up a new top for that period and did it with very little cost. Only 24 inches of newspaper space were purchased. Most of the selling was done on the screen with a number of home made slides stressing the excellence of the picture, the author and the natural colors. W. E. Drumbar also put out an unusual number of painted banners, but he credits the slides with most of the selling.

With the exception of Jacksonville, where the peep-show trailer simply mopped up, the best campaign yet reported comes from Birmingham, where L. R. Towns did a lot of little things that did not cost much, even in the aggregate. One of his best bets was a newspaper showing which got a number of good advance stories. The colored film was glowingly written up as a novelty by the reporters and given verbal advertising by the other invited guests.

Mr. Towns used the Boy Scouts, but he did not parade them on a hot August day. Instead he permitted the leading paper to print a coupon good for one admission to the opening show if presented by a Scout in full uniform between 10:30 and 2.

The boys supplemented the verbal advertising from the special show and on the back of the photograph showing the scout crowd is the significant note: "We had to stand them out for thirty minutes on the night show." And this down south in August!

A good co-operative stunt was supplying a recently opened goody shop with a special herald, the top printed with a display for the shop with a space in which the daily special could be stamped. Just below was "Another big one" an advertisement of the picture with a cut of Holt. The store attended to an extensive distribution of these for several days.

A book store took a four-inch single for the photoplay edition, "from which the wonder play that comes to the Strand next week was made," and Mr. Stiff used three special ads to give the "diary" copy, which follows the lines of John Flynn's fine advance for The Covered Wagon.



A Paramount Release

BREAKING WINTER RECORDS IN AUGUST'S HOT DAYS

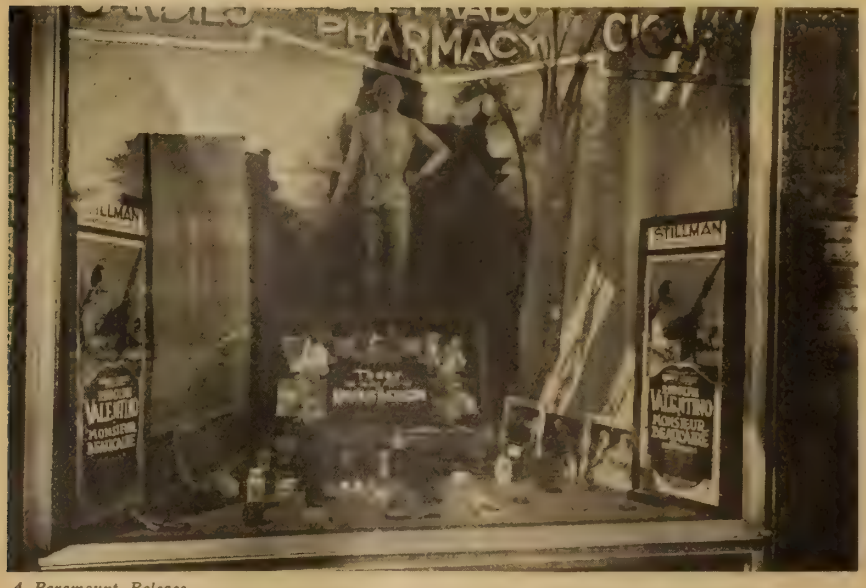
How L. R. Towns, of the Strand Theatre, Birmingham, Ala., helped to crash the high water mark by emphasizing Zane Grey and natural colors in Wanderer of the Wasteland. The bottom of the picture shows how the Boy Scouts took hold.

HENNEGAN
PROGRAM COVERS
SELL THE PICTURE
TO THE PUBLIC
THE HENNEGAN CO. CINCINNATI, O.

Down in Texas John Friedl, of the Palace Theatre, Dallas, enveloped "lucky sand" which bore good fortune only after it had been carried to see the picture. But he also put out 25,000 blotters advertising the new cooling plant, for the temperature is more important than the play in the Texas summer.

Waugh made a three-plane cutout shadow box for his advance in the lobby of Loew's Palace Theatre, Memphis, but has made no report on the playing yet.

These are all good campaigns, and they were run on a summer basis, with extra advertising cost held to a minimum, which makes it all the better. All of the campaigns are based on the suggestions sent out by Lem Stewart from the home office.



A Paramount Release

HOW ONE THEATRE MADE USE OF MONSIEUR BEAUCAIRE

The Stillman Theatre, Cleveland, got this window for two weeks at a cost of only four seats. The tie-up shows that today as in the days of Beaucaire certain toilet preparations reign supreme. The seeming background is merely a window reflection.

Turned to Poetry in a Cooperative

Leslie Whelan, now Paramounteering in Philadelphia, went to the rhymed puzzle for a co-operative page. He wrote the rhymes—fourteen of them—and stuck one in each merchant ad in a double truck. Just to show how safe Longfellow and Tennyson are here is a sample:

My first is an abbreviation for Missouri
That isn't so hard to do.
End the name after the capital of Nevada
And you've named a good star, too.
That gave Mo-Reno.

To get a prize you had to name the star, mention the display in which the rhyme appeared and tell what line of goods the merchant handled.

Whelan worked this for the New Era Theatre, Lancaster, Pa., and got 72 inches of free space for the house in consideration of the merchant advertising he brought in, Then he split the contest into two parts, with a dual prize list for the town and the suburbs, and the newspaper plugged harder than usual to show the merchants what a fine line of county circulation it gave them.

The contest ran for three days and was so timed that the repetition of the double truck, with the winners named broke for the opening of Paramount Week.

If you can't write poetry, you might offer prizes for the best local efforts, and get an additional kick out of the idea if you start early enough.



A First National Release

ANOTHER WRAPPING PAPER DISPLAY FROM COLUMBUS, GA.

Both the tent and the side walls are masked in ordinary paper and painted by the house artist of the Grand Theatre. It enables J. Wright Brown to keep the costs down and the receipts up, for a good lobby will sell in Columbus.

Uses Cheap Paper for Lobby Display

Decorative lobbies have a marked effect upon business at the Grand Theatre, Columbus, Ga., and J. Wright Brown, the manager, has found a way to keep his costs to a minimum. He uses ordinary wrapping paper, and finds that it will work as well as canvas for a short run.

In the display for A Son of the Sahara shown on this page both the side paintings and the tent box office are done on paper, the latter striped to give an oriental touch. The selling is done through an opening cut in the paper, and although there is a large business done, the ticket buyers do not tear the paper, which will last through a three-day run. This First National, for example, did a better than usual business, and yet the patrons did not tear down the tent. The painting is rather sketchy, but it is effective and selling, and the highest grade of art on the finest quality of muslin could do no better.

Mr. Brown believes in cutting costs and letting the receipts roll up. He holds his newspaper advertising down so that when he does want to make a splash he takes what some managers waste on the smaller pictures, and gets the same relative effect they obtain with full pages. It's not what you spend, but what you get for what you spend that tells the real value of an idea and Mr. Brown has made a science of being saving without being stingy.

Hitched His Wagon to a Famous Star

A good stunt is always a good stunt, but a stunt that gets in step with a news event is several times as good as the same stunt without newspaper backing. No one knows this better than A. L. Snell, of Gadsden, Ala., and when Mars recently started in to get front page stories in the newspapers, he remembered the old telescope stunt and dug it up.

He mounted a fake star shooter on a wagon, made a neat flight of steps, bannered the sides of the wagon with the statement that Mars was closer to the earth than at any time in the past 120 years, and provided a spieler to urge the folks to take a look at the pink planet.

The picture opened Monday and Mr. Snell put the wagon out on Saturday when most of the population was "downtown." There was nothing about the Imperial Theatre on the wagon. Mars was the star in a double sense.

But when you squinted through the eyepiece you got: "Perhaps you cannot see Mars, but you can see The White Moth at the Imperial Theatre Monday and Tuesday." This was done on a card and set where the objective should have been, lighted from within the tube.

Crowds were around the wagon all the evening, the victims urging the newcomers to take a look and plugging the game even better than the barker could.

He backed this with three windows in women's wear stores telling of Miss La Marr's gowns and he bannered the taxis. It's getitng so the taxis back up to the theatre to get their spare tires carded from sheer force of habit. Mr. Snell adds that he got an unusually good layout of advertising material on this picture from First National.

All is grist to Ed Olmstead, of McVickers Theatre, Chicago. For Open All Night he tied up a series of round-the-clock lunch rooms and then slipped a three-column cut of the bicycle race on the sporting editor of the Post. There are some good stills for the sporting pages. All you need is a little nerve.

Cost Four Dollars to Kill Tent Show

Tent shows are pure poison to business through the Southwest, and it looked a bit blue for Clayton Tunstill, of Chickasha, Okla., when the paper went up for Copeland Bros. Tent Show, but he decided to die kicking, if he really had to die.

He hired the largest truck in town, bannered it either side with the large cutout from the 24-sheet for The Perfect Flapper, and put a three on the end. Even that did not look quite good enough, so he went over to the firehouse and borrowed their largest spare bell.

The tent show got out of town without walking, but not on the money it made in Chickasha. Tunstill got the coin. The truck cost $2 for two days. He did not figure in the cost of the paper, as that was on a standing order and did not class as extra expense.

A Good Memory

A retentive memory was a strong asset for M. G. Bishop, a Metro-Goldwyn exploiteer, when he dropped into Galveston to help the Queen Theatre put over Sherlock, Jr. A set of false teeth, suspender buttons and hairpins were displayed in the lobby with the statement that these had been laughed off the opening day. He also worked a special hook-up page, with a contest, of course, borrowed three cars for a ballyhoo and had Frozen Face Frappes in the soda bars. All old stuff, but sober and reliable, and it helped to counteract the heat.



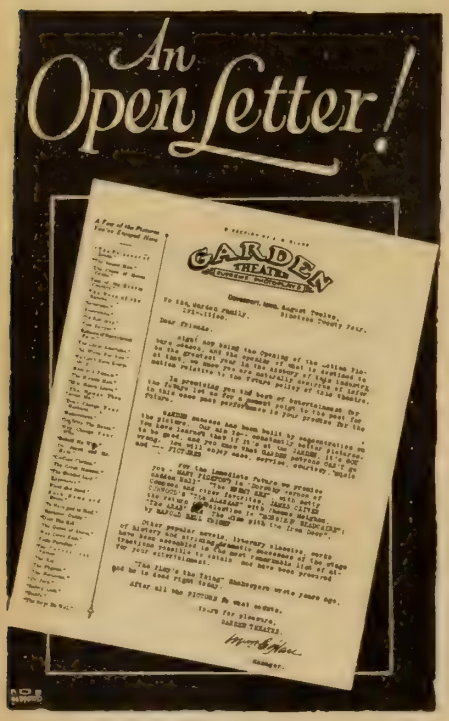
A Universal Release

THESE SIGNAL TOWERS PLAYED SEATTLE AND PORTLAND

M. N. Newman shipped the display with the print for the Columbia theatres in the two cities. The towers are plaster of paris, mottled red and green with flasher semaphores. There were also twenty-foot semaphores for the top of the marquise.

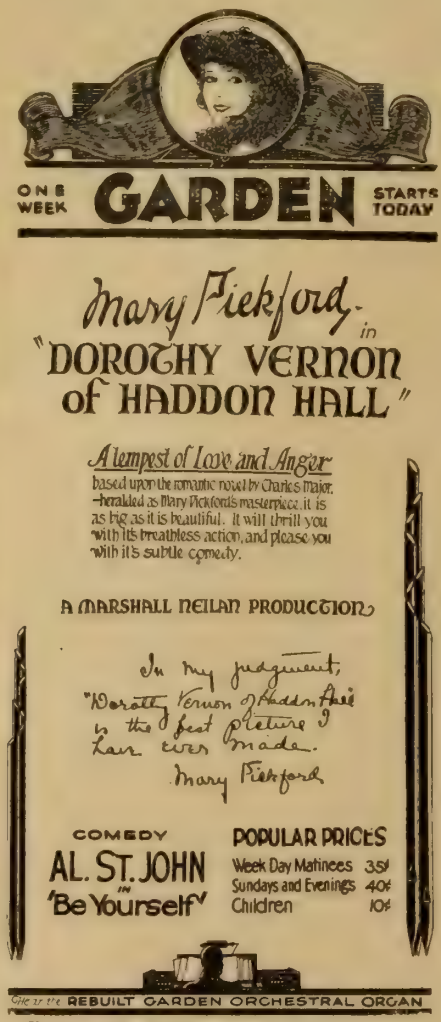
Open Letter to Open the Season

Getting off to a good start, W. C. O'Hare, of the Garden Theatre, Davenport, Ia., takes nearly a three tens for an open letter to his public, making the first really intelligent use of black we have recorded in months. Here it is made the background for the letter itself, and the three words in the reverse are so large that they cannot be killed off. For that matter if the letters should



A FINE STARTER

fade into the ground it would not hurt the value of the real display, which is on a reproduction of the letter head of the house, but to make it uniformly good, Mr. O'Hare uses so large a letter that you get it at first glance. Running down the left hand side of the letter sheet is a printed list of the attractions which have made good. Most of them are from last season, but for the coming season he lists only those in the immediate future, his list including Dorothy Vernon of Haddon Hall, The Enemy Sex, The Alaskan, with Tom Meighan, Beaucaire, The Mine With the Open Door and The Arab. That ought to hold them until he gets in another load. The remainder of the letter is merely a greeting, the announcement of a new season and a sober promise to offer the best plays procurable. Then comes underlines, a hint as to other bookings and the closing paragraph. It is the sort of letter that carries conviction, without high flown phrases, impossible promises or what an old timer used to call "dear-public stuff." It's businesslike and real, a letter and not a lying advertisement, and we hope that it got Mr. O'Hare off to the start he deserves. This is about the best opener of the current season and is likely to hold its place after the rest come in. The only possible criticism is that the reproduction makes the letters fall too small. Breaking over to four columns would have helped a great deal. Dorothy Vernon was the opener and this was given a three fourteens mostly hand lettered in an old English style that is not easy to read, but easy to read in the important lines. This is done to match the period of the story and it is saved from being messy through plenty of white space. In a crowded space it would be impossible, but here it



A United Artists Release

A CHARACTERISTIC DESIGN

gives dignity to the space and in about a 24-point size it can be read with small effort. Much is made of Miss Pickford's "In my judgment Dorothy Vernon of Haddon Hall is the best picture I have ever made." This is carried in her handwriting, and is given a nice playup. The advertisement is too long to reproduce here—but we are going to because it shows up so well. It is not a good example for general style, but it does fit Dorothy Vernon.

Gets Hand Letters in Boston Display

Taking enough space to command the Sunday pages of the Boston papers, the display for The Sea Hawk is spoiled, as usual, with hand lettering. In a space dropping nearly twelve inches across three columns there are just three lines in type, and two of these share the space with a lettered "At last." The usual excuse for hand lettering in Boston—if it really is an excuse—is that the spaces are so small the printer cannot be trusted to drop in the type properly. Here there is plenty of room for the type to be set in with only two measures used. It could all be set in straight type, with the



A First National Release

SAME OLD HAND WORK

possible exception of the signature and play title, and it would then have more completely dominated the page. As it is, it gets the attention only because it is larger than the others; not because it is any better. Those three lines of type show what could have been done. The cut shows what was done. It's just a habit over in Boston and a bad one. It's throwing money away to pay for larger spaces and then spoil them with hand work that is not even half-way decently good, and which is still further hurt by poor press work. Probably this advertisement will have no material effect upon the success of this unusually fine production over in Boston, but assuredly it will not help, and the results will be due to other endeavors and not to intelligent newspaper advertising, because this is the complete reverse of intelligent. It's just plain blob where there was room to do good work and to use every word just as it stands in this copy.

Greater Movies in Cooperative Pages

Riverside, Calif., has been sharing the California Greater Movies season and made it the excuse for a co-operative section of three pages, about half of which was taken by the three theatres, the Regent, Loring and Rubidoux. This was followed up by a number of large spreads, one of which is given on the next page, with The Enemy Sex at the Regent and the Covered Wagon at the Loring. The circular seal to be noticed in both of these was the official

trade mark of the movement and appeared in all of the cooperating displays as well as in all house advertising. In consideration of the extra advertising the newspaper contributed a cross page five to the proclamation of the Mayor declaring the festival. This proclamation is worth quoting, because it is a model of its kind, and pays a tribute to the picture that cannot fail to carry weight. It runs:

"It has been brought to my attention that a 'Greater Movie Season' is to be celebrated throughout the State of California beginning August 1st, 1924.

"Inasmuch as the motion picture has come to be known as the greatest entertainment in the history of this nation, has developed into a great national institution, a co-educator with the schools and colleges, it being the center of civic enlightenment and the pillar of community progress, I hereby urge that you lend your support to the observance of the gala event in this town.

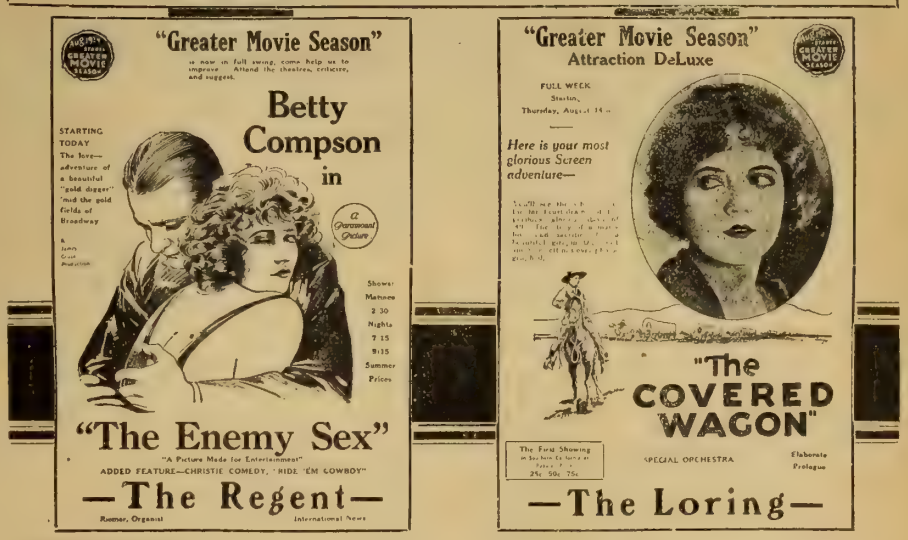
"In my judgment, it is the duty of our people to support and encourage the development of motion pictures, and the pleasure derived from their wholesome entertainment will amply repay those who give that support. With the announcement of bigger and better pictures during the celebration, I urge your participation in the GREATER MOVIE SEASON throughout the month of August, 1924.

Signed—S. C. EVANS,

"Mayor Riverside, Calif."

Hold on to this. You may want a somewhat similar proclamation some time and this will serve as a model. Newspaper co-operation is essential to the success of any event of this sort, and the newspapers will more cheerfully get into the movement if they feel that there is revenue to be derived. They live on their advertising, and what helps advertising is naturally attractive. Without co-operation of the papers a special event is largely a press stunt. With the newspapers working, it can be made into a public function. The advertisements reproduced are very well placed. Getting them slightly apart, with a connecting band of black will give better display than dividing the space equally between the two houses with only a rule to separate them. Each of the spaces is smaller, but it is more distinct than when they run together, and in a half page display each gets plenty of space and the full value of the half page. We like the one on the left better than its fellow because it makes a better splash. A strong single cut is generally more useful than a combination of sketch and half tone, particularly where the latter is a portrait. The eye instinctively falls to the announcement of The Enemy Sex first, and unless the superior merit of The Covered Wagon is known—and it is pretty well known everywhere—the selling influence will all be in favor of the Compson play. It is a nice study in display.

"Greater Movie Season" Attractions



Paramount Releases

TWO GOOD DISPLAYS ON GREATER MOVIE SEASON FROM RIVERSIDE

Poor Advertisement May Not Help Play

Charlie Giegerich, of the Producers Distributing Corporation, brings in this display from Chicago with the argument that it must be a good advertisement because the play is beating the record of Girl Shy at this house. This brings up the old discussion as to just how much an advertisement can help. Mr. Giegerich declares that he stopped writing "artistic" advertisements years ago, inferring that the artistic display will not sell. Personally we think he is dead wrong. If Hold Your Breath is selling to capacity in its third week, it is not so much a sign that it is a good advertisement as that it denotes a good play. The play brings the patronage in spite of a poor advertisement rather than because of it. This space is a 75 by two, a



A Producers Distributing Release

WOULD THIS SELL YOU?

total of 150 lines or nearly eleven column inches. It shows a very crude cut surrounded by a lot of hand lettering. Its main purpose seems to be to tell the reader where the play can be seen. It does not sell him into going on its own efforts. It is a directory rather than an argument, and a better drawing and better lettering, with type used where possible, would be cleaner, more attractive and therefore better selling. The argument that an advertisement has to be crude to sell is vicious. It is also untrue. A display does not have to be poor to be a good seller. It sells best in proportion to its attractiveness, provided it carries the proper punch. That is where the trouble comes. Some layout men consider only appearance, and not appearance in connection with the selling punch. The good display must have both, and if it cannot have both the punch is to be preferred, but the punch will be weakened precisely in the proportion in which the display falls away from attractiveness. To say that an advertisement is good because business is good is false logic. Hold Your Breath is backed by a good lithographic campaign and two weeks of pleased spectators are telling their friends that they really must see that funny play at the Orpheum. That is what is selling the picture, and not this messy looking newspaper advertisement. Don't confound crudeness with strength. There is a vast difference. Aim to make your displays as appealing to the eye as possible, but don't get it so pretty that it doesn't mean anything. Other things being equal, the pretty display will sell better, but merely because it supplements the suggestion of the title or the sales talk.

Taking Hold

Lem Stewart dug out the old handkerchief flirtation, added a new signal which meant "Take me to see Gloria Swanson in Manhandled" and suggested to the Southern Enterprises managers that they use it for advance work. Reports from numerous cities show this to have been very useful. Charles McFarland, of the Queen Theatre, Houston, for example, got rid of 5,000 of them. They were printed in English on one side and in French on the other, used with corresponding numbers.

It might make it more interesting to jumble them up, the French signal and the English meaning on one side and the English signal and the French meaning on the other as;

4—To drop it—soyons amis

4—Le laisser tomber—let's be friends.

This would require more reading and probably add to the interest.

NEWEST REVIEWS and COMMENTS

EDITED BY CHARLES S. SEWELL

"Three Women"

Lubitsch Scores Again for Warner Brothers With Modern Domestic Drama of Absorbing Interest

Reviewed by C. S. Sewell

Once again has Ernst Lubitsch demonstrated his versatility and remarkable ability as a director. In "The Marriage Circle" he showed he was as much in his element with clever and sophisticated domestic comedy with a continental flavor as with the heavily romantic and spectacular productions which made him famous. Now in "Three Women," his newest picture for Warner Brothers, he has taken an intimate story with an American setting, that is straight domestic drama dealing with human frailties and handled it in the same masterful way.

Mr. Lubitsch goes the familiar triangle of domestic drama one better, for this story involves the romantic affairs of one man and three women, and the fact that two of the characters are mother and daughter lends additional interest. In a sense, the plot embraces a progressive triangle situation, for the third woman is not introduced until the man has lost interest in the first.

The unfolding of this story reveals excellent dramatic construction. Starting out in a light vein, with many touches of clever comedy, there is no hint of the intense drama that is to follow. The interest, however, gradually mounts higher and higher and the dramatic values increase, culminating in a powerful climax in which the philandering husband is shot dead by his wife's mother, who was his former sweetheart. Even then there is no lessening of the interest in the denouement which brings about the satisfactory straightening out of the tangled affairs and the happy ending for the young wife with the man she really loves.

Mr. Lubitsch's direction is marked by the same subtle touches, the same unerring ability to portray human nature, its fine points and its frailties; the delightful touches of comedy, the power to register his points by short and constantly changing scenes and shots focused on exceedingly limited areas, all the while preserving excellent continuity.

Dealing with the affairs of a young fellow who held women lightly and three women, to only one of whom he was married, there are some daring scenes and sensational inferences in the development, but they have been cleverly and discreetly handled. Obviously this is not a Sunday school story and it may mildly shock the unsophisticated, but it is a production that should register heavily with a large majority of spectators.

The cast is of the same calibre as the direction and dramatic force of the story. We doubt if a better selection could have been made than Lew Cody as the man and Pauline Frederick as the mother. Never have these two, in our opinion, given finer performances, and their work is truly excellent. The same is true of May McAvoy as the young wife, Marie Prevost as the third woman, and Willard Louis, Mary Carr and Pierre Gendron in minor roles. Their work is another evidence of Mr. Lubitsch's remarkable ability as a director.

Cast

Jeanne Wilton ..... May McAvoy
Mrs. Wilton ..... Pauline Frederick
Harriet ..... Marie Prevost
Edmund Lamont ..... Lew Cody
Fred Armstrong ..... Pierre Gendron
Mrs. Armstrong ..... Mary Carr
Harvey Craig ..... Willard Louis

Story and direction by Ernest Lubitsch
Length, 8,200 feet.
Photographed by Charles Van Enger

Story

Besieged by his creditors, Edmund Lamont welcomes the chance to follow up a meeting with a rich widow, Mrs. Wilton. His affair with her is progressing and he has even secured money from her to invest when Mrs. Wilton's grown daughter Jeanne arrives and Lamont transfers his affections, finally compromises the girl and marries her. Jeanne, though innocent minded, soon begins to doubt Lamont. A row in a cabaret resulting in his being brought home wounded reveals Lamont's intentions to another woman Harriet, who taunts Jeanne with having stolen Lamont from her own mother. Mrs. Wilton, realizing the unhappy situation, begs Lamont to free Jeanne, but he refuses, threatening a scandal. Mrs. Wilton kills him, bares the whole situation on the stand and is acquitted, leaving Jeanne free to marry her real sweetheart, Fred Armstrong, a young doctor.

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FEATURES REVIEWED IN THIS ISSUE

Alaskan, The (Paramount)
Clean Heart, The (Vitagraph)
Fast and Fearless (Artclass)
Fast Worker, The (Universal)
One Night in Rome (Paramount)
Oh, You Tony (Fox)
Three Women (Warner)
Turned Up (Steiner)

"Fast and Fearless"

Second Artclass Picture Starring Buffalo Bill Jr., is a Satisfactory Program Western

Reviewed by C. S. Sewell

"Fast and Fearless," the second of the series of Lester F. Scott, Jr., productions which Weiss Brothers Artclass Pictures Corporation is distributing on the independent market starring Buffalo Bill Jr. is a production which follows the familiar line of action of the usual western.

The picture has good continuity and has been capably directed by Richard Thorpe with a number of attractive outdoor scenes. The plot which involves the chase and capture of a border bandit by the hero and a Mexican police officer gives opportunities for plenty of fighting and hard riding and in both of these fields the star shows that he is accomplished.

There is an ingenious situation in which the hero plants a few guns and by pulling cords attached to the trigger and having his trained horse do the same thing makes the bandit think a large body of men are after them. This should register, despite its improbability; however, there is a stunt scene where the star crosses a chasm by means of a tall tree that is not as effective as it might be as this feat does not show up to advantage.

Buffalo Bill Jr. is a likable chap with a nice personality and his support is adequate. No attempt has been made to make this a special and there is enough snap and action, hard riding and fighting to make it an attraction that should satisfy the average "Western" fan.

Cast

Lightning Bill Lewis ..... Buffalo Bill, Jr.
Mary Brown ..... Jean Arthur
Judge Brown ..... William Turner
Pedro Gomez ..... George Magrill
Capt. Duerta ..... Julian Rievro
Bianca ..... Emily Barrye
Fatty Doolittle ..... Kewpie King
Gonzales ..... Steve Clemento
Sheriff Hawkins ..... Victor Allen

Story and scenario not credited.
Directed by Richard Thorpe.
Length, 4,600 feet.

Story

Bandits headed by Gomez continue to terrorize the border town of Somerton and the sheriff organizes a posse to go after them. Bill Lewis begs permission to go after Gomez alone and discovering his lair he finds Gomez has returned to the town to kidnap Mary Brown, the banker's daughter and Bill's sweetheart. He returns in time to prevent this and Gomez is captured but his pals free him. Bill starts out again and comes on the bandits as they are besieging Capt. Duerta of the Mexican Rurales. Through a ruse

with the aid of his horse, he makes it appear a large force has come to the rescue and the bandits flee. Bill and Duera go to the town in which Gomez has taken refuge and are besieged. Bill escapes and goes for soldiers to aid Duera and finally Gomez is captured and brought back to the states. Bill is then free to marry Mary the next day as planned.

"The Alaskan"

Meighan Makes First Appearance in Northwestern Story in Paramount Version of Curwood Novel

Reviewed by C. S. Sewell

Thomas Meighan, for the first time in his screen career, appears in a story of the Northwest in the Paramount production, "The Alaskan," which is based on a novel by James Oliver Curwood and directed by Herbert Brenon.

Like all of Curwood's stories, "The Alaskan" breathes the spirit of the great outdoors. In this instance it is the single-handed fight of the hero against a crooked syndicate that seeks to despoil the country that furnishes the plot. The hero also has an additional incentive in his fight as the girl he loves is in reality the ill-treated wife of the head of the syndicate.

A theme of this kind furnishes ample opportunities for action that will appeal to lovers of outdoor stories, and there is plenty of action, which includes several of the familiar situations of stories of this type, such as the attack by the villain's cohorts on the hero and heroine, besieged in a cabin; the escape through a tunnel and the fight beside a waterfall at the edge of a precipice, ending with the villain's fall into the water after he has been accidentally shot by one of his own men.

It would seem that greater emphasis has been placed on action than upon logically developing the situations; as a result the action is not always consistent or convincing and the story does not develop any great amount of punch or interest.

Stories of this type are undoubtedly popular and, combined with the pulling power of the star, author and director, this picture will doubtless prove a good box office attraction. We do not, however, believe that Meighan fans will class it among his best pictures.

There is one point in which this picture excels; that is in the beauty of the scenic surroundings, as it was filmed amid the majestic mountains, lakes and rivers of British Columbia and Alberta. The technical details of the picture are high class. In other respects, however, this production, in our opinion, fails to rise above others of its class, and we believe that many will expect greater things from Meighan, Curwood and Brenon. It would seem that neither star nor director felt entirely at home in a story of this type.

Thomas Meighan certainly has the physical make-up for a role of this type, and his supporting cast is adequate. Estelle Taylor is attractive as the heroine, John Sainpolis and Alphonz Etheir are effective in the heavy roles, and Frank Campeau does fine work in a character role.

Cast

Alan Holt.....Thomas Meighan
Mary Standish.....Estelle Taylor
Rossland.....John Sainpolis
Stampede Smith.....Frank Campeau
Keok.....Anna May Wong
John Graham.....Alphonz Ethier
Tautuk.....Maurice Cannon
The Lawyer.....Charles Ogle

Based on novel by James Oliver Curwood.
Scenario by Willis Goldbeck.
Directed by Herbert Brenon.
Length, 6,736 feet.

Story

In a row with big business interests that seek to despoil Alaska, Alan Holt's father who has amassed wealth there is killed. Alan deciding to fight the combination headed by John Graham goes to Washington but is unable to get any help from the government. Returning home, he befriends a girl Mary Standish who is watched by Graham's lieutenant Rossland. Mary jumps off the ship as it nears port. Alan, realizing his love seeks to find her and finally discovers her in the home of one of his men. She tells him she is Graham's wife and has left him because of his ill-treatment of her. Graham demands that Alan give her up and attacks the house when he refuses. Alan and Mary seeking to escape through a tunnel come upon Graham and he and Alan have a terrific fight. In the villainous attempt to kill Alan, one of Graham's henchmen shoots Graham and he falls over a precipice. Alan then is free to marry Mary and realizes they have also saved Alaska.

"Turned Up"

William Steiner's Newest Feature Starring Charles Hutchison Is Actionful Melodrama

Reviewed by C. S. Sewell

"Turned Up," the newest of the series of features which William Steiner is offering on the independent market starring Charles Hutchison should provide good entertainment for the majority of patrons and prove a satisfactory program attraction for the average exhibitor.

The story which concerns the attempted framing of the hero by a crooked banker whose plan is thwarted and his connection with a gang of bond thieves uncovered, provides action and excitement ending with old fashioned melodrama in which the hero is locked in the vault of an abandoned mill.

Hutchison is provided with several opportunities for his daredevil stunts which include a wild ride on a motorcycle culminating in the plunge of machine and rider from a pier into the water, a jump from a building ledge across an alley into a window on the floor below, the swinging across this space on a rope and the more difficult feat of swinging back. The picture ends with a fight on a hilltop in which both hero and villain roll down the steep incline, the hero saving himself by grasping a bush.

As the banker's clerk who poses as the dupe of the conspirators and finally turns out to be a secret service man, Hutchison appears to advantage, and he has the assistance of a cast including several well-known players. Crauford Kent is seen as the banker, Otto Lederer as the leader of the gang, Charles Force as his lieutenant, Betty Morrisey as his secretary, Mary Beth Milford is attractive as the hero's sweetheart.

While the action is not at all times convincing, the story moves forward smoothly with good continuity and holds the interest, and the stunts and melodramatic action should register with the average fan.

Cast

Bruce Pomroy.....Charles Hutchison
Betty Browne.....Mary Beth Milford
Paul Gilmore.....Crauford Kent
John Creighton.....Otto Lederer
Lola.....Betty Morrisey
Joe Turner.....Charles Crus
Tom Martin.....Charles Force

Story and Scenario by Frederic Chapin.
Directed by James Chapin.
Length, 4,990 feet.

Story

Paul Gilmore, the respected president of a bank is in league with bond thieves headed by Creighton, and desiring to get rid of Bruce Pomroy, a teller, Gilmore arranges with his assistant Joe to steal a package of bills so Bruce will be short. Brue makes a thrilling escape when arrested and finally lands in Creighton's office. Creighton decides to use him in a bond robbery. Gilmore learns of his presence and decides to get rid of Bruce by locking him in an abandoned mill. Betty, his sweetheart, who has followed the crooks, is captured by them. Detectives arrest Joe for the robbery of the money and free Bruce who is revealed as a member of the department of justice. Gilmore meets his fate by a fall down an incline in a fight with Pomroy.

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"The Clean Heart"

Vitagraph Offers Splendid Adaptation of Hutchison Novel With Percy Marmont in Leading Role

Reviewed by C. S. Sewell

J. Stuart Blackton's newest production for Vitagraph is an adaptation of a novel, "The Clean Heart," by A. S. M. Hutchison, with Percy Marmont appearing in a somewhat similar type of role to the one he portrayed in the same author's "If Winter Comes."

Like "If Winter Comes," "The Clean Heart" is a decidedly out of the ordinary story. It is a narrative of the adventures of a newspaper editor and author whose mind becomes unbalanced through overwork. To get away from his other self that he imagines is always following him, he wanders into the country and meets with experiences which involve a philosophical tramp and a simple romantic country girl.

Despite the fact that the hero is mentally unbalanced, there is nothing unpleasant or gruesome in his actions. He is a perfectly harmless, whimsical type of fellow who does odd things which he would not do in his sane moments. Percy Marmont makes this character very human and plausible, and even more sympathetic than it really deserves, and you watch his wonderful performance with interest. His work in this picture is every bit as fine as in "If Winter Comes."

The human interest angle in this story is strong, especially in the deep affection of the tramp, Puddlebox, for the hero, whom he calls Loony. Mr. Blackton has succeeded in the task, especially difficult with a story of this type, of transferring to the screen the spirit and charm of the original. The scene where Puddlebox lifts the injured hero to a rocky ledge and on finding, as the tide rises, that it will not support them both, lets go and loses his life, is filled with true drama and a depth of feeling that gets down under the skin.

Up to this point the hold of the story is tense, then comes a natural slackening of the tension with the introduction of the heroine and the gradual building up of this angle. There is an effective scene where the hero, still mentally unbalanced, proposes that the girl go away with him without a marriage ceremony. Disillusioned and shocked, she rushes out and this leads to a situation where, rather than drag the hero over the edge of a cliff, she lets go and falls on the rocks below. The latter half of the story does not seem to rise quite to the same height, due probably to the fact that neither are the hero's actions so deserving of sympathy nor is his romance with a girl of this type entirely convincing. Some of the titling, too, is so decidedly English that it does not register.

Percy Marmont was an ideal selection for the role of the hero. Second only to his interpretation is the excellent work of Otis Harlan as the lovable tramp, Puddlebox. Marguerite De LaMotte in the role of the heroine is attractive and gives a convincing performance.

Taken altogether, however, "The Clean Heart" is a well-made, finely directed, attention-holding picture, with strong human interest and moments of fine pathos and comedy, excellently acted. The settings are fine and the photography excellent. Mr. Blackton deserves credit for his excellent direction. This production should please the majority of audiences and especially appeal to high-class patronage.

Cast

Philip Wriford ..... **Percy Marmont**
Puddlebox ..... **Otis Harlan**
Essie Bickers ..... **Marguerite De la Motte**
Bickers ..... **Andrew Arbuckle**
Mrs. Bickers ..... **Martha Petelle**
Brida ..... **Violet La Plante**

Based on novel by A. S. M. Hutchinson.
Directed by J. Stuart Blackton.
Length, 8,000 feet.

Story

Living with a nagging aunt whose husband is a loafer and having to provide for his brother's four orphaned children, Philip Wriford works himself up to be the editor of a newspaper and also writes a successful novel, but the mental strain is too much and his mind becomes unbalanced and he believes there is another self continually urging him on to other tasks. Wandering into the country he meets a philosophical tramp, Puddlebox and they become fast friends. Finally when Wriford is injured Puddlebox sacrifices his life in the rising tide to save Wriford who finally recovers in a hospital. There Wriford meets a commonplace and overly-romantic girl, Essie and still mentally unbalanced he proposes that she go away with him without marriage. In her disappointment she rushes out and hurls herself over a cliff. Believing her dead, Wriford, who has learned the awful result of his selfishness with his two friends, returns to London. A year later, he visits the country and finding that Essie is alive but unable to walk, he declares his real love and intention to devote his life to her happiness.

"One Night in Rome"

Metro-Goldwyn Offers Adaptation of J. Hartley Manners' Stage Play Starring Laurette Taylor

Reviewed by C. S. Sewell

For her third appearance under the Metro-Goldwyn banner, Laurette Taylor, the well-known stage actress, appears in an adaptation of J. Hartley Manners' stage play, "One Night in Rome." The production, which was directed by Clarence Badger, is a modern society drama of Rome and London, with Miss Taylor in the role of an Italian duchess who through circumstances adopts the disguise of a fortune teller.

The title refers to the happenings of one eventful night, when during a reception the star's dissolute husband commits suicide, and to save himself from disgrace due to his treason to Italy he unjustly accuses his wife of unfaithfulness. It is to escape the vengeance of her husband's father that she takes the character of Madame L'Enigme, a fortune teller who becomes all the rage with London society. She again meets the hero who was of assistance to her on the eventful night and with the culmination of their romance comes her vindication.

The story is not always plausible, especially the scenes where the hero apparently fails to recognize the fortune teller as the princess he met under such unusual circumstances, and whom he knew had disappeared. There are also incidents in the scenes in the hero's home where the heroine's identity is finally revealed that are not entirely convincing.

While the action starts off well, the interest lessens later and never regains its original force. This is due not only to the nature of the story, but to the fact that Miss Taylor has a role that does not altogether suit her. Her acting and mannerisms which were so delightful in her portrayal of the little Irish girl in "Peg o' My Heart" do not seem to fit into the role of the Italian duchess.

The supporting cast is satisfactory, with Tom Moore as the hero and Warner Oland as a polished villain. Alan Hale gives a good performance in the particularly unsympathetic role of the heroine's dissolute husband. There are some striking sets and exteriors and some very effective photographic shots.

Cast

Duchess Mareno / Madame L'Enigme ..... **Laurette Taylor**
Richard Oak ..... **Tom Moore**
Zephyr ..... **Miss Du'Pont**
Duke Mareno ..... **Alan Hale**
Dorando ..... **Warner Oland**
Prince Danieli ..... **Joseph J. Dowling**
George Milburne ..... **William Humphrey**
Italian Maid ..... **Edna Tichenor**
Gardener ..... **Ralph Yearsley**

Based on stage play by J. Hartley Manners.
Scenario by J. Hartley Manners.
Photographed by Rudolph Bergquist.
Directed by Clarence Badger.
Length, 5,883 feet.

Story

Accused of treachery to Italy, Duke Mareno is told that this will be covered up provided he leaves a note giving a false reason for his suicide. The Duke is a roue and covers himself by accusing his wife, the Duchess, of unfaithfulness in the note. His father blaming the Duchess vows he will denounce her always. She eluded him and several years later posing as L'Enigme, a fortune teller, becomes the rage of London. Richard Oak, who was attracted to her in Rome, persuades her to participate in a charity bazaar and finally recognizes her. Dornado, a tenor who is present also recognizes her. Richard declares his love for the Duchess, but she seeks to make it appear she is a thief. The arrival of her father-in-law reveals the fact that he has discovered the truth that his son's accusations were false and he was killed by his gardener over an affair involving a woman. Restored to her position in society, the Duchess accepts Richard.

"The Fast Worker"

Reginald Denny and Laura La Plante in Corking Universal-Jewel

Reviewed by Sumner Smith

Universal has turned out a corking entertainment picture in its latest Jewel, "The Fast Worker." Heralded as a smart modern comedy embellished with thrills, it is all that and much besides. Seldom have we enjoyed a comedy as much as this one. The story on which it is based—George Barr McCutcheon's "Husbands of Edith"—is a great screen vehicle and has been improved in the process of adaptation, the scenario of Beatrice Van and Raymond L. Schrock must have been a work of art and William A. Seiter's direction reflects his skilful technique.

Reginald Denny and Laura La Plante romp through nearly seven reels of the best kind of clean comedy. Suggestive touches, which could easily have been introduced, have been avoided and the picture will not suffer in the least from the avoidance, even in the eyes of the most sophisticated. Denny is splendid as the youth who, to oblige a friend, poses as that friend and has to travel with and live with his wife, little daughter and her sister. Ethel Grey Terry shows to excellent advantage as the wife, playing with the capable Miss La Plante as the sister. Some of the best comedy scenes are those in which Denny is annoyed by his reputed daughter, played by Muriel Frances Dana. Lee Moran also scores.

The scening of the picture has been excellently accomplished, the interiors being striking though along conventional lines, and the Catalina Island scenes are extremely picturesque. The picture ends with thrills in the form of an automobile race—and they are real thrills. It is hard to imagine this

picture as failing to suit any box office. Once again, it's corking entertainment.

Cast

Brock ..... Reginald Denny
Connie ..... Laura La Plante
Edith ..... Ethel Grey Terry
Toodles ..... Muriel Frances Dana
Freddie ..... Lee Moran
Roxbury ..... Richard Tucker
Mrs. Rodney ..... Margaret Campbell
"Kath" Rodney ..... Betty Morrissey

From George Barr McCutcheon's "Husbands of Edith."
Scenario by Beatrice Van and Raymond L. Schrock.
Directed by William A. Seiter.
Photographed by Ben Reynolds.
Length, 6,896 feet.

Story

Roxbury Mecroft persuades Terry Brook, an architect, to assume his identity and go to Catalina on a vacation, leaving him in New York to wage a financial war incognito. Terry finds that he has also to pose as husband of Edith, his friend's wife, and father to their small daughter. Her sister accompanies them on the trip; Terry falls in love with her. Gossips at the resort discover this—a scandal rises that causes the hotel management to investigate. It takes a police force and a truck, a yacht and a few other things to extricate the lively Brock from all the trouble.

"Oh, You Tony!"

A Most Thrilling Western, With Great Comedy Angle, is Tom Mix Vehicle for Fox

Reviewed by Tom Waller

Tom Mix does some of the greatest riding of his screen career in "Oh, You Tony!" his latest special for William Fox. The picture is crowded with thrills, outstanding among which is the cross-country race in which Mix as Tom Masters, wealthy rancher, thwarts daring villainy of get-rich-quick schemers, depriving them of the chance to foreclose his ranch, and netting much money to boot in bets.

His latest is one of Mix's most pleasing and diversified productions. The western atmosphere and his favorite horse, Tony, predominate but a change is cleverly worked in the footage, extending slightly over six reels, which shows the cowboy in an entirely different role. This is introduced when Mix is persuaded to represent an organization of ranchers at the National Capitol. There he cuts a ridiculous and mirth-provoking figure at the formal homes of various representatives of the nation.

Mix as a student of parlor etiquette in one of Washington's schools for fashion, abandoning his rough outfit for tailored clothes and causing his Indian servant to assume the role of an English butler "apes" the social rich to hilarious perfection. Returning to his ranch and attempting to "etiquettize" his plainsmen for a dinner to some of his Washington friends of the "coffee pot dome oil field" type, is another high spot of the picture's comedy trend.

Few melodramas of the old school could excel in hair-raising episodes the ones which Mix and Tony undergo to win a race. Tom enters the contest with the knowledge that he has been the "goat" of his rich friends who are after his home and bank account. He realizes that he has been tricked by a suave gentleman and misled by an alluring lady of Fashion Park. In the race Tony, the horse, is exposed to many perils, in jumping over broken trestles, fording treacherous streams and galloping down mountain sides. The race terminates in a brilliant climax, a steadily increasing undertow of suspense, starting in the early footage.

It will be the greatest kind of a surprise to us if Tom Mix fans and lovers of heman pictures do anything else but put their stamp of highest approval upon "Oh You Tony!"

Cast

Tom Masters ..... Tom Mix
Betty Faine ..... Claire Adams
Mark Langdon ..... Richard Lareno
Jim Overton ..... Earle Foxe
The Chief ..... Pat Chrisman

Story by Don W. Lee.
A J. G. Blystone Production.
Length, 6,302 feet.

Story

Tom Masters leaves his ranch and goes to Washington, D. C., to promote an irrigation proposition for an organization of plainsmen. Suave individuals desiring his property are responsible for his going. Jim Overton, on the "inside," makes of Masters a protege. Masters succumbs to luxurious life, believing in everything he hears, and studies etiquette. A woman friend of Overton's deceives Masters with the result that he plunges a good part of his savings and the ranch in a gold brick oil field. With his guests he returns to his home and girl partner, Betty Faine. Betty sizes up the crowd correctly but Tom is not convinced until he overhears a plot to break him completely by making him lose a horse race in which his partner has bet heavily upon him. He realizes at last what a wonderful girl Betty is and thus overcomes all obstacles, winning the race and his partner for his wife.

"Little Robinson Corkscrew"

(Pathe—Comedy—Two Reels)

Apparently the title "Little Robinson Corkscrew" is a burlesque on the title of the latest Jackie Coogan feature. But the burlesque part of this Mack Sennett comedy is confined solely to title. "Little Robinson Corkscrew" was made under the supervision of F. Richard Jones with a cast featuring Ralph Graves and also including Alice Day, Andy Clyde, Vernon Dent, Billy Bevan, Charlotte Mineau and Thelma Hill. The comedy boasts of a few good laughs and is generally entertaining. It is centered in a small town at a time when one of the sophisticated sons is returning from a few years' experience in a big city. The lad has a spring apparatus for reducing and muscle building. He gets into all kinds of scraps with this device but winds up by marrying the daughter of the store proprietor whose place he has outraged with a demonstration. —T. W.

"Low Bridge"

(Universal—Comedy—Two Reels)

In this Century Comedy starring Buddy Messinger he appears as a boy who is up against it when his girl snubs him because his rival has a finer auto and also brags about a yacht. Buddy and his little colored pal then proceed to build a miniature ocean liner in their bathroom, and end by flooding the house, sailing out into the street and meeting disaster in a real lake. Buddy has a congenial role and the little negro is responsible for a number of comedy bits, but is inclined to overact. Martha Sleeper is good as the sweetheart, but has not much to do. The gags follow along familiar lines and some of the stunts are decidedly improbable. It should prove more of a laugh-maker for the children than the grown-ups, and lacks considerably of being up to Buddy's highest standard.—C. S. S.

"A Game Hunter"

(Universal—Comedy—One Reel)

Although Bert Roach in his familiar role of a butler is starred in this Universal one-reeler, Neely Edwards really has the most prominent role, that of a chap who starts to go duck hunting, helps a young woman in distress and finally returns home with rabbits he has purchased. A reporter snapped his picture with the girl and friend wife starts something when she sees it in the paper. The comedy also has a situation involving a roll of money in an old suit which is sold to a peddler, causing considerable excitement until it is recovered. The action is considerably disjointed and consists of several gags of a familiar type. Altogether it will probably prove moderately amusing to the average patron.—C. S. S.

"Hawks of the Sea"

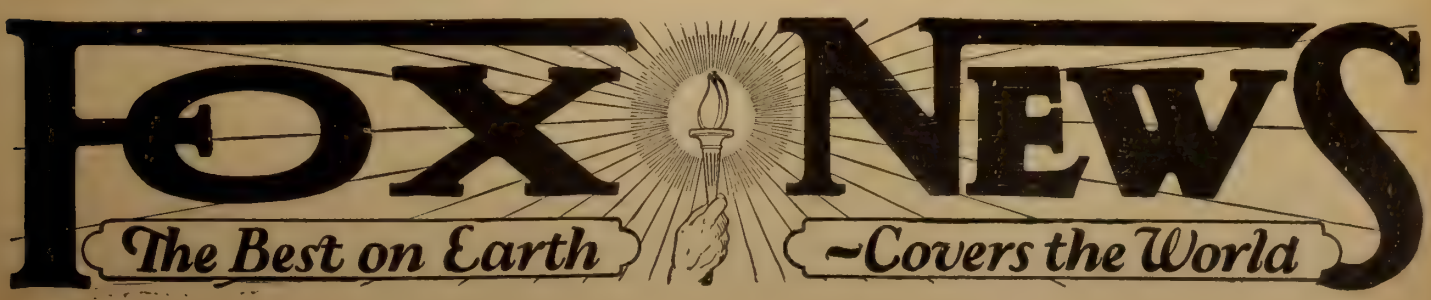
(Pathe—Cartoon—One Reel)

Cartoonist Paul Terry in "Hawks of the Sea" has his mice and cats burlesque some of the current big sea features. The burlesque is mighty clever. How Mr. Mouse on board a pirate ship overcomes all of the cat marauders is particularly amusing. Then Mr. Mouse wakes up and realizes that he has been dreaming of the story book reposing in his lap.—T. W.

"Rambles of a Raindrop"

(Fox—Educational—One Reel)

"Rambles of a Raindrop" provides some beautiful camera shots of which the Fox photographer takes full advantage. A drop of rain on the mountain side is "traced" from its earthly start in a mountain stream to a big river and thence to the ocean. This one reeler is highly interesting as well as beautiful.—T. W.



THE PEP OF THE PROGRAM

NEWS AND REVIEWS OF SHORT SUBJECTS AND SERIALS

"Short Change"

(Educational—Comedy—Two Reels)

Walter Hiers gets off to a good start in the first of the series of Walter Hiers Comedies produced by Christie and distributed by Educational. The plot concerns a bank teller who goes on a vacation and through a mistake finds he has a suitcase filled with money intended for a branch bank. His attempts to elude both police and thugs and return the money to the bank safely furnishes material for a lot of excellent comedy business. There are some very amusing scenes in a train with a mischievous boy, then a truly laughable sequence where he is surrounded by cops and thinks he is pinched, while in reality he is in a parade and is mistaken as the mayor. The scenes where he goes through a tough part of town and a crook peers at him from each doorway and finally a whole mob follows and he apparently unconcernedly walks along with a cop, are well handled and should get a lot of laughs. There is good action, a sustained plot and above all, a lot of laugh-getting material in this comedy, which augurs well for the series. It should prove thoroughly amusing for any type of audience, for in addition to containing a lot of good stuff it is cleverly handled in an out-of-the-ordinary way which adds pep and enjoyment.—C. S. S.

"Gee Whiz, Genevieve"

(Pathe—Comedy—Two Reels)

Will Rogers dons his old Jubilo togs in "Gee Whiz, Genevieve" and with his dog he "hits" the tracks. The freight stops at a little country town and Rogers heads for the nearest barn. It has already been transformed into a hostelry by another tramp. Rogers and the occupant decide to reside there for a couple of weeks. They get free lodging, blankets and new clothes and the attention of the sheriff and town physician when they resort to the old ruse of feigning that they are victims of smallpox. They then move on to the next town where the partner of Rogers gets him interested in Genevieve, a much-widowed owner of a restaurant. How Rogers is "buffaloed" into becoming Genevieve's fourth husband furnishes the biggest of the many laughs which will be forced from any fan no matter how small the proportion of humor his make-up may contain. In the supporting cast are: Marie Mosquini, Ena Gregory, Laura Roessing, May Foster, Don Maines and Earl Mohan. The picture was directed by Jay A. Howe.—T. W.

"Pathe Review No. 39"

(Pathe—Magazine—One Reel)

"Thumbelina" a fairytale in animated cartoon form strikes us as being most novel and highly entertaining for the children. "Restless Nature" shows the Croton Reservoir overflowing its dam. "Pelt Farms" explains the reason for the scarcity of trappers these days. "The Spoils of War" is in Pathecolor and shows a well-known French landmark.—T. W.

"SHORTS" REVIEWED IN THIS ISSUE

Between Fires (Universal)
Bright Lights (Educational)
Game Hunter, A (Universal)
Gee Whiz Genevieve (Pathe)
Her Boy Friend (Educational)
Little Robinson Corkscrew (Pathe)
Low Bridge (Universal)
Pathe Review No. 39 (Pathe)
Rambles of a Raindrop (Fox)
Short Change (Educational)
Sittin' Pretty (Pathe)
Should Landlords Live? (Pathe)

"Her Boy Friend"

(Educational—Comedy—Two Reels)

In this Larry Semon Special Comedy, Larry makes his debut with Educational. The story is filled with material of the kind which made a reputation for him and in addition he has introduced some new and clever ideas. One is where he and a companion appears in a costume being made of wooden packing boxes. Another is a scene where several frankfurters jump off the stand. They grow legs, a tail and a head and then proceed to do stunts including a drill and dance. This is not only ingenious and amusing but will puzzle the audience to know how it is accomplished. The action concerns the attempt of a police chief to break up a bootlegging-saloon combination, and Larry as the none too bright son of the chief who gets out of the job appears to advantage. He does some of his familiar jumps and falls which will get laughs and there is also a hilarious and somewhat thrilling sequence where he eludes the gang, fights them in a loft, rescues a woman detective and finally defeats the bootleggers. There is a lot of good laugh-getting stuff for the average fan in this comedy and it should delight the Semon fans.—C. S. S.

"Between Fires"

(Universal—Western—Two Reels)

Frank Kingsley and Edmund Cobb, the featured players in this Universal drama appear as a chap wanted for murder and as the sheriff respectively. The story deals with Frank's shooting a gambler who cheated him. Escaping he is followed by the sheriff who loves his sister and is faced with the alternative of love versus duty. He allows Frank to make a getaway and then learning the posse is after him, arrests Frank in order to save him from lynching. It develops that the gambler is not dead and has confessed the truth. There is considerable action, with the usual good riding scenes, and from an entertainment standpoint is an average production of this type.—C. S. S.

"Bright Lights"

(Educational—Comedy—Two Reels)

It is probable that Bobby Vernon has scored his biggest successes in Christie Comedies when appearing either as a rube or as a girl, and in the first of the new series of Bobby Vernon Comedies in which he is starred, produced by Christie and released through Educational, Bobbie has a chance to appear in both characterizations to advantage. The comedy follows one central idea, that of a city chap who as the result of a ducking is forced to wear "rube" clothes. He meets a cabaret dancer who thinks to have fun by kidding him and keeping up the bluff he goes to the cabaret in this make-up. His action finally necessitates calling the police and in making a getaway he dons a ballet girl's costume. This comedy is fast moving, with considerable rough and tumble stuff, with Bobby upsetting the country dance as well as the cabaret, getting mixed up with the dancers and creating considerable confusion. Gags and stunts follow each other in quick succession and prove decidedly amusing. The production is elaborately mounted and the cabaret stuff would do credit to a feature. Bobby shows to good advantage and this comedy should get a lot of laughs from the majority of patrons.—C. S. S.

"Should Landlords Live"

(Pathe—Comedy—Two Reels)

Arthur Stone, Hal Roach's recruit from the vaudeville boards, makes his camera-comedy debut in "Should Landlords Live?" He also scores as a funster as this two-reel comedy proves. As a rent collector Stone runs into all kinds of scraps with the tenants. Everybody likes their apartments but nobody wants to pay for them. These tenants are convinced that landlords shouldn't live and so Stone, as a country bumpkin in his first city job, is at length disheartened and driven back to his father and the rustic store. The supporting cast includes: Marie Mosquini, Martha Sleeper, Ena Gregory, Olive Borden, Helen Gilmore and Robert Page. James Burrows and Nick Davis did the directing. There is an abundance of good slapstick stuff in "Should Landlords Live?" One scene in particular, where Stone wades through the gowns in the shop of a modiste and emerges with various parts of two or three dresses over his slim frame, and the remnants of several hats clinging to his ears, will get a roar from any audience.—T. W.

"Sittin' Pretty"

(Pathe—Comedy—One Reel)

"Sittin' Pretty" is one of Charles Chase's fastest moving comedies. It possesses a lot of slapstick material which will highly amuse audiences of all classes. When Charlie borrows the policeman's uniform of his girl's father and captures a lunatic his prospective father-in-law dons the uniform just in time to receive the reward of $1,000.—T. W.

(Additional Short Subject Reviews on page 337)

CURRENT and ADVANCE FILM RELEASES

ALLIED PRODUCERS AND DISTRIBUTORS

		Reviewed	Footage
Loving Lies	Monte Blue	Feb. 2	6,526
No More Women	Matt Moore-Bellamy	Feb. 2	6,186
The Hill Billy	Jack Pickford	Mar. 22	5,734

ARROW

Days of '49	Neva Gerber serial	April 5	
Western Yesterdays	Edmund Cobb		
Western Fate	Hatton-Gerber		
Whirlwind Ranger	Hatton-Gerber		
Notch Number One	Ben Wilson		
Models and Artists	Bobby Dunn		
Oh, Billy	Billy West		
Come On Cowboys	Dick Hatton	May 24	4,700
Mysteries of Mah Jong	Novelty	May 24	2,000
Two After One	Billy West	May 24	2,000
Western Feuds	Edmund Cobb	July 26	4,908

ASSOCIATED EXHIBITORS

The Yankee Consul	Douglas MacLean	Feb. 23	6,148
When a Girl Loves	Star cast	May 3	5,876
The Lone Wolf	Holt-Dalton	May 10	6,000
The Chechahcos	Star cast	May 17	7,000
The Spitfire	Star cast	July 5	6,109
Racing Luck	Monty Banks	July 26	6,000
Never Say Die	Douglas MacLean	Sept. 13	5,891

EDUCATIONAL FILMS CORP.

Jumping Jacks	Hodge-Podge	Mar. 1	1,000
Getting Gertie's Goat	Dorothy Devore	Mar. 1	2,000
Cave Inn	Sid Smith	Mar. 1	1,000
The Ant Lion	Secrets of Life	Mar. 8	1,000
Long Ago	"Sing Them Again"	Mar. 8	1,000
The New Sheriff	Tuxedo comedy	Mar. 8	2,000
Under Orders	Clyde Cook	Mar. 15	2,000
Midnight Blues	Lige Conley	Mar. 22	2,000
Family Life	Jack White prod.	Mar. 29	2,000
Bargain Day	Sid Smith	Mar. 29	1,000
Barnum Jr.	Juvenile comedy	Mar. 29	2,000
The Fly	Scientific	April 5	1,000
Killing Rime	Lloyd Hamilton	April 5	2,000
Dusty Dollars	Cameo comedy	April 5	1,000
Dandy Lions	Neal Burns	April 12	2,000
Safe and Sane	Jimmie Adams	April 12	2,000
There He Goes	Mermaid comedy	April 19	2,000
Heart Throbs	"Sing Them Again"	April 19	2,000
Realm of Sport	Hodge-Podge	April 19	1,000
Fold Up	Cameo comedy	April 19	1,000
Going East	Lloyd Hamilton	April 26	2,000
The Fun Shop	Humor reel	April 26	1,000
The Trader Keeps Moving	Bruce scenic	April 26	1,000
The Lady-Bird	Instructive	April 26	1,000
Corated	Bobby Vernon	May 3	2,000
Out Bound	Cliff Bowes	May 3	1,000
The Fun Shop	Humor Reel	May 3	1,000
Powder Marks	Cliff Bowes	May 3	1,000
Lost Chords	"Sing Them Again"	May 3	1,000
The Junior Partner	Juvenile comedy	May 10	2,000
The Bonehead	Tuxedo comedy	May 10	2,000
Flowers of Hate	Wilderness Tale	May 17	1,000
Nerve Tonic	Christie comedy	May 17	2,000
Tiny Tour of U. S. A.	Hodge-Podge	May 17	1,000
Air Pockets	Mermaid comedy	May 17	2,000
Lunch Brigade	Lige Conley	May 24	1,000
Dizzy Daisy	Mermaid comedy	May 24	2,000
Good Morning	Lloyd Hamilton	May 24	2,000
Tootsie-Wootsie	Christie comedy	May 31	2,000
Just Waiting	Robert Bruce series	May 31	1,000
Echoes of Youth	"Sing Them Again"	May 31	1,000
Hot Air	Lee Moran	June 7	2,000
In A Drop o Water	"Secrets of Life"	June 14	1,000
Grandpa's Girl	Kathleen Clifford	June 21	2,000
The Chase	Alps Novelty	June 21	2,000
Snapshots of the Universe	Hodge-Podge	June 21	1,000
The Farewell	Bruce Scenic	June 21	1,000
Wedding Showers	Jack White prod	June 28	2,000
The Ex-Bartender Retires	Bruce Scenic	June 28	1,000
Family Fits	Cameo comedy	June 28	1,000
His First Car	Tuxedo comedy	July 5	2,000
Pardon Us	Cameo comedy	July 5	1,000
Melodious Moments	"Sing Them Again"	July 5	1,000
Pigskin	Mermaid comedy	July 12	2,000
Heads On	Cliff Bowes	July 12	1,000
Jumble in the Jungle	Hodge-Podge	July 12	1,000
Never Again	Tuxedo comedy	Aug. 2	2,000
Turn About	Cameo comedy	Aug. 2	1,000
Frozen Water	Novelty	Aug. 9	1,000
Savage Love	Jimmie Adams	Aug. 9	2,000
Good News	Cliff Bowes	Aug. 9	1,000
Oh, Teacher	Juvenile comedy	Aug 23	2,000
Boneyard Blues	Earl Hurd cartoon	Aug 23	1,000
Drenched	Cliff Bowes	Aug 23	1,000
Wild Game	Mermaid comedy	Aug 30	2,000
Don't Fail	Cameo comedy	Aug 30	1,000
Jonah Jones	Lloyd Hamilton	Sept. 6	2,000
Hazardous Hunting	Hodge-Podge	Sept. 6	1,000
Rough and Ready	Lige Conley	Sept. 13	2,000
Cheer Up	Cliff Bowes	Sept. 13	1,000
Stupid but Brave	Al St. John	Sept. 20	2,000
Dirty Hands	Juvenile comedy	Sept. 20	2,000

FILM BOOKING OFFICE OF AMERICA

		Reviewed	Footage
Week-End Husbands	Alma Rubens	Feb. 9	6,700
White Sin	Madge Bellamy	Feb. 23	6,237
The Telephone Girl (series)	Alberta Vaughn	Feb. 23	
Damaged Hearts	Featured cast	Mar. 1	6,154
When Knighthood Was in Tower	"Telephone Girl"	Mar. 8	2,000
North of Nevada	Fred Thompson	Mar. 15	5,000
Galloping Gallagher	Fred Thompson	Mar. 29	4,700
Money to Burns	"Telephone Girl"	Mar. 29	2,000
Sherlock's Home	"Telephone Girl"	Mar. 29	2,000
Yankee Madness	Larkin-Dove	April 5	4,680
His Forgotten Wife	Bellamy-Baxter	April 12	6,500
The Silent Stranger	Fred Thomson	April 19	5,000
The Beloved Vagabond	Carlyle Blackwell	April 26	6,217
William Tells	"Telephone Girl"	May 3	2,000
Girl of the Limberlost	Gloria Grey	May 10	6,000
Untamed Youth	Ralph Lewis	May 10	5,000
For the Love of Mike	"Telephone Girl"	May 17	2,000
The Danger Line	Sessue Hayakawa	May 24	5,800
The Spirit of the U. S. A.	Emory Johnson prod	May 31	8,312
The Dangerous Coward	Fred Thomson	May 31	6,000
Napolean and Josephine	Star cast	June 7	6,591
The Fighting Sap	Fred Thomson	June 14	5,138
There's Millions In It	Star cast	June 28	6,000
Bee's Knees	"Telephone Girl"	June 28	2,000
Swords and the Woman	Pedro DeCordoba	July 12	6,000
Fools in the Dark	Patsy Ruth Miller	July 26	7,002
Neglected Women	Seena Owen	Aug. 9	6,265
Messalina	Spectacle	Sept. 6	8,473
American Manners	Richard Talmadge	Sept. 6	5,200
The Desert Sheik	Wanda Hawley	Sept. 20	5,044
Vanity's Price	Anna Q. Nilsson	Sept. 20	6,124

FIRST NATIONAL

The Song of Love	Norma Talmadge	Jan. 19	8,000
The Love Master	"Strongheart"	Jan. 19	6,779
Painted People	Colleen Moore	Feb. 9	5,700
When a Man's a Man	John Bowers	Feb. 12	6,910
Flowing Gold	Nilsson-Sills	Mar. 1	8,005
Lilies of the Field	Corinne Griffith	Mar. 22	8,510
The Galloping Fish	Thos. H. Ince prod.	Mar. 22	6,000
Secrets	Norma Talmadge	April 5	8,345
The Enchanted Cottage	Richard Barthelmess	April 19	7,120
Abraham Lincoln	[illegible]	Feb. 2	12,000
Cytherea	Rich-Stone	May 31	7,603
Why Men Leave Home	J. M. Stahl prod.	May 3	7,400
The Woman on the Jury	Feature cast	May 17	7,145
A Son of the Sahara	Feature cast	May 24	7,990
The Sea Hawk	Feature cast	June 14	12,045
The Marriage Cheat	Jay-Marmont-Menjou	June 14	6,622
Those Who Dance	Thos. H. Ince prod	June 21	7,312
The White Moth	LaMarr-Tearle	June 21	6,571
The Perfect Flapper	Colleen Moore	June 28	7,000
A Self-Made Failure	Ben Alexander	June 28	7,345
For Sale	Windsor-Menjou	July 5	7,840
Girl in the Limousine	Larry Semon		5,680
Born Rich	Claire Windsor		
Single Wives	Griffith-Sills	Aug. 9	7,526
The Girl in the Limousine	Larry Semon	Aug. 30	5,630
Flirting With Love	Colleen Moore	Sept. 6	6,920
In Hollywood With Potash and Perlmutter	Star cast	Sept. 20	6,700

FOX FILM CORP.

Just Off Broadway	John Gilbert	Feb. 2	5,444
Not a Drum Was Heard	Charles "Buck" Jones	Feb. 9	4,823
The Net	Barbara Castleton	Feb. 9	6,000
Highly Recommended	Al St. John	Feb. 9	2,000
Shadow of the East	Featured cast	Feb. 16	5,874
School Pals	Imperial comedy	Feb. 16	2,000
Ladies to Board	Tom Mix	Feb. 23	6,112
The Blizzard	Featured cast	Mar. 1	5,800
Frogland	Special	Mar. 1	1,000
Love Letters	Shirley Mason	Mar. 8	4,749
The Wolf Man	John Gilbert	Mar. 15	5,145
The Vagabond Trail	Charles Jones	Mar. 22	4,562
The Arizona Express	Charles Jones	Mar. 29	6,316
The Plunderer	Frank Mayo	April 5	2,000
A Man's Mate	John Gilbert	April 5	5,812
A New England Farm	Instructive	April 12	1,000
The Circus Cowboy	Charles Jones	May 3	6,400
Slippery Decks	Card sharps exposed	May 3	1,000
The Trouble Shooter	Tom Mix	May 17	5,702
He's My Pal	Chimpanzees	May 17	2,000
The Lone Chance	John Gilbert	May 24	4,385
When Wise Ducks Meet	Sunshine Comedy	May 24	2,000
Western Luck	Charles Jones	June 28	5,020
The Magic Needle	"Etching" Novelty	June 28	1,000
Romance Ranch	John Gilbert	July 12	6,471
The Heart Buster	Tom Mix	July 19	4,500
Beaten Gold	Instructive	July 19	1,000
Against All Odds	Charles "Buck" Jones	Aug. 9	4,890
Pain As You Enter	Lee Moran	Aug. 9	2,000
That French Lady	Shirley Mason	Aug. 16	5,470
The Man Who Came Back	Giant Special	Sept. 6	8,273
The Desert Outlaw	Buck Jones		
Wolves of the Night	William Farnum		
It Is the Law	Featured cast	Sept. 13	6,868
Dante's Inferno	Featured cast		
The Cyclone Rider	Featured cast	Sept. 20	6,472
The Last of the Duanes	Tom Mix	Aug. 30	6,942
The Iron Horse	Star cast	Sept. 13	11,400

(Continued from preceding page)

METRO-GOLDWYN

		Reviewed	Footage
Through the Dark	Colleen Moore	Jan. 19	7,999
Yolanda	Marion Davies	Mar. 1	12,000
Wild Oranges	King Vidor prod.	Mar. 15	7,000
Nellie, the Beautiful Cloak Model	Star cast	April 5	7,000
Three Weeks	Pringle-Nagle	April 12	7,540
Janice Meredith	Marion Davies	Aug 23	12,000
The Rejected Woman	Rubens-Nagel	May 4	7,700
The Heart Bandit	Viola Dana	Jan. 19	4,900
The Fool's Awakening	Harrison Ford	Feb. 16	5,763
The Man Life Passed By	Novak-Marmont	Mar. 1	6,200
Thy Name Is Woman	Mong-La Marr	Mar. 1	9,087
The Uninvited Guest	Jean Tolley	Mar. 8	6,145
Happiness	Laurette Taylor	Mar. 8	7,700
Women Who Give	Reginald Barker prod.	Mar. 22	7,500
A Boy of Flanders	Jackie Coogan	April 5	7,018
The Shooting of Dan McGrew	Star cast	April 12	6,318
Mademoiselle Midnight	Mae Murray	May 17	6,778
Sherlock, Jr.	Buster Keaton	May 17	4,065
The Arab	Novarro-Terry	July 12	6,710
Bread	V. Schertzinger prod	Aug. 2	6,500
Tess of the D'Urbervilles	Blanche Sweet	Aug. 9	7,500
Little Robinson Crusoe	Jackie Coogan	Aug. 16	5,717
Broken Barriers	Reginald Barker prod	Aug. 16	6,216
True As Steel	Rupert Hughes prod	June 28	6,454
Revelation	Viola Dana	July 5	8,752
The Recoil	Blythe-Hamilton	July 12	7,089
Wine of Youth	Star cast	July 26	6,000
Along Came Ruth	Viola Dana	Aug. 2	5,000
The Red Lily	Bennett-Novarro	Aug. 16	6,975
Sinners in Silk	Menjou-Boardman	Aug. 30	5,750
Circe, the Enchantress	Mae Murray	Sept. 13	6,882
His Hour	Aileen Pringle	Sept. 20	6,300

PARAMOUNT

The Ten Commandments	Cecil B. DeMille prod.	Jan. 5	12,000
Shadows of Paris	Pola Negri	Mar. 1	6,549
Icebound	Dix-Wilson	Mar. 15	6,471
A Society Scandal	Gloria Swanson	Mar. 22	6,453
The Fighting Coward	James Cruze prod.	Mar. 29	6,501
The Dawn of a Tomorrow	Jacqueline Logan	April 5	6,084
Singer Jim McKee	W. S. Hart	April 12	7,000
The Breaking Point	Star cast	April 19	6,064
The Confidence Man	Thomas Meighan	April 26	6,500
The Moral Sinner	Dorothy Dalton	April 26	5,689
Triumph	C. B. DeMille prod.	May 3	8,292
Bluff	Ayres Moreno	May 10	5,442
Men	Pola Negri	May 17	6,504
Wanderer of the Wasteland	Jack Holt	May 31	6,700
Code of the Sea	La Rocque-Logan	June 7	6,096
The Bedroom Window	W. C. DeMille prod	June 21	6,550
The Guilty One	Agnes Ayres	June 28	5,365
Tiger Love	Geo. Melford prod	June 28	5,325
Changing Husbands	Leatrice Joy	July 5	6,799
Unguarded Women	Demels-Dix	July 5	6,051
The Enemy Sex	Betty Compson	July 12	7,861
The Side Show of Life	Ernest Torrence	Aug. 2	7,511
Manhandled	Gloria Swanson	Aug. 9	6,908
The Man Who Fights Alone	William Farnum	Aug. 9	6,337
Monsieur Beaucaire	Rudolph Valentino	Aug. 23	9,932
Empty Hands	Jack Holt	Aug. 30	6,976
Lily of the Dust	Pola Negri	Sept. 6	6,811
The Female	Betty Compson	Sept. 13	6,167
Merton of the Movies	Glenn Hunter	Sept. 20	7,655
Sinners in Heaven	Daniels-Dix	Sept. 20	6,881
Open All Night	Feature cast	Sept. 20	5,071

PATHE

Love's Detour	Charles Chase	Mar. 8	2,000
The National Rash	"Sportlight"	Mar. 8	1,000
The All Star Cast	Terry cartoon	Mar. 8	1,000
The Buccaneers	"Our Gang"	Mar. 8	2,000
Herman the Freak Mouse	Terry cartoon	Mar. 8	1,000
Love's Reward	"Dippy Doo Dads"	Mar. 15	1,000
The Mandan's Oath	Frontier series	Mar. 15	2,000
Zeb Versus Paprika	Stan Laurel	Mar. 15	2,000
Why Mice Leave Home	Terry cartoon	Mar. 15	1,000
Wolfe and Mountain	Chronicles of America	Mar. 22	3,000
Scarem Much	Sennett comedy	Mar. 22	2,000
Fields of Glory	"Sportlight"	Mar. 22	1,000
Hunters Bold	"Spat Family"	Mar. 22	2,000
From Rags to Riches & Back Again	Terry cartoon	Mar. 22	1,000
Don't Forget	Charles Chase	Mar. 22	1,000
King of Wild Horses	Rex (horse)	Mar. 29	5,000
Big Moments From Little Pictures	Will Rogers	Mar. 29	2,000
Fraidy Cat	Charles Chase	Mar. 29	1,000
Shanghaied Lovers	Harry Langdon	Mar. 29	2,000
The Champion	Terry cartoon	Mar. 29	1,000
Dirty Little Half Breed	Frontier series	Mar. 29	2,000
Seein' Things	"Our Gang"	April 5	2,000
Birds of Passage	Bird Novelty	April 5	3,000
Running Wild	Terry cartoon	April 5	1,000
Friend Husband	Snub Pollard	April 5	1,000
The Swift and Strong	"Sportlight"	April 5	1,000
Girl-Shy	Harold Lloyd	April 12	7,457
Our Little Nell	"Dippy Doo Dads"	April 12	1,000
Medicine Hat	Frontier series	April 12	2,000
Brothers Under the Chin	Stan Laurel	April 12	2,000
Gateway of the West	8th Chronicle	April 19	3,000
The Hollywood Kid	Sennett comedy	April 19	2,000
Hit the High Spots	"Spat Family"	April 19	2,000
One at a Time	Earl Mohan	April 19	1,000
If Noah Lived Today	Terry cartoon	April 19	1,000
A Trip to the Pole	Terry cartoon	April 26	1,000
Sun and Snow	"Sportlight"	April 26	1,000
Get Busy	Snub Pollard	April 26	1,000
Highbrow Stuff	Will Rogers	April 26	2,000
Flickering Youth	Sennett comedy	April 26	2,000
Commencement Day	"Our Gang"	May 3	2,000
An Ideal Farm	Terry cartoon	May 3	1,000
Homeless Pups	Terry cartoon	May 3	1,000
Sporting Speed	"Sportlight"	May 3	1,000
Publicity Pays	Charles Chase	May 3	1,000
When Winter Comes	Terry cartoon	May 10	1,000
Near Dublin	Stan Laurel	May 10	2,000
North of 50-50	Dippy-Doo-Dads	May 10	1,000
The Fortieth Door	Allene Ray-Serial	May 17	
April Fool	Charles Chase	May 17	2,000
The Pilgrims	Chronicles-series	May 17	3,000
Fishin' Fever	Sportlight	May 17	2,000
Black Oxfords	Sennett comedy	May 17	2,000
Bottle Babies	Spat Family	May 17	2,000
Going to Congress	Will Rogers	May 24	2,000
Position Wanted	Charles Chase	May 24	1,000
The Cat's Meow	Sennett comedy	May 24	2,000
Cradle Robbers	"Our Gang" comedy	May 31	2,000
One Good Turn Deserves Another	Terry cartoon	May 31	1,000
Building Winners	"Sportlight"	May 31	1,000
Before Taking	Earl Mohan	May 31	1,000
Rupert of Hee-Haw	Stan Laurel	June 7	2,000
Yukon Jake	Ben Turpin	June 7	2,000
Up and At 'Em	Dippy-Doo-Dads	June 7	1,000
The Flying Carpet	Terry cartoon	June 7	1,000
Declaration of Independence	"Chronicles"	June 14	3,000
Fast Black	Mohan-Engle	June 14	1,000
Lion and the Souse	Mack Sennett comedy	June 14	2,000
On Guard	"Sportlight"	June 14	1,000
Suffering Shakespeare	"Spat Family"	June 14	2,000
That Old Can of Mine	Terry cartoon	June 14	1,000
Young Oldfield	Charles Chase	June 21	1,000
His New Mama	Mack Sennett comedy	June 21	2,000
Don't Park There	Will Rogers	June 21	2,000
Her Memory	Will Nigh Miniature	June 21	1,000
Solitude and Fame	"Sportlight"	June 28	1,000
Stolen Goods	Charles Chase	June 28	1,000
Jubilo, Jr.	"Our Gang"	June 28	2,000
Jeffries, Jr.	Charles Chase	July 5	1,000
The Wide Open Spaces	Stan Laurel	July 5	2,000
The Body in the Bag	Terry cartoon	July 5	1,000
Yorktown	Chronicles of America	July 12	3,000
Why Husbands Go Mad	Charles Chase	July 12	1,000
Desert Sheiks	Terry cartoon	July 12	1,000
Radio Mad	Spat Family	July 12	2,000
Maud Muller	Special	July 19	2,000
Our Congressman	Will Rogers	July 19	2,000
A Woman's Hour	Terry cartoon	July 19	1,000
A Ten-Minute Egg	Charles Chase	July 19	1,000
It's a Bear	Our Gang	July 26	2,000
The Sport of Kings	Terry cartoon	July 26	1,000
Our Defenders	Sportlight	July 26	1,000
Seeing Nellie Home	Charles Chase	July 26	1,000
Into The Net	Mulhall-Murphy serial	Aug. 2	
Romeo and Juliet	Sennett comedy	Aug. 2	2,000
Flying Fever	Terry cartoon	Aug. 2	1,000
Short Kilts	Hal Roach comedy	Aug. 2	2,000
A Hard Boiled Tenderfoot	"Spat Family"	Aug. 9	2,000
The Puritans	"Chronicles" series	Aug. 9	3,000
Amelia Comes Back	Terry cartoon	Aug. 9	1,000
The First Hundred Years	Sennett comedy	Aug. 16	2,000
A Truthful Liar	Will Rogers	Aug. 16	2,000
The Battling Orioles	Special	Aug 23	5,000
East of the Water Plug	Sennett comedy	Aug 23	2,000
High Society	"Our Gang"	Aug 23	2,000
The Prodigal Pup	Terry cartoon	Aug 23	1,000
Hoofbeats	"Sportlight"	Aug 23	1,000
House Cleaning	Terry cartoon	Aug 23	1,000
Alexander Hamilton	Chronicles series	Sept. 6	3,000
Lizzies of the Field	Mack Sennett comedy	Sept. 6	2,000
Barnyard Olympics	Terry cartoon	Sept. 6	1,000
South of the North Pole	"Spat Family"	Sept. 6	2,000
One Third Off	Cobb-Rice comedy	Sept. 6	2,000
The Happy Years	"Sportlight"	Sept. 6	1,000
Why Men Work	Charles Chase	Sept. 6	1,000
Message From the Sea	Terry cartoon	Sept. 6	1,000
Luck of the Foolish	Harry Langdon	Sept. 13	2,000
Ourdoor Pajamas	Charles Chase	Sept. 13	2,000
Three Foolish Weeks	Ben Turpin	Sept. 13	2,000
In Good Old Summertime	Terry cartoon	Sept. 13	1,000
Sundown Limited	"Our Gang"	Sept. 20	2,000
The Mouse That Turned	Terry cartoon	Sept. 20	1,000

PLAYGOERS PICTURES

Tipped Off	Featured cast	Nov. 3	4,284

PRINCIPAL PICTURES

Listen Lester	Feature cast	May 10	6,242
Daring Youth	Daniels-Kerry	May 17	5,975
Daughters of Pleasure	Prevost-Blue-Bow	May 24	6,000
The Masked Dancer	Helene Chadwick	May 31	4,987
Good Bad Boy	Joe Butterworth	June 7	5,198
Captain January	Baby Peggy	July 12	6,194

PRODUCERS DISTRIBUTING CORP.

Grit	Glenn Hunter	Jan. 12	5,800
Love's Whirlpool	Kirkwood-Lee	Mar. 22	6,028
The Hoosier Schoolmaster	Henry Hull	Mar. 29	5,556
His Darker Self	Lloyd Hamilton	April 5	5,000
Try and Get It	Bryant Washburn	April 12	5,800
Not One to Spare	Star cast	April 19	5,000
Wandering Husbands	Kirkwood-Lee	May 10	6,300
Hold Your Breath	Dorothy Devore	June 7	5,900
Miami	Betty Compson	June 14	6,317
The Night Hawk	Harry Carey	June 14	5,195
The Lightning Rider	Harry Carey	June 21	6,000
What Shall I Do?	Dorothy Mackaill	June 28	6,000
The Legend of Hollywood	Percy Marmont		
The Wise Virgin	Patsy Ruth Miller		

B. P. SCHULBERG PROD.

Breath of Scandal	Betty Blythe		

SELZNICK

Woman to Woman	Betty Compson	April 26	6,800
Twenty Dollars a Week	George Arliss	June 21	5,900

(Continued from preceding page)

TRUART FILM CORP.

		Reviewed	Footage
On Time	Richard Talmadge	Mar. 15	6,630
In Fast Company	Richard Talmadge	May 24	6,000
Daring Love	Elaine Hammerstein	July 5	5,606

UNITED ARTISTS

A Woman of Paris	Chas. Chaplin prod.	Oct. 13	8,000
Dorothy Vernon of Haddon Hall	Mary Pickford	May 17	10,000

UNIVERSAL

Hats Off	Pete Morrison	Feb. 9	2,000
Down in Jungle Town	"Joe Martin"	Feb. 9	1,000
The Fast Express	Wm. Duncan serial	Feb. 9	
Jack O' Clubs	Herbert Rawlinson	Feb. 16	4,717
Lone Larry	Eileen Sedgwick	Feb. 16	2,000
You're Next	Century comedy	Feb. 16	2,000
The Jail Bird	Neely Edwards	Feb. 16	1,000
Memorial to Woodrow Wilson	Special	Feb. 16	1,000
Ride for Your Life	Hoot Gibson	Mar. 1	5,310
A Society Sensation	Valentino (reissue)	Mar. 1	2,000
The Very Bad Man	Neely Edwards	Mar. 1	1,000
Peg o' the Mounted	Baby Peggy	Mar. 1	2,000
The Law Forbids	Baby Peggy	Mar. 8	6,263
Swing Bad, the Sailor	"Leather Pushers"	Mar. 8	2,000
Sons in Law	Century comedy	Mar. 8	2,000
Should Poker Players Marry?	Neely Edwards	Mar. 8	1,000
Fool's Highway	Virginia Valli	Mar. 15	6 800
Big Boy Blue	"Leather Pushers"	Mar. 15	2,000
The Oriental Game	"Pal"-Century	Mar. 15	2,000
Keep Healthy	Slim Summerville	Mar. 15	1,000
Phantom Horseman	Jack Hoxie	Mar. 15	4,389
Stolen Secrets	Herbert Rawlinson	Mar. 22	4,742
The Young Tenderfoot	Buddy Messinger	Mar. 22	2,000
Nobody to Love	Neely Edwards	Mar. 22	1,000
The Night Message	Gladys Hulette	Mar. 29	4,531
Ship Ahoy	Bobby Dunn	Mar. 29	1,000
That's Rich	Arthur Trimble	Mar. 29	2,000
The Galloping Ace	Jack Hoxie	April 5	4,561
Hit Him Hard	Jack Earle	April 5	2,000
Marry When Young	Neely Edwards	April 5	1,000
Checking Out	"Pal" the dog	April 12	2,000
Spring of 1964	Neely Edwards	April 12	1,000
Excitement	Laura LaPlante	April 19	4,913
The Storm Daughter	Priscilla Dean	April 19	5,303
The Racing Kid	Buddy Messinger	April 19	2,000
Forty Horse Hawkins	Hoot Gibson	April 26	5,149
One Wet Night	Neely Edwards	April 26	1,000
Pretty Plungers	Follies Girls	April 26	2,000
Riders Up	Creighton Hale	May 3	4,904
Politics	Slim and Bobby	May 3	1,000
Green Grocers	Slim and Bobby	May 3	1,000
A Lofty Marriage	Jack Earle	May 3	2,000
Taxi, Taxi!	Jack Hoxie	May 10	4,843
The Pigskin Hero	Harry McCoy	May 10	2,000
The Bulltosser	Lyons-Moran reissue	May 10	1,000
The Dangerous Blonde	Pete Morrison	May 10	2,000
Fast Steppers	Laura LaPlante	May 17	4,919
Trailing Trouble	New Series	May 17	2 r each
Ridgeway of Montana	Buddy Messinger	May 17	2,000
My Little Brother	Slim Summerville	May 17	1,000
The Lone Round-Up	Jack Dougherty	May 17	2,000
The Signal Tower	Super-Jewel	May 24	6,714
Tired Business Man	Al Alt-Follies girls	May 24	2,000
Why Pay Your Rent?	Bert Roach	May 24	1,000
The Honor of Men	Neal Hart reissue	May 24	2,000
The Reckless Age	Reginald Denny	May 31	6,954
The Fighting American	Star cast	May 31	5,251
Case Dismissed	Summerville-Dunn	May 31	1,000
Boss of the Bar-20	W. E. Lawrence	May 31	2,000
Delivering the Goods	"Pal" the dog	May 31	2,000
The Gaiety Girl	Mary Philbin	June 7	7,419
High Speed	Herbert Rawlinson	June 7	4,927
The Turmoil	Tarkington novel	June 7	7,000
Fearless Fools	Century-McCoy	June 7	2,000
Rest In Pieces	Bert Roach	June 7	1,000
The Powerful Eye	Pete Morrison	June 7	2,000
Sailor Maids	Century-Follies girls	June 14	2,000
Winning A Bride	Fritzi Ridgeway	June 14	2,000
The Family Secret	Baby Peggy	June 21	5,076
The Back Trail	Jack Hoxie	June 21	4,615
Fight and Win (series)	Jack Dempsey	June 21	2,000
Please Teacher	Buddy Messinger	June 21	2,000
Miners Over Twenty-one	Slim Summerville	June 21	1,000
Blue Wing's Revenge	Wm. E. Lawrence	June 21	2,000
The Dark Stairway	Herbert Rawlinson	June 28	5,030
The Iron Man (serial)	Albertini	June 28	
Behind the Curtain	Winifred Bryson	July 5	4,875
A Royal Pair	Century Comedy	July 5	2,000
Why Be Jealous?	Bert Roach	July 5	1,000
Young Ideas	Laura LaPlante	July 12	4,005
Her Fortunate Face	Century comedy	July 12	2,000
The Little Savage	Western drama	July 12	2,000
The Sawdust Trail	Hoot Gibson	July 19	5,509
The Cry Baby	Slim Summerville	July 19	1,000
Starving Beauties	Waunda Wiley	July 26	2,000
Flying Eagle	Wm. E. Lawrence	July 26	2,000
Patching Things Up	Bert Roach	July 26	2,000
Fighting Fury	Jack Hoxie	Aug. 2	4,491
Kid Days	Snooky (monkey)	Aug. 2	1,000
Her City Sport	Waunda Wiley	Aug. 2	2,000
The Gun Packer	Pete Morrison	Aug. 2	2,000
Big Timber	William Desmond	Aug. 9	4,650
Paging Money	Century Comedy	Aug. 9	2,000
The King's Command	W. E. Lawrence	Aug. 9	2,000
Love and Glory	Star Cast	Aug. 16	7,094
Hit and Run	Hoot Gibson	Aug. 16	5,508
Wolves of the North	Wm. Duncan serial	Aug. 16	
Wine	Clara Bow	Aug 23	6,220
Hysterical History	Series	Aug 23	1 reel
A Sagebrush Vagabond	Western	Aug 23	2,000
Butterfly	Laura LaPlante	Aug 30	7,472
The Blow Out	Buddy Messinger	Aug 30	2,000
K—The Unknown	Virginia Valli	Sept. 6	8,146
All's Swell on the Ocean	Dempsey series	Sept. 6	2,000
So This is Paris	Dempsey series	Sept. 6	2,000
Scared Stiff	Century comedy	Sept. 6	2,000
Mind the Baby	Pal, the dog	Sept. 13	2,000
The College Cowboy	Western	Sept. 13	2,000
Traffic Jams	Harry McCoy	Sept. 13	2,000
Tempest Cody Gets Her Man	Marie Walcamp	Sept. 13	2,000
That's the Spirit	Bert Roach	Sept. 13	1,000
Measure of a Man	Wm. Desmond	Sept. 20	4,979

VITAGRAPH

The Ninety and Nine	David Smith prod.	Dec. 23	6,800
Modern Banking	Urban classic	Dec. 22	1,000
Newsprint Paper	Urban classic	Dec. 22	1,000
Horseshoes	Larry Semon	Dec. 22	2,000
The Last Stand of Red Man	Urban classic	Dec. 29	1,000
Let Not Man Put Asunder	Feature cast	Jan. 26	8,250
My Man	Patsy Ruth Miller	Feb. 23	6,800
Virtuous Liars	David Powell	April 19	5,650
Between Friends	Blackton prod.	April 26	6,936
Code of the Wilderness	Bowers-Calhoun	July 12	6,480
Behold This Woman	Blackton prod.	Aug. 2	6,425
The Love Bandit	Doris Kenyon		6,000
Borrowed Husbands	Williams-Vidor		7,000
One Law for the Woman	Landis-Harris		6,000
Captain Blood	J. Warren Kerrigan	Sept. 20	

WARNER BROTHERS

Conductor 1492	Johnny Hines	Feb. 23	6,500
Daddies	Belasco play	Feb. 23	6,800
George Washington, Jr.	Wesley Barry	Mar. 22	6,700
Beau Brummel	John Barrymore	April 12	10,000
Broadway After Dark	Adolphe Menjou	May 31	6,300
Rabbitt	Star cast	Aug. 2	6,500
Being Respectable	Feature Cast	Aug. 16	7,500

MISCELLANEOUS

ARTCLASS PICTURES CORP.

		Review	Footage
Rough Ridin'	Buddy Roosevelt	April 26	4,670
Ridin' To Go	Buffalo Bill, Jr.	Aug. 2	5,000
Battling Buddy	Buddy Roosevelt	Sept. 13	4,000
Biff Bang Buddy	Buddy Roosevelt	Sept. 20	4,500

BANNER PRODUCTIONS

The Truth About Wives	Sherman-Hampton	Aug. 2	5,600
The Man Without A Heart	Novak-Harlan	Aug. 2	6,000
Those Who Judge	All star	Aug. 2	5,700

CHARLES C. BURR

Restless Wives	Doris Kenyon	Feb. 16	6,000
Three O'Clock in the Morning	Constance Binney	Feb 23	6,293
The Speed Spook	Johnny Hines	Aug 30	6,000

C. B. C.

Innocence	Anna Q. Nilsson	Jan. 26	5,923
Traffic in Hearts	Mildred Harris	July 12	5,549

CHADWICK PICTURES CORP.

The Fire Patrol	Feature cast	May 24	6,600
Meddling Women	Lionel Barrymore		
The Painted Flapper	Kirkwood-Garon		
I Am the Man	Lionel Barrymore		

CLARK & CRANFIELD

A Soul's Awakening	Flora LeBreton	Sept. 6	6,000

DOUGLAS FAIRBANKS

The Thief of Bagdad	Douglas Fairbanks	Mar. 29	12,000

GINSBERG & WILK

Flying Fists	Benny Leonard	Sept. 6	2,000

GRAND-ASHER

Between Worlds	Star cast	July 19	6,000
Leave It To Gerry	Billie Rhodes	July 19	6,400

D. W. GRIFFITH, INC.

America	Feature cast	Mar. 8	14,000

WM. STEINER PROD.

Surging Seas	Charles Hutchison	April 26	4,700
Hutch of the U. S. A.	Charles Hutchison	May 31	
Payable on Demand	Leo Maloney		
Lawless Men	Neal Hart		
Black Gold	Pete Morrison		
Poison	Chas. Hutchison	Sept. 13	5,000

In Another of America's Foremost Theatres



CHAIR INSTALLED
IN THE
Piccadilly Theatre
NEW YORK CITY

American Seating Company

NEW YORK	CHICAGO	BOSTON	PHILADELPHIA
640—119 W. 40th St.	4 East Jackson Blvd.	77-A Canal St.	1211-L Chestnut St.

EQUIPMENT-CONSTRUCTION-MAINTENANCE

A Money-Making Tip

I GUESS Jim Jones ought to be pretty scary about butting in on things up in the front of the book, but there is something on my mind—so here goes.

It's quite a habit on those dignified editorial pages up front to advise Mr. Exhibitor to advertise his short subjects; there are pages telling him how to advertise his features; and every now and then you hear him told to advertise the courtesy of his staff, and all sorts of odds and ends.

Well, here is the thought that is buzzing around my alleged think-thank: Back in the old days you often saw theatres advertise their projection, make prominent mention in their ads that here was one theatre where the pictures didn't hurt your eyes.

But you don't see it any more.

Principally because the average theatre man thinks that good projection is to be found in every house now, that there is no such thing as eye-straining pictures any more.

He's wrong. Good projection isn't to be found in EVERY theatre. Not by a darn sight. Not even in every first-run palace.

But even if it were—there is a psychological factor to consider. Every time the average picture patron has the slightest headache she is pretty certain to blame it on the pictures.

"Guess I'm going too often," she'll say—and then omit a few shows to rest her eyes. And half the time the picture theatre had less to do with it than the glass of home brew she drank the day before.

So—if I were running a picture theatre: First, I'd be willing to pay the price to GET good projection; second, I'd be blamed sure that I GOT it, and third, I'd tell the world about it.

Take advantage of that psychological twist that still worries about the eye-strain caused by pictures, and the next thing you know you'll have them saying: "Well, one thing I like about the Opera House is that the pictures are put on right. They never hurt your eyes. I go there half the time without bothering to find out what picture is shown."

Don't let anybody kid you that the days of advertising good projection are over. Let them be over for the other fellow—you be the different one, and reap the rewards of being different.

Jim Jones

PROJECTION

EDITED BY F. H. RICHARDSON

Condensers for Mazda

Recently a correspondent inquired as to what is best in the way of condensers for Mazda, or rather what, if any, improvement there had been in condensers for Mazda recently.

I replied to the effect that I had not kept in close touch with this subject, but would immediately consult Mazda authorities and get the latest dope. This I did. I have before me a letter from one who should be as competent to speak authoritively as any one I know of. I cannot use his name because he did not definitely say I might. He is identified with a very big company and I have found such men to be print shy.

Dear Mr. Richardson: I am very glad to give you further information in connection with the projection of motion pictures with Mazda lamps.

The aspheric condenser, of which the Bausch & Lomb Cinephor is the type supplied with the General Electric equipments, is a definite step forward in motion picture projection. Compared with the Prismatic condenser, with which the majority of incandescent lamps have been installed, and which give a pretty good guide as to the performance of most of the equipments installed during the past few years, the new condensers give from 20 to 50 per cent more light on the screen. The greater increases apply for the shorter focal length projection lenses, it being, of course, assumed that No. 2 size projection lenses are employed in focal lengths of from 4½ inches and upward.

For general use I think you will find 20 to 50 per cent gain in screen illumination satisfactory ones to use, though our tests, made some while ago, showed that even higher increases were obtainable.

I have not made any comparisons with the plano convex lens, since we found that in actual service the screen illumination with it was not comparable with that obtained with the Prismatic condenser. (That is an old argument, on which Simplex takes the affirmative side for plano convex. I refuse to be drawn into it.—Ed.)

Of course in the above we are referring only to the two-element Cinephor condenser, especially designed for Mazda lamps, and not to the single-element arc condenser designed for use with a plano convex lens. If we can be of additional service in this connection, do not hesitate to let us know.

That was about as I thought it was, but press of other matters had made me seem a bit rusty on Mazda condensers. Well, that's that, and on its strength I shall not hesitate to advise Mazda men who have a Prismatic condenser to install a Bausch & Lomb two-element Cinephor. You may depend upon what this man says, and I myself know it is pretty nearly the truth. My puzzlement was to know whether or not there was anything later and better. It seems not.

The Bausch & Lomb Company, Rochester, New York, will, I am sure, be very willing to send you full data and information concerning the two-element Cinephor designed for Mazda. BUT when you write, if you do, be sure to tell them you want information about that particular condenser. DON'T just ask for information concerning Cinephor, for it is made for use with the arc also, you know.

Bluebook School

Question No. 133—Do YOU make any real, persistent effort to impress upon your manager the fact that there are real problems involved in projection, and that you have adequate understanding of them? Do you do this by talking with him concerning, for instance, screen surfaces and their relative reflective and diffusive power? Do you try to interest him in the possibilities of intermittent speed as related to picture brilliancy and decrease or increase in flicker tendency? Have you ever laid before him, in understandable form, the relative desirability of the multiple and the series type of motor generator, insofar as applies to projection? Can and have you discussed with him the relative value of various projector light sources and condenser systems, etc.? In this connection give us your ideas of just what effect a prolonged, INTELLIGENT effort of this sort would have on the AVERAGE theatre manager.

Question No. 134—Do you think projection and the projectionist can ever be elevated to a real plane of importance without a consistent, prolonged effort such as is hinted at in question No. 133?

Question No. 135—Do you see any incongruity in a thirty-to-fifty-dollar-a-week man placing the work of a many-thousand-dollar-a-week "star" on the screen, when just how great a value his or her work will have with audiences depends very largely upon the knowledge and skill the projectionist is able to do and does apply to his work?

Question No. 136—The theatre management may select some or all of the musical numbers to be played, but it does not even dream of telling the musicians how to play them, nor would either he or his organization permit such a thing to be done. Have either you or your organization made the slightest attempt to have projection placed in your hands, instead of tamely allowing a manager who neither knows nor even pretends to have any expert knowledge or projection order you how to project the picture?

Question No. 137—Give us, in a general way, your idea as to just what is the best way to secure that recognition from theatre owners which is due for energy, knowledge and skill applied in the projection room.

Note: In this series of questions I have departed from the Bluebook series almost entirely, for which I trust you will pardon me. There is the possibility that ideas of real value may result from this set of questions. If so, we then will all be well satisfied, I am sure. Don't get nervous over the questions, but just tell us, in plain language, your views concerning the various things touched upon.

He Likes Fairness

From Arthur H. Gray, Projectionist Lancaster Theatre, Boston, Mass., came a letter which has laid on my desk since June 4, because while I knew it "fitted in" somewhere, I could not make up my alleged mind just where. At last I've decided. Here is the letter:

Friend Richardson: Have read your observation with regard to the sincere efforts of friend Constantino, Easton, Pa., and about you having rearranged the wording of one of his replies to Bluebook School questions for publication.

Richardson, that little act of thoughtfulness shines like a gem. You are to be highly commended for it. I understand thoroughly the motive which prompted you to do it. It rings true, and struck a very responsive chord in my make-up. In the hurry and bustle of modern life there is altogether too little of this sort of thing, and when we do find one who is ready and willing to give a pat of encouragement on the back of a chap who needs it, why, I'm strong for him, that's all.

Here's Where It Fits

J just knew this letter "fit" somewhere, and here is the place. To the best of my perhaps rather limited ability I have, for fourteen long years, waged what has very often amounted to a real battle for the recognition of projection as an important factor in the scheme of motion picture affairs, and for better procedure in all matters relating to projection.

I have tried very hard to wake up the men, a large percentage of whom seemed to have absolutely no realization or appreciation of the possibilities of the profitable application of high-grade knowledge to motion picture projection, or to understand that projection could and can be transformed literally into a PROFESSION.

Worlds of Good

Charles Armentrout, Mason City, Iowa, presumably projectionist at the Star Theatre, says:

Dear Brother Richardson: I am sending herewith my first replies to the Bluebook questions. I jumped in on the first questions, and have been jumping ever since. Have compared by own answers with those published, and can say that I have done fairly well, though several of the questions have been beyond me.

Here is how I got up sufficient nerve to send in a few replies: By inquiring the method of finding the area of a circle (I knew how to find the circumference, knowing the diameter, but not the area) I managed to work out the right answer to question No. 56A, and when I saw some of the answers you got I just said to myself: "Let me at 'em," and here I am.

Say, Rich, the Bluebook School is doing me worlds of good. I hope to know quite considerable more by the time we are through with them.

I am publishing a few letters of this sort, just to show you that the Bluebook School really IS doing those who use it real good.

A New Proposal

Chauncy L. Greene, Minneapolis, Minnesota, springs a new one, as follows: (Maybe he intends his letter to go to the Bluebook School, but if so he is due for a disappointment, because I want to take a crack at it in the way of a comment, which would not be according to Hoyle in the school):

My Dear Mr. Richardson: Am taking a flyer at Question No. 91, principally because I believe the advent of high priced condensers has lent a new aspect to the matter of edge thickness. Only a short while ago $1.50 was top-hole price for a plano convex collector lens, under which condition I regarded the 1/16 inch edge thickness as good practice.

Now, however, we have collector lenses for which the charge is $4.50 to as high as $6.00, and the pitting, at least so far as has to do with the Cinephor system, goes on just the same as it did with the cheaper lenses.

These high priced lenses are made from high grade glass and have a high transmission factor, therefore an additional 1/16 inch or 1/8 inch thickness will not materially increase the amount of light absorption, so that its addition will not be objectionable.

Thick Edge Advantage

In such lenses a thick edge has the advantage that the lenses may be re-ground and polished on their plane surface, at a cost of about one dollar, whereupon they are practically as good as new lenses. Naturally, the thicker the edge of the lens, the more re-surfacing it will stand. Each such resurfacting takes off not to exceed 0.04 of an inch, therefore a lens having a 3/15 inch edge thickness would be good for four to five such treatments.

It seems to me that these high grade lenses ought to be made with as great a thickness as the present projector condenser mounts will accommodate. Even though this might slightly increase the first cost of the lens, the fact that they might be re-surfaced several times would operate to bring their actual cost down very sharply.

I just know such a suggestion as this will be mighty popular with lens makers! But even so I don't believe they make much in excess of one dollar clear on a lens and if that is true why should they object? I don't know whether a plano convex lens can be re-surfaced at a cost of one dollar. If it can, then the parcel post charge would probably bring the actual cost up to nearly a dollar and a half, but there is quite a bit of difference as between a dollar and a half and five or six dollars. If the scheme is practicable in application, the resurfaced lens would have been pretty thoroughly "tempered," and not nearly so likely to break.

Under such a condition the additional edge thickness would be merely a minor objection. My reason for insisting on a standard edge thickness of 1/16 inch was that condenser mounts might then be made to fit that thickness, and thus might be built with much greater exactness than is possible with lens edges ranging all the way from 1/16 to MORE than 1/8".

I shall send brother Green's letter to the Bausch and Lomb Company, asking for an expression of opinion as to the practicability of the scheme he suggests. I might add that the difference in light absorption caused by an additional 1/16" thickness is too small to receive much consideration, where high grade glass is used. Even with the cheaper lenses it is not a serious loss.

Would Reverse Arc

William McCreery, Projectionist Academy of Music, Northampton, Mass., has discovered an error which has slipped past us all, so far as I know, to this date. He says:

Have studied the Richardson handbooks, editions three and the Bluebook especially. Have found what I think must be an error, and ask you to advise me as to whether or not I am correct. Please do not think I am criticizing your work, but I don't want to make a mistake as I have to install a double fusing projection circuit similar to the one shown in figure 25, page 119 of the Bluebook.

Friend McCreery is correct. The figure was wrongly drawn and, obvious as is the error, I had not noticed it until now. As it is, when the switch is thrown the polarity would be reversed, and of course while that would not matter with an A. C. arc, it would raise lleH with things on the screen if the current were D .C.

Notice to Bluebook Owners

Bluebook owners should alter figure 25 by changing the connection of the wires at the lower right hand corner so that the short one (left hand one) will connect to the upper wire and the other to the lower, or, if you prefer, you can switch the connection of the supply wires. It would, of course, amount to the same thing.

Thanks are due Brother McCreery for calling our attention to the matter. I would appreciate it if any others who have found errors in the Bluebook would bring them to my attention. It is too much to expect to get out a work of such magnitude which will be entirely free from error. There just simply ain't no such animal, but thanks be, due, I suppose, to the hard work I put in on the book, but comparatively very few have been found to date, and most of them very minor errors.

Bluebook School—Answers 99 to 103

Question No. 99—Under what condition would you reduce the free opening of your condenser? When that condition exists is there, under modern practice, a better way out than by reducing condenser free opening diameter:

Nearly all replied to this by saying that it was fully covered in the answer to question 97A. Hanover, of Burlington, Iowa, however adds a bit to the matter by saying:

If the optical equipment were such that I could not get the entire beam into the projection lens and the management refused me the equipment necessary to do it, then I would reduce the free opening of the converging condenser lens enough so that the beam all entered the projection lens. This I would do by first determining the diameter of opening necessary to accomplish the purpose, which may be done in either one of several ways, and then stoping the converging lens down by means of a thin plate of sheet metal having a dead black surface next the lens or by painting the outer zone of the face of the lens with black lead mixed "flat."

By reducing the diameter thus I would not only get a more even screen illumination, but would have a more pure light, since I would cut off the light from the outer zones of the condenser which carries more or less cromatic aberation, and is, by spherical aberration (see Fig. 29, page 130 of Bluebook) mixed with the pure white light from the central zones of the condenser.

This is, of course, now in the nature of a makeshift, because either it might be possible to get the entire beam into a larger diameter projection lens, or to install a Cinephor condenser, which latter would solve the trouble in the right way.

Question No. 100—Name one serious objection to a large diameter plano-convex condenser combination.

This question was not correctly worded. By this I mean that I should have instructed you to name all objections, instead of just one. The result is that very many have named one objection, and they pretty well cover the field. Here they are: Increased spherical aberration as against the smaller diameter lens; increased chromatic aberration, which same will be carried into the beam by spherical aberration; the greater difficulty of properly and effectively annealing large diameter lenses; greater absorption of light because the large diameter lens is thicker; greater liability to breakage of the larger, thicker lens through heat action; with a given crater and Y distance the larger condenser diameter the larger must be the diameter of the projection lens in order that it may admit the entire beam of light, and large diameter projection lenses are objectionable because of lack of depth of focus particularly when projecting at an angle; they require an added width of rotating shutter blade and they are more costly. Each of the foregoing items constituted the answer of one or more men. Taken together they are pretty complete.

Question No. 101—How close should plano-convex or meniscus bi-convex condenser lenses be to each other?

G. W. Bennewitz, Sioux Falls, So. Dakota; Harry Dobson, Toronto, Ontario; Arthur Gray, Boston, Mass.; Charles Armentrout, Mason City, Iowa; O. E. Thomas, Creston, Iowa; Wm. A. Burnett, Newton, Iowa, and C. H. Hanover, Burlington, Iowa, all replied to this by saying either as close as possible without actual contact, or 1/16th of an inch, both of which are substantially correct.

Question No. 102—Why should condenser lenses not be in actual contact with each other?

Each of the above named and John Allbright, San Antonio, Texas, replied to the effect that lenses should not be in actual contact because actual contact would cause the comparatively cool onverging lens to absorb heat very rapidly from the hot collector lens, and at one point only, which is correct.

Question No. 103—Why should condenser lenses be not more than 1/16 of an inch apart?

Burnett, Gray, Thomas, Oldham, Dobson, Bennewitz and Hanover made good. Dobson's reply is perhaps best for publication. It reads:

Since after leaving the collection lens the rays continue to spread or diverge, it follows that the further away the converging lens is placed the greater will be the light loss. Moreover the lens charts are compiled with 1/16 inch as the standard distance between lenses, and when that spacing is changed the E. F. of the combination is altered and the efficiency of the results obtained by using the charts if impaired.

EDITOR'S NOTE: Please put your name on each sheet of your reply. Sometimes sheets get mixed (today the wind mixed things plenty in about three seconds), and if the name is not on each one I am sometimes up against trouble. Also let it be clearly understood that there are usually from two to three weeks' answers in the hands of the make-up man, so get your replies in as soon as you can. I received answers to questions from Lodi, California, two or three weeks after I had finished and done with the questions answered by Lodi.

Is It True?

From an Ex-Navy Projectionist comes the following. I publish it, but with the notation that I question its correctness, as to San Francisco, anyhow, because I do know the Frisco local has established an apprenticeship system—though I don't know on just what basis—and is educating the embryo projectionist in the technical side of projection. Just what the situation may be in Seattle I don't know. My real reason for publication is found in the last paragraph, which ought to be printed in letters a foot high and pasted up in EVERY projection room. I personally know of men who were really high class projectionists five years ago, but who are distinctly second raters now, and for no other reason on earth than that they knew they were good, and just called it a day, settled down in a RUT. I had one of them display to me a SECOND EDITION of the handbook a few months ago, with the remark: "I don't think a man ever knows it all, so I keep one of your handbooks on tap!" Can you beat it? And the man actually did not know why I smiled! He sneers to "Projectionist," calls his projectors "machines" and is now a nuisance to the profession, to which he once was an ornament. And the only answer to it is RUT! The letter reads:

Dear Friend: I have not worked at projection for more than two years, but am in favor of the Bluebook school just the same. True I have not yet received my Bluebook, but am getting it this week, from the Powers Projector Distributor. Get the M. P. World, though, and have all the questions. It will be some job to catch up. I thoroughly believe in keeping abreast with the times, and being ready. We may know about today, but of tomorrow we do NOT.

I agree with the brother projectionist's letter in July 19 issue. Both here and in Seattle I could name houses where the man in charge of projection does not even deserve the title "Operator." Those I have talked with neither receive the Moving Picture World nor have the Bluebook.

SOME MEN ARE IN A RUT, AND DON'T KNOW IT! Instead of climbing out, they sink in deeper, until finally their job is gone, and they wonder why, or curse their "luck."

Rut Dwellers

Frankly I am inclined to believe that there is a considerable number of RUT dwellers among the projectionists of the West Coast. Do you know what the relation of the RUT DWELLER and his union is? I'll advise you. The up-and coming man assists his union by constantly improving himself, and by striving to increase the PRESTIGE OF HIS PROFESSION. He pronounces it a A PROFESSION, and denies that he is merely the "operator of a machine." He, perhaps entirely without dellebrate intention, impresses the mind of the manager with the idea that projection is important, and that the projectionist is a really IMPORTANT cog in the theatre. It therefore is less difficult for the union to secure from the manager the concession of increases remuneration for the PROJECTIONIST. On the other hand the RUT DWELLER lays comfortably down and goes more or less soundly asleep. HE WAITS FOR THE UNION TO LITERALLY BRING MORE MONEY AND LAY IT IN HIS DUSTY LAP. To him the union is the sum and substance of ALL advance, and he makes it just as hard as possible for the union to win any advance.

Now please understand that this is NOT a slap at the San Francisco union or any other union. It is a SLAP AT THE MAN WHO, HOWEVER UNINTENTIONALLY, IS A DEAD WEIGHT ON THE UNION, because he is a RUT DWELLER. Climb out, my good brother. Wake up, Rip Van Winkle. The world does NOT cease from going round because YOU fall asleep. Sooner or later YOUR job will be gone, and YOU will be wondering why. There was a time when the San Francisco local was wide awake. Maybe it is now—also maybe it is not! It is never heard of or from. How many rut dwellers, if any, are there in the City of the Golden Gate theatre propection rooms?

"Aside from such theatres as these, I really think projection work here is good, and it is even good in the antediluvian projector theatres—that is to say, good considering the equipment. IF THE EXHIBITORS DO NOT SEE FIT TO SECURE UP-TO-DATE PROJECTORS, WHY SHOULD WE, OR EVEN YOU WORRY ABOUT RESULTS.

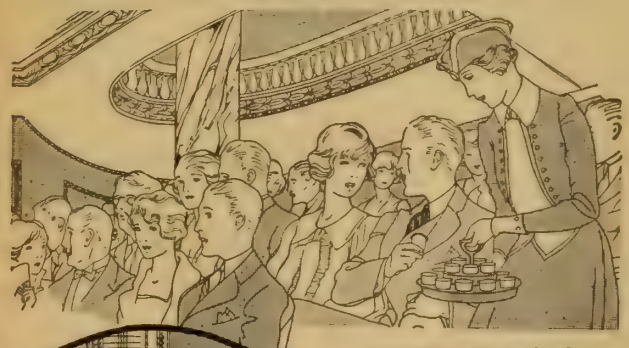
There is no examination here, real or alleged, nor is any license required in this city. For this I thank the Lord, after seeing how it works in our nearest large city, where fifteen hundred licenses are issued, with about one hundred jobs available. To secure a license there, it is only necessary to pungle up two and a half dollars. We will have no such condition here so long as we are able to prevent it.

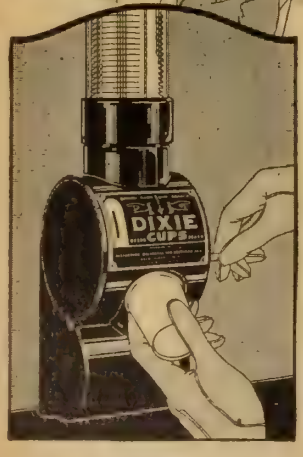
We have just bought Bluebooks for our entire apprentice system. We hold a regular school, to which journeymen may be admitted. With the Bluebook as a guide we go outside the union for men to lecture on particular subjects. Those who follow this course will be operators (???? I would suppose they would be more than that.—Ed.), so far as regular, competent instruction can be depended upon. If they fail to put their instruction to use in the future they will doubtless gravitate DOWN into the houses whose owners are still the proud possessors of back-number projectors, and where the only value placed upon competency is ability to keep the scrap-pile projectors running and thus save the boss from having to procure new ones.

More Ruts

For the man who wrote the foregoing I have great respect. He is earnest, honest, and a very competent projectionist—I know of few I would consider as being more so. The fact remains, however, that outside of ability to put HIS picture on the screen well

(Continued on following page)





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(Continued from preceding page)

and efficiently, he is himself in a very deep RUT, whence it is doubtful if he will ever climb out.

His rut is that he follows along the old lines, not caring to make the effort to assist in raising motion picture projection out of the Saragossa Sea of mechanics. You will observe that he terms an operator a "journeyman."

I was obliged to smile when I saw that, for that is about all an "operator" really is. Webster defines a journeyman as: "A man hired to work by the day, hence any mechanic who is hired to work for another, whether by the day, week, month, year or any other term." Custom has operated to modify the definition to mean a man who has served an apprenticeship and is a competent mechanic in some trade, such as plumbing, carpentry, painting, etc. This is the first time I have ever known of a motion picture projectionist being called a journeyman. If the term really applied, then we might as well stop trying to do anything at all toward the elevation of motion picture projection to the point where it will overlap into the professional. If the projectionist, who must have the knowledge necessary to handle electrics and electric apparatus, finely adjusted, complicated high speed machinery, and a very complicated optical system working under VERY difficult conditions, beside a wide range of other knowledge, is a mere "journeyman" craftsman, then I for one, would feel inclined to drop the whole business as very much not worth while.

"Operator" was bad enough, Heaven knows, but "Journeyman"—well, that just ties you all hand and foot. You are merely a mechanic operating a semi-automatic machine, and in the mind of the boss that's a CHEAP job—always was and always will be. Almost any fool can "operate a machine," given a little practice, BUT NOT EVERY FOOL CAN PROJECT PICTURES WELL AND EFFICIENTLY, so that audiences will get 100 per cent. value for the money it pays, and feel like coming again. If mere machine operators are all that is wanted, then the local might as well throw its Bluebooks away, disband its apprentice school and just give the youngsters a few weeks' actual practice. But this local, notwithstanding its refusal to advance in nomenclature, does NOT want "Journeymen," or machine operators. It wants MOTION PICTURE PROJECTIONISTS, and has taken a splendid way to produce them. I could not myself offer an improvement on the plan as outlined.

Old Projectors

The letter speaks of the evil of old projectors. When I read that I smiled, for this department has consistently opposed the worn-out, out-of-date projector stunt for fourteen years, and in all that time has had absolutely not one particle of active support in its efforts from this local in the matter. Just why this is I don't know. The standing and influence of this department has continued and increased from year to year. That it has real influence in the industry is pretty well acknowledged by all. IF IT HAD HAD THE ACTIVE SUPPORT OF THIS AND OTHER LOCALS I VENTURE THE ASSERTION THAT THE ANTEDILUVIAN PROJECTOR EVIL WOULD HAVE BEEN PRETTY WELL KILLED A LONG WHILE AGO. This department is the one place where there has been a sustained, consistent effort to improve projection, and to secure for it and those engaged in it that respect which is due. Just why so very little aid in this work from so many unions composed of high-class men I don't know. It is incomprehensible! Their indifference hurts no one but themselves.

The letter asks why the men or myself should worry if the exhibitor makes good work impossible by compelling the use of worn-out projectors.

Really this question was and is unworthy of the man who wrote the letter. The reply is obvious. Knowing that he takes real pride in his own work—in his screen results—I presume he also takes pride in the PROFESSION, to which he lends no dignity by terming himself a "journeyman." I really think that deep down in his heart he would resent any one deliberately trying to injure the motion picture industry or the projection of pictures.

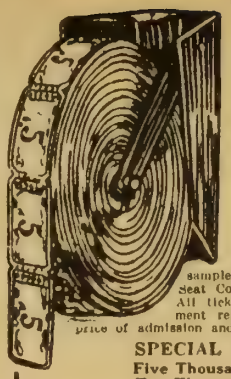
Well, my good brother, IS NOT THE EXHIBITOR WHO USES WORN-OUT PROJECTORS DOING BOTH THOSE THINGS???? That is precisely why I ought to worry over it, and why you should, too!

License and Examination

As to license and examination, I am for them, though I fully realize that the system is shamefully abused. The fundamental fault lies in the half-baked laws which are prepared by men far, far from competent to formulate such laws, passed by lawmakers who know absolutely nothing about the matter, and administered just as any weak law is likely to be administered.

Let it be clearly understood that the foregoing is NOT intended in any sense as a complaint or a "roast" on either the local or its officials. My whole intent in writing thus is to point out, as effectively as I may, the very real importance of correct, advanced nomenclature, and the very real damage done by using terms which are not and never were correct. And I am NOT alone in this view either, not by any manner of means, though to this date the Hamilton, Ontario, local union is the ONLY union of them all which had the backbone to actually beard the lion in its den by introducing resolutions in the late I. A. convention in which correct, advanced nomenclature was used. To the everlasting credit of President Cannavan and the I. A. officials, those terms were allowed to stand and were printed in the proceedings, thus proving that though circumstances make the changing of the name of the I. A. a difficult matter, still the international officers are liberal, and are NOT hide-bound by foolish precedent. My whole effort is, always has been and always will be to HELP, and while I may appear to roast this union and its officer, I don't mean it that way at all. My only regret is that such an advanced body as they, and such an advanced man as the officer, fails or refuses to keep up with the procession in nomenclature. I think it is merely through a mistaken idea of loyalty to the I. A.—mistaken because adoption of advanced nomenclature will, in the end, operate to help and not to injure the I. A. If I were not FIRMLY convinced of this I would myself not advocate it.

PROJECTION DEPARTMENT CONTINUED ON PAGE 349



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Town with Population of 20,000 Gets $250,000 Picture House, Seating 1,236

BUILDING a theatre at a cost of $250,000 in a city of not more than 20,000 inhabitants, a house that for its size and furnishings deserves a rating with the newest theatres in the larger cities of the country, is the achievement in Leominster, Mass., of Mr. and Mrs. Thomas McEvoy, long prominent in the theatrical realm of New England.

Their Rialto Theatre embodies virtually all of the newest ideas in theatre construction and especially the seating arrangement, which is of the bleacher type. In brief, this seating plan virtually puts all seats on one floor, with a gradual rise from the orchestra pit to the last row in the back section, which is directly under the apertures of the projection room. The room, as usual, is at the top of the rear wall. One year was required for the erection of the Rialto. It was built by the J. W. Bishop Company, of Worcester, Mass. The plans were made by Funk and Wilcox, of Boston. The entire building is of red brick and in the front on the second floor is a modern apartment, which is occupied by Mr. and Mrs. McEvoy. Otherwise the remainder of the building contains the theatres only. It is located on the one of the main streets of Leominster and, facing on this street, and with one side on another street.

A Spacious Foyer

The Rialto building is 180 feet long and 85 feet wide. In the center of the front is the lobby. On both side walls are frames for the attraction announcements. The box office is in the center and there are ticket windows in the front of it and on each side. Directly in back of this are the main entrance doors, four sets of them. These open into a narrow vestibule, enclosed by another set of four double doors. These doors lead into a spacious foyer, which immediately augments the impression of spaciousness and richness of the entire theatre, gained upon the first step into the outer lobby. To the left and right of the entrance doors are two marble stairways, leading, not to the balcony, but to the upper section of the seats, described in this manner as a result of the bleacher type of seating. Entrance to the upper section also may be had through the two entry ways which lead into the two center aisles of what for the sake of description, is called the orchestra floor.

On the left as one enters the foyer are the women's retiring rooms, one fitted with mirrors and comfortable chairs and the other the lavatory. In the latter there is everything to please the women patrons. On the left side of the foyer there also is a small room used as a coat room for the ushers.

On the right side of the foyer is the manager's office, men's lavatory and a room in which is a public telephone. The floor from the vestibule to and including the foyer is a sort of artificial marble, noted for its long wearing quality.

Thick rubber matting, supplied by the United States Rubber Company, covers the floor of the entryways, aisles and stairs in the auditorium. The cement floor of the theatre is of a dark maroon color and it is repainted every month.

1,236 Seats

There are 1,236 seats. The Haywood, Wakefield Company of Boston supplied the seats, which are of a bluish-grey upholstery. The seats in the mezzanine sections have cushioned seats, but the backs are not upholstered. Chairs are used in the loges. A passageway the width of the house separates the last row of the orchestra section from the loges, which are four steps above the floor. Back of them are the mezzanine sections. The seating arrangement throughout the theatre is best indicated in the accompanying photograph. The lighting system in the auditorium is elaborate. There is a large central dome with 10 individual circuits. Each circuit is on a dimmer switch and superb combinations are obtainable. There are several smaller chandeliers dropped from the ceiling. On the sidewalls of the floor are fixtures of three lights each. The foyer is illuminated with crystal chandeliers and these also are in the vestibule and lobby. They were supplied by the Lightoler Company of New York.

The Projection Room

The projection room, at the top of the rear wall of the house, is 85 feet wide and 15 feet deep. At one end of it is a lounge room for the projectionists. In it are a toilet and hot and cold running water. At the opposite end of the booth is a large work room. The booth itself is large enough for four machines. The equipment consists of two of the latest Powers machines; a General Electric 75 ampere motor generator; a spotlight and a stereopticon for projecting slides. The pictures are projected upon a Raven screen, 13 by 18 feet, and the distance from the machines to the screen is 160 feet. The screen stands about half-way back on the stage.

There is a Robert Morton organ and its chambers are on either side of the house where boxes usually are located. The Rialto has a stage sufficiently large for the presentation of vaudeville or other attractions and is fully equipped for such. The proscenium opening is 30 feet wide and 29 feet high. The stage is 40 feet deep and the distance from the floor to the gridiron is 80 feet.

An extensive heating and ventilating system has been installed in the Rialto. It is the Hoffman Heating System of New York. There is one oil heater and one coal burner. Under the stage is a room in which there is a motor and fan.

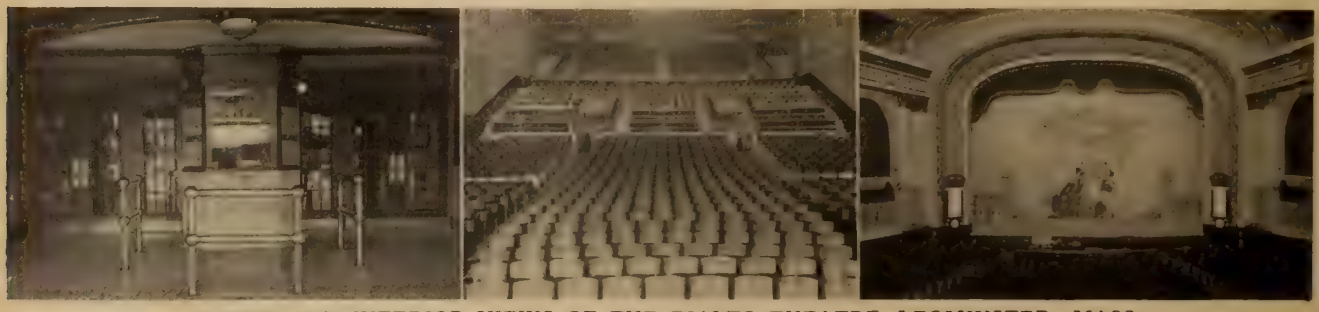
The Exhibitors' Supply Company of Boston supplied the stage curtains, Powers machines, poster frames and a number of other accessories. In the box office are a Bryant Change Machine and an Automatic Ticket Selling Company's machine. The large sign "Rialto" and the double alphabet signs over the canopy are from the Federal Sign Company.

The Week's Record of Incorporations

The motion picture industry failed to hold its weekly average in the number of companies incorporating and entering the business in New York state. The past week brought the incorporation of but four companies and these revealing only moderate capitalization. The companies were: Ricordo Films, Inc., with a capitalization of $50,000, directors Arnold Hansen, James Judiche, Brooklyn; Al Joy, New York city; Russell Enterprises, Inc., $25,000, Bertha Safier, Alberta Ganz, Herman Lapin, Brooklyn; Oxford Film Exchange, $20,000, Rose Schatz, Abraham J. Gross, A. B. Rosenzweig, New York; Tull Theatre Corporation, capitalization not stated, Max Levinthal, Isadore and Ettie Levine, Brooklyn.

Has Simplexes

Two of the latest model Simplex projectors, as distributed by Lewis M. Swaab & Son of 1327 Vine street, Philadelphia, comprise a most important part of the equipment of the New American Theatre of the Comerford Amusement Company at Pittston, Pa. Nearly all the theatres of the Comerford chain boast Simplex projectors.



LOBBY AND INTERIOR VIEWS OF THE RIALTO THEATRE, LEOMINSTER, MASS.

Philbin Theatre, Clinton, Opens; Officers of Company in Business Ten Years

THE new Philbin Theatre, in Clinton, Mass., was opened Labor Day after more than a year had been required for its construction. It is in a large business block that also contains stores, a lodge hall, offices, apartments and a bowling alley. The block was erected by the Philbin Brothers, pioneer exhibitors of Clinton. They are Phillip J., Owen and John Philbin. The theatre is operated by the Clinton Theatre Company. The officers are: President, Phillip J. Philbin; treasurer, Walter J. O'Toole; general manager, Joseph H. Woodhead. They also have the Globe and Star theatres, but now that the Philbin has been opened the Star, which is an upstairs house, will be closed. Messrs. Philbin, O'Toole and Woodhead have been in the film business in Clinton for ten years.

Seating Capacity 1,150

The new theatre has 1,150 seats on the main floor and one balcony. The chairs have a leather of blue finish and were purchased from the A. H. Andrews Company, of Chicago.

The projection room is at the rear of the balcony. There are two of the latest model Powers machines; a General Electric motor generator and a spotlight.

The stage is fully equipped for all forms of attractions. The total capacity of the dressing rooms is 100 persons. The stage is 30 feet deep, 70 feet wide and 50 feet to the gridirons. The proscenium is 25 feet high and 33 feet wide. The stage was outfitted by Curran and Craig of Boston. The cooling system was installed under the direction of R. D. Kimball, of the General Construction Company, of Cambridge.

Vaudeville and motion pictures; exclusive motion pictures and an occasional legitimate road show will comprise the policy of the New Philbin.

Projection

(Continued from page 347)

The Hoary Outrage

Si Henry, Projectionist, Ambler, Pa., says:

A short while since I wrote you concerning the abuse practiced on films in this section by squareheads punching holes, etc., for change-over signals. I now hand you the latest beauty mark put into a new print. When we got it we were, as I understand the matter, the fourth theatre to project it. I found the mark of the butcher about fifty feet from the end, so don't quite know what it was done for, unless Mr. Square Head just wanted to find out whether or not that there 'gol durned stuff on the fillums would scratch off or not."

Was surprised to know you had not heard of the "fill-the-reel" stunt, as it is very common practice around here. As for having trouble to find the splice, why they don't, because they just cut whenever and wherever they feel like it—when a reel is full. You can thus see where the change-over mark may be found by the next man. I have myself found them 200 feet from the end of the reel, which means that there is about that much more film on that reel than there was before Mr. Sloppy Ann got hold of it.

What is your answer to the question of cutting out all change-over marks such as the one inclosed? Is it the right thing to do? If it is, then the ones who do it will be right busy, and the exchanges will be short some footage from each production in a short while.

If the exchanges refuse to take the necessary steps to stop such a thoroughly reprehensible practice, then we won't waste any tears over their lost footage. The projectionist who respects his profession will NOT allow such things to appear on his screen. The real trouble lies in the fact that exchanges in your section either don't care Adam, so long as they get their rentals, or they just won't take the trouble to abate the outrage.

How can they do it? Easy! First of all, on a given date let them give strict orders that all change-over marks be cut out by inspectors. Then have inspectors really look for such marks when inspecting, and when one appears GO AFTER THE MAN WHO DID IT! Make him pay for the damage—NOT the theatre, but the MAN, through his boss. A few weeks' strict adherence to this policy and Mr. Square-Head Sloppy Ann will be looking industriously for some other less personally expensive means of knowing when to change over.

The sample submitted by Brother Henry was a strip ten frames long, from which the photograph had, to all intents and purposes, been obliterated. Apparently the IDIOT had wet the film and used the round part of a knife blade on it. The "scratches" were a good quarter of an inch wide.

Dignity

Edward H. Gordon, Projectionist Moline Lock, Moline, Ills., says:

Dear Friend Richardson: It has been a long while since I've written but the sight of attached causes me to break the silence. It was clipped from the August issue of Scientific American.

It is undeniable that there are projectionists who are "sweating" these hot days, but surely at least the term "coop" ought not to be used by a company which should be interested in everything which will mean advancement in the science of motion picture projection. It seems about time that equipment manufacturers, theatre managers and projectionists woke up to the fact that the use of proper names and terms have MUCH to do with advancement in and of the projection of pictures.

I have always stood for the terms "Projectionist" and "Projection Room." When I read this advertisement I realized the obstacles you had to overcome in order to put such things over.

I am for the continuance of the Bluebook school. A chap finds out how (deleted by censor) little he does know, when he starts to answer the questions therein contained.

Coop!

The advertisement reads, in part: "In thousands of projection coops—high above the heads of the gallery gods—you will find * * * motors working shoulder to shoulder with sweating movie operators."

Now, gentlemen, do even you hard-boiled opponents to change of nomenclature seriously dispute, or even question the proposition that such reference to projection is UNDIGNIFIED, or that it directly tends to lower YOU and the status of your work, and the importance of your work in the minds of the people and of YOUR EMPLOYER?????

Will not even the most obstinate of you agree, in the depths of your heart that the following would LOOK BETTER and would BE BETTER FOR ALL CONCERNED: "In thousands of projection rooms, high above the heads of the gallery gods, you will find * * * motors working shoulder to shoulder with the motion picture projectionist?" Don't you think it sounds infinitely more dignified? Put the two side by side and look at them. Does not the first—the language of the advertisement—tend to place motion picture projection on a DISTINCTLY LOW LEVEL, and to PLACE THE MOTION PICTURE PROJECTIONIST ON THE LEVEL OF A VERY COMMON LABORER? For the moment cast aside your prejudices and ask yourself if that is not pretty nearly TRUE?

Gosh!

From New Orleans comes the following:

I received the "lens chart," but it is not what I wanted, or expected to get. I wanted a lens table that would tell me any size objective lens would give me at any certain distance from the screen.

Don't criticize me for the wording. I did not do it. Gosh, I thought that old "lens table" ghost was finally laid to rest! I answered him to the effect that I did not know of a reputable firm still putting out that particular bit of hit-or-miss, happy-go-lucky, now-you-have-it-now-you-don't junk.

CLASSIFIED ADVERTISEMENTS
Help and Situations Wanted Only

3c per word per insertion
Minimum charge 60c
Terms, Strictly Cash with Order

Copy must reach us by Tuesday noon to insure publication in that week's issue.

SITUATIONS WANTED

MANAGER—Efficient advertising and publicity man, desires better connection. From East, now on West Coast. Business producer, past record as proof. Address G. D., Moving Picture World, New York City.

ORGANIST DESIRES CONNECTION with first-class theatre. Accomplished musician. Picture player and soloist of exceptional ability. Experience. Reputation. Union. Magnificent library. Modern instrument and good salary essential. Address Arthur Edward Jones, 6 South New York Avenue, Atlantic City, New Jersey.

LA CINEMATOGRAFIA ITALIANA ED ESTERA
Official Organ of the Italian Cinematograph Union
Published on the 15th and 30th of Each Month
Foreign Subscription: $7.00 or 35 francs per Annum
Editorial and Business Offices:
Via Cumiana, 31, Turin, Italy

THE CINEMA
NEWS AND PROPERTY GAZETTE
80-82 Wardour St.
W. I. London, England
Has the largest certified circulation of the trade in Great Britain and the Dominions. All Official Notices and News from the ASSOCIATION to its members are published exclusively in this Journal.
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POSTPAID, WEEKLY, $7.25
SAMPLE COPY AND ADVERTISING RATES ON REQUEST
Appointed by Agreement Dated 7/8/14
THE OFFICIAL ORGAN OF
THE CINEMATOGRAPH EXHIBITORS' ASSOCIATION OF GREAT BRITAIN and IRELAND, LTD.

The two words—

"EASTMAN"
and
"KODAK"

—in *black* letters in the film margin, identify the release print on Eastman Positive Film, the film that carries quality from studio to screen.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

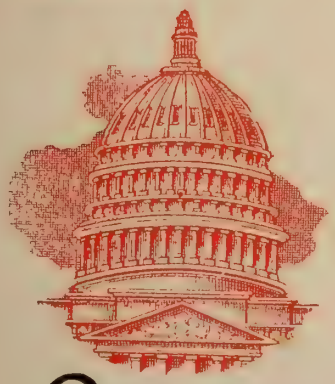
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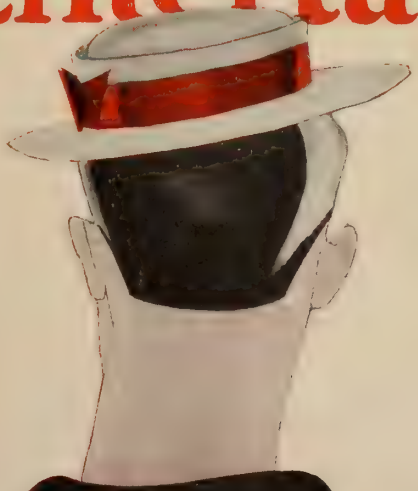
Moving Picture WORLD

Vol. 70, No. 5 October 4, 1924 PRICE 25 CENTS

Capitol Entertainment



Opening Soon



JOSEPH M. SCHENCK
presents

BUSTER KEATON

IN

THE NAVIGATOR

directed by
DONALD CRISP

Story by
JEAN HAVEZ
JOSEPH MITCHELL
CLYDE BRUCKMAN

Metro Goldwyn

Published by CHALMERS PUBLISHING COMPANY 516 FIFTH AVE. NEW YORK CITY

Entered as second class matter June 17, 1906, at the Post Office at New York, N. Y., under the act of March 3, 1879. Printed weekly. $3.00 a year.

Ask the man who has played

The HUNCHBACK of NOTRE DAME

again!

Still the greatest box office attraction of all time!

"Balaban and Katz brought in 'The Hunchback of Notre Dame' for a Summer return at the Roosevelt Theatre, Chicago, at popular prices. Many managers are overlooking one of the best bets through ignoring the return booking. This holds doubly true if the original run was at another house." MOVING PICTURE WORLD.

"Return engagement, popular prices, showed 874 more admissions than on opening day record breaking first run last February. The strongest box office attraction we ever played." CAPITOL THEATRE, Dallas, Texas.

"First return at popular prices. Well liked and business so good that it warranted holding film over for second week." NEW LYRIC THEATRE, Minneapolis, Minn.

"Has broken all house records for the past fifteen years. Kindly call and see me as I would be interested in a second run." OLIVER THEATRE, South Bend, Ind.

"Just completed a very successful run. This in the face of the fact that it was a second run here." IMPERIAL THEATRE, San Francisco, Calif.

UNIVERSAL PRODUCTION

Presented by

CARL LAEMMLE


GLORIA
SWANSON
IN "HER
LOVE STORY"
AN ALLAN DWAN PRODUCTION
A Paramount Picture



WE have seen Miss Swanson's second Famous Forty picture, "Her Love Story". It is as big as "Manhandled", if not bigger. The poignantly human story of a love behind a throne. Ian Keith, George Fawcett, Mario Majeroni and other favorites in the cast. In every respect a super-production. Another great opportunity for you to cash in on Miss Swanson's amazing box-office popularity

GLORIA SWANSON IN "HER LOVE STORY"

AN ALLAN DWAN PRODUCTION

By Mary Roberts Rinehart. - Screen play by Frank Tuttle

A PARAMOUNT PICTURE


FOX
INDEPENDENCE & STRENGTH
WILLIAM FOX
Presents
EDMUND LOWE
Supported by a Notable Cast
in
HONOR AMONG MEN
A story of youth, adventure and daring in a land of intrigue and romance.
From the Novel
The KING'S JACKAL
By RICHARD HARDING DAVIS
Directed by
DENISON CLIFT
Coming
EDMUND LOWE
in
The BRASS BOWL
By LOUIS JOSEPH VANCE
FOX FILM CORPORATION

WILLIAM FOX PRESENTS THREE MONEY-MAKING SPECIALS FOR IMMEDIATE PLAYDATES



DANTE'S INFERNO



A SUPER-SPECTACLE
PLUS A MAGNIFICENT
MODERN DRAMA

PRESENT DAY VERSION BY CYRUS WOODS
ADAPTED FOR THE SCREEN BY EDMUND GOULDING
A HENRY OTTO PRODUCTION

FOX
INDEPENDENCE & STRENGTH

THE WARRENS OF VIRGINIA

DAVID BELASCO'S STAGE SUCCESS WITH ROBERT E. LEE AND U.S. GRANT AS THE CENTRAL FIGURES OF A ROMANTIC DRAMA.



FROM THE STORY BY WILLIAM C. DE MILLE.
AN ELMER CLIFTON PRODUCTION

HEARTS OF OAK

WITH HOBART BOSWORTH AND PAULINE STARKE
JAMES A. HERNE'S CELEBRATED MELODRAMA OF NEW ENGLAND AND THE FROZEN NORTH.



A JOHN FORD PRODUCTION

SMILE AT THE PROFITS FROM THE O'BRIEN SMILE

FOX FILM CORPORATION

Novelty---Thrills--Intriguing Romance

"THE MAN WITHOUT A HEART"

A BANNER PRODUCTION

with
Kenneth Harlan
Jane Novak
Faire Binney
David Powell—



Kenneth Harlan



Jane Novak

BANNER PRODUCTIONS, Inc.
1540 BWAY N.Y.C.

FOREIGN DISTRIBUTORS
INTER-OCEAN FILM CORP.
218 W. 42" ST. N.Y.C.

Directed by
BURTON KING—

MAKE THIS YOUR *BANNER* YEAR

"RECKLESS

AL CHRISTIE'S





Tully Marshall



Sylvia Breamer



Wanda Hawley



Harry Myers

From the New York stage success

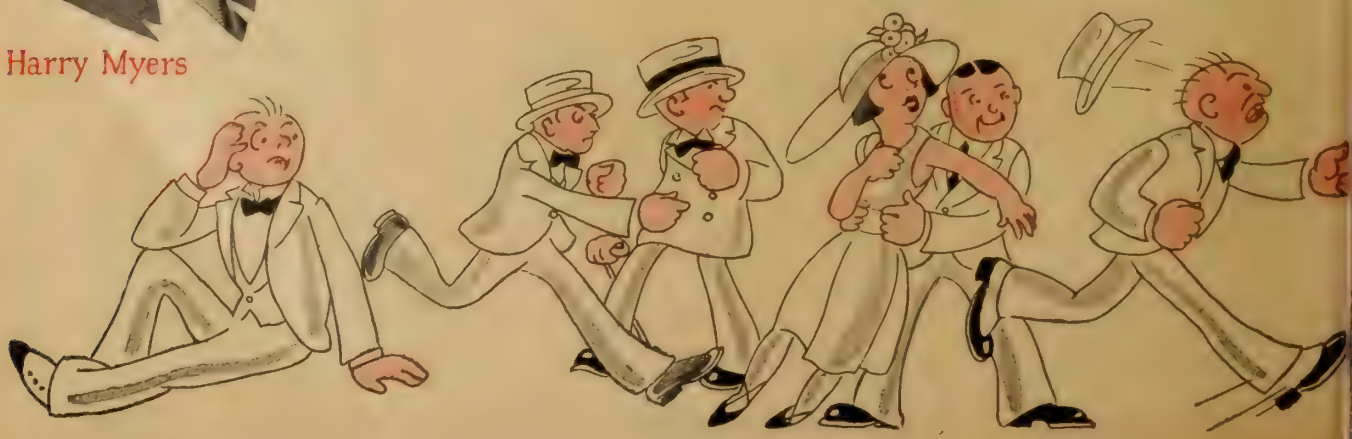
"What's Your Wife Doing?"

By

Herbert Hall Winslow and Emil Nyitray

Adapted for the screen by
F. McGrew Willis

Directed by
Scott Sidney



ROMANCE"

great laughing feature

A riot of fun—an avalanche of humor—a super box-office special with a super cast including:

Harry Myers, T. Roy Barnes, Wanda Hawley, Tully Marshall, Sylvia Breamer, Lincoln Plumer, Jack Duffy, Morgan Wallace and Mitchell Lewis.

For Release in November—Now Booking



T. Roy Barnes



Lincoln Plumer



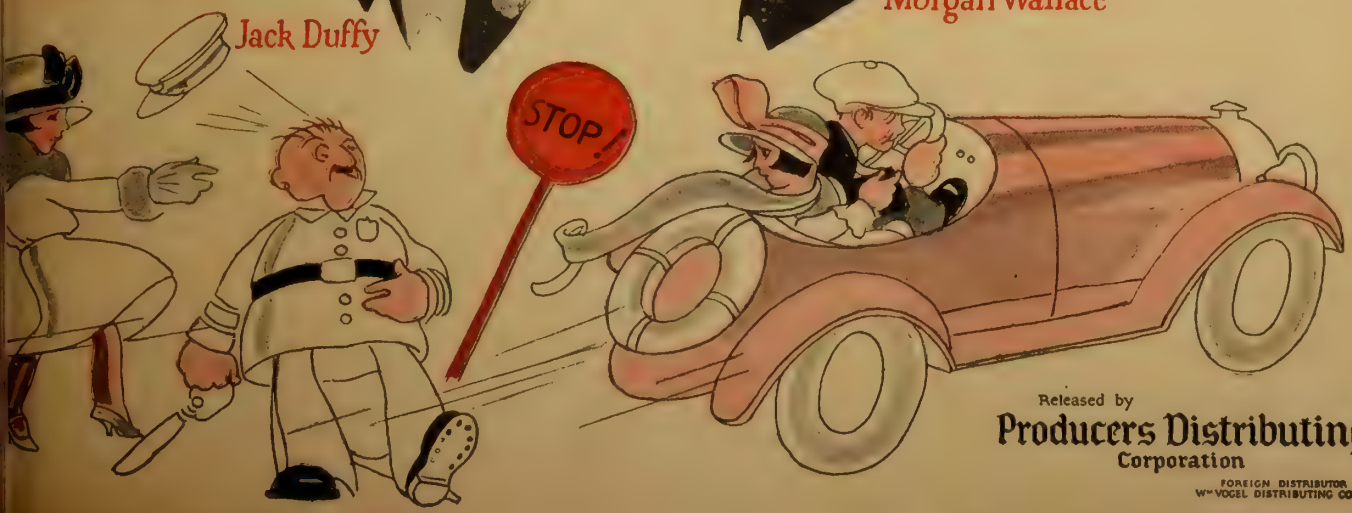
Jack Duffy



Morgan Wallace



Mitchell Lewis



Released by
Producers Distributing Corporation

FOREIGN DISTRIBUTOR
Wm. VOGEL DISTRIBUTING CORP.

Jump at this



Grab This Opportunity

to fill your house, please your patrons and make a host of new friends! More pep—more excitement—more dare-devil stunts—more romance than in his previous pictures—and you can't possibly say more than that! If you played these previous pictures **you know** what a wonderful favorite Dick Talmadge is! If you haven't you've missed some of the biggest money makers on the market! Get busy on this one now!

Carlos Productions

presents

Richard Talmadge

IN

"STEPPING LIVELY"



A RICHARD TALMADGE
PRODUCTION

Screen Adaptation by
FRANK HOWARD CLARK

Directed by
JAMES W. HORNE

Released by

FILM BOOKING OFFICES
723 Seventh Ave., New York, N. Y.
Exchanges Everywhere

This picture distributed in the following territories: Albany, Buffalo, Chicago, and New York—by Renown Pictures Inc.

"Captain Blood" Sets for record run in Chicago!

CLASS OF SERVICE	SYMBOL
Telegram	Blue
Day Letter	Nite
Night Message	N L
Night Letter	

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

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JOHN B ROCK

GENL MGR VITAGRAPH INC 1400 LOCUST AVE BROOKLYN NY

CAPTAIN BLOOD AT THE ORPHEUM PLAYED TO CAPAICITY BUSINESS OPENING SATURDAY SUNDAY AND MONDAY STOP PATRONS WELL PLEASED WITH THIS SABATINI TALE OF THE SEA STOP VITAGRAPH AND DAVID SMITH DESERVE HIGHEST PRAISE FOR THIS WONDERFUL PRODUCTION-STOP INDICATIONS ARE FOR A RECORD RUN CONGRATULATIONS AND SUCCESS TO YOU AND VITAGRAPH 1221P

ARON J JONES

Get this ← and this ←

Friends, line up with Jesse L. Lasky + Selwyn

They know!

John B Rock

A VITAGRAPH PICTURE

VITAG

ALBERT

(Producing Box-off

EXTRA

PETER B



J. WARREN KERRIGAN as Peter Blood

RAPH

SMITH, President

Winners for Twenty-Seven Years)

LOOD CAPTURES PIRATE SHIP!

DOCTOR TRICKS ENEMY AND SAILS WITH REBELS

Coup Cleverly Planned Leads All Slaves to Freedom

BY RAFAEL SABATINI



BRIDGETOWN, CARLISLE BAY, BARBADOES, March 19, 1686.—A coup such as never before undertaken within the history of the Spanish Main was successfully ventured by Peter Blood, rebel-convict, who was sold into slavery here on orders of King James, and today this stricken town, still suffering from the raid of the Spaniards under Don Diego Espinosa y Valdez is free of its oppressors.

And, while Peter Blood was freeing Bridgetown of these Spaniard buccaneers, he himself won liberty and freedom for his fellow slaves who had been condemned under Lord Jeffreys.

Don Diego was fixing the ransom to be paid in gold pieces of eight and his soldiers were looting and drinking and ravaging the citizenry when, under cover of darkness, Peter Blood and his band of convict-rebels slipped on board the Cinco Llagas. They overpowered the guard and when Don Diego appeared with his bodyguard they made him prisoner, too. They turned the guns onto the returning Spaniards and sank their small boats.

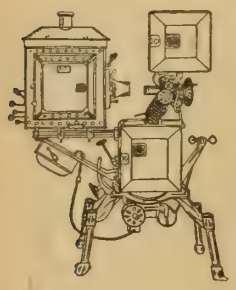
Colonel Bishop went on board to congratulate Blood and to demand the return of the convict-rebels to their labors. Blood wasted no time with the military commander. He used him to make way to safety beyond the harbor, then putting down a small boat for his safety, put him to the plank. Blood and his crew sailed for Tortuga, rendezvous of the pirates of the Spanish Main.

A David Smith Production

A VITAGRAPH PICTURE

Reg. U. S. Pat. Off.

SAMUEL R. BURNS, PRESIDENT ALFRED D. BELL, TREASURER



NICHOLAS POWER COMPANY
INCORPORATED
MANUFACTURERS OF
POWER'S PROJECTORS
(PATENTS OF NICHOLAS POWER)
90 GOLD STREET
NEW YORK

CABLE ADDRESS
NICPOWER, NEW YORK

POWER'S G. E.
HIGH INTENSITY ARC LAMP
POWER'S G. E.
INCANDESCENT EQUIPMENT

Sept. 22, 1924.

An Open Letter to the Motion Picture Industry

The recent general increase of prices and changes in selling methods have naturally created considerable comment, and this statement is issued to correct any wrong impressions which may result from the action taken by this Company.

The changes have long been contemplated and are the result of conditions which have made it impossible to sell motion picture projectors on a proper basis, and in fact, the leading manufacturers in this field have operated at a great loss for a number of years. This, of course, is not good for us and is not good for the motion picture industry as a whole, for there could be no real progress under the old conditions. We feel convinced that what we have now done will eventually result in better projection and reduced operating costs to the exhibitor.

The ownership of the Nicholas Power Company, Inc., has remained practically unchanged for many years and absolutely no important alteration of ownership is being considered or contemplated. We have entered into no agreements which are not fully justified or which would by any chance work injury to the motion picture industry.

We will be very glad to receive representatives or committees from exhibitors' organizations and submit figures and facts which will verify all that is here set forth.

Very truly yours,

NICHOLAS POWER COMPANY, INC.

Samuel R Burns

President

SRB:Q



Whoopee!!!

HERE THEY COME

The brand new FRED THOMSON SILVER KING Westerns—8 of them—bigger—better—finer and of incredibly greater entertainment and Box Office power than any of the previous FRED THOMSONS distributed by F. B. O.—Marvellous wild riding, straight shooting—hard hitting westerns surpassing anything on the market. The first of which is the absolute sure fire winner

"THUNDERING HOOFS"

The best picture FRED THOMSON ever made—Take a red hot tip. Get 'em now—the entire eight.

Story and Continuity by Marion Jackson. Directed by Al. Rogell.
Produced at the F. B. O. Studios, Hollywood, Calif.

FILM BOOKING OFFICES

of America, Inc.

723 Seventh Ave., New York City

Sales Office United Kingdom—26-27 D'Arblay St., Wardour St., London W. 1, England.

LARRY

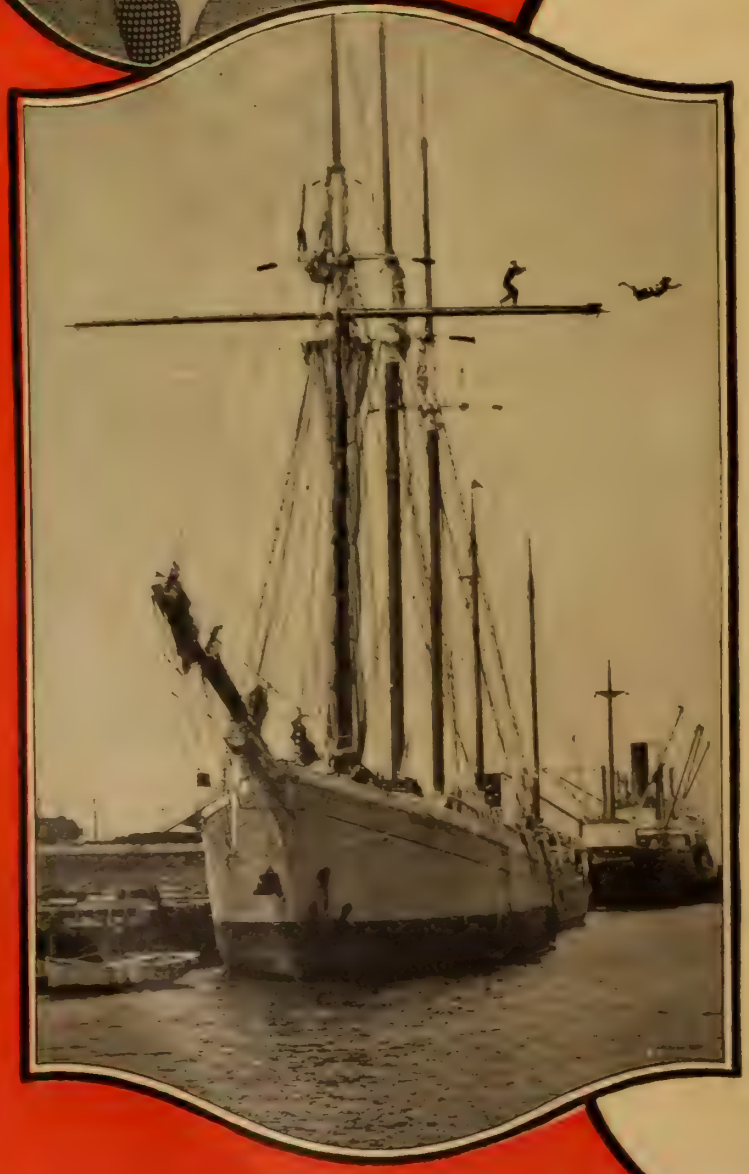


In the first of four two-reel

Larry Semon
SPECIAL COMEDIES

Presented by

E. W. Hammons



LAUGHS: This famous comedy star never packed more fun into a picture. A roar a minute.

THRILLS: A 90-foot dive from the mast of a ship by Miss Dwan and similar dives by Semon as the climax to a series of hair-raising stunts.

STORY: A comedy raid on a rum-runner, with a bootlegging crew that makes the Barbary Pirates look like a Sunday School party. Could any comedy story be more timely?

PRODUCED BY
Chadwick Pictures Corporation

EDUCATIONAL FILM EXCHANGES, Inc.
E. W. Hammons
President

SEMON



"HER BOY FRIEND"

With DOROTHY DWAN

and a great comedy cast

DIRECTED BY
NOEL MASON SMITH



The greatest short comedies of his career was the star's promise for this series. This great "featurette", in every way a production of the finest quality, shows how splendidly the promise is to be fulfilled.



For Foreign Rights Address
FAR EAST FILM CORPORATION
729 Seventh Avenue, New York City

Educational Pictures
"THE SPICE OF THE PROGRAM"

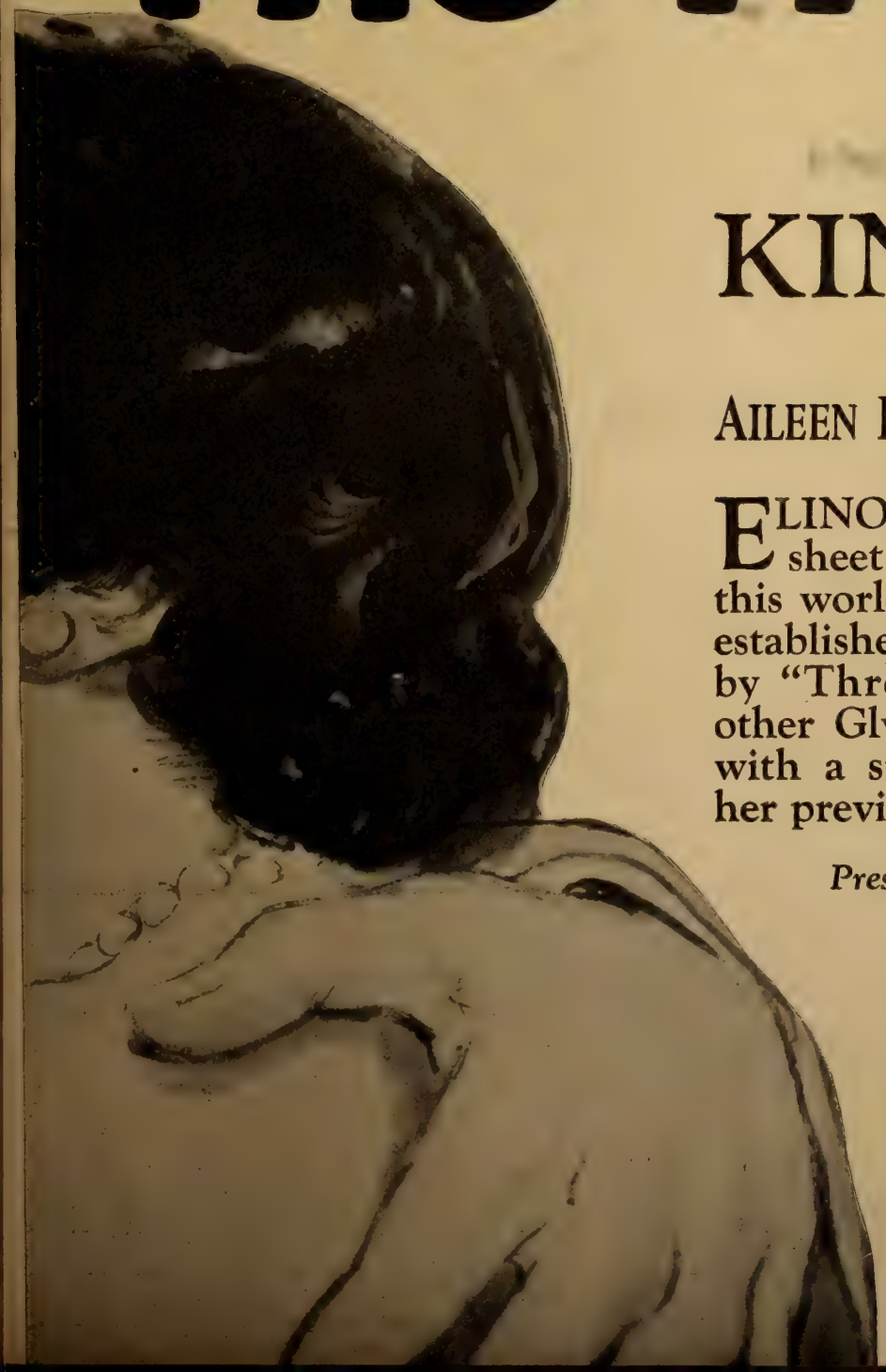
Elinor



Glyn's

Production of her own story

HIS HOUR



directed by

KING VIDOR

with

AILEEN PRINGLE *and* JOHN GILBER

ELINOR GLYN Profits are balan sheet Facts! The money-magic this world-famous author's name w established in box-offices everywhe by "Three Weeks," "Six Days" ar other Glyn gold-getters. "His Hou with a smashing cast even surpass her previous successes.

Presented by LOUIS B. MAYER

Metro Goldwy

Information Concerning Territorial Rights Outside of the United

Read this—

"The Danger Line" possesses rare charm and appeal . . . as different from the average picture as day is from night . . . story is one of the few which may truly be described as gripping, holding the interest undiminished from beginning to end and depicts an intensely beautiful love story . . . the naval battle scenes are so genuinely exciting that they easily eclipse anything shown in a picture for some time, not excepting anything in the much vaunted so-called super-productions. "The Danger Line" should have an unlimited appeal.

—Harrison's Reports

and this

"The Danger Line" is a highly picturesque motion picture . . . striking drama . . . distinctly a work of art . . . Hayakawa's acting creates fine and powerful character . . . Tsuri Aoki, Hayakawa's wife, performs brilliantly. The outstanding scenic effect of the picture is a navel engagement in which a whole fleet of vessels is employed.

—Moving Picture World

and this

Japanese star comes back in thrilling drama, "The Danger Line," in which he has splendid role and does fine work . . . picture contains splendid dramatic action and thrilling climax . . . the photography excels anything of its kind and there are many beautiful shots . . . tell your patrons it is good to look at.

—Film Daily

and this

The naval battle in "The Danger Line" is a knockout and is one of the best things of its kind ever put on the screen . . . the battle on the high seas in which a whole fleet takes part, shows a genuine dreadnaught actually sunk before the eyes.

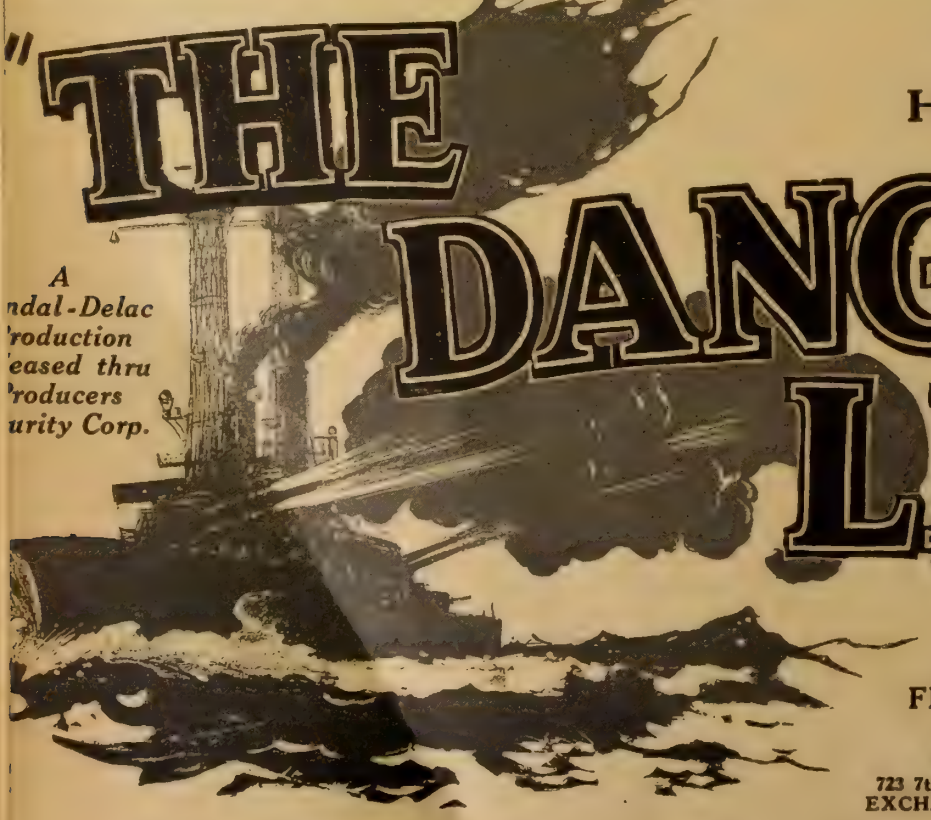
—Motion Picture News

—and then use your own judgment! When four men, with no axe to grind—and whose business it is to write reviews for the benefit of exhibitors—give this kind of praise to a picture, *it must be the picture you want!* Now is the time to get busy! Get in touch with your F. B. O. exchange to-day *and get your play dates set!*

Aubert
presents
Sessue Hayakawa
in

"THE DANGER LINE"

A ndal-Delac roduction eased thru roducers urity Corp.



Released by
FILM BOOKING OFFICES
of America, Inc.
723 7th Ave., New York, N. Y.
EXCHANGES EVERYWHERE

ITS AN F.B.O. PICTURE

We said "A Record Wrecker!" *Danny says* "Righto!"

"—have brought about a production which not only is a vast improvement over the stage version but which incidentally is one of the finest dramatic stories ever screened."

"This one should do mighty good business"

SAMUEL GOLDWYN
presents
The George Fitzmaurice
TRIUMPH

TARNISH

ADAPTED FOR THE SCREEN BY FRANCES MARION
FROM THE FAMOUS BROADWAY STAGE SUCCESS
BY GILBERT EMERY
with
May McAvoy, Marie Prevost, Ronald Colman,
Norman Kerry and Harry Myers





Every Woman's Love DRAMA! Everybody's Picture!

FIRST NATIONAL PICTURES

If there were a speed limit on the Road to Success, you'd break it to bits with a FIRST NATIONAL CONTRACT

Men! before sundown get out and get "SUNDOWN"

The great **FIRST NATIONAL** *special*

from the story by EARL J. HUDSON

Directed by LAURENCE TRIMBLE and HARRY HOYT

We're telling you it's there!

The unfolding of this marvelous story of the passing of the cattle barons is the greatest heart and blood stirring spectacle the screen has ever had!

FIRST NATIONAL PICTURES

Business worries never touch the exhibitor who has a FIRST NATIONAL Contract!



The
MOVING PICTURE
WORLD
Founded in 1907 by J. P. Chalmers



The Editor's Views

THE Man Who Gives Advice is sitting on top of the world. No less a personage than J. D. Williams has called a stenographer to his elbow and dictated these words:

"I would like to have the editors advise me, a producer just starting out, as to the most important things to bear in mind. I believe a round-table of this sort would cover subjects of interest to the entire industry."

We hope that J. D. is aware of the big bite he has taken, and is confident of his ability to masticate it.

What an opportunity for The Man Who Gives Advice. All the year round he dispenses it in dignified editorial twelve point, without being asked and seldom being thanked.

Now a brave soul steps forward and ASKS for advice!

Who would be so contrary as to snicker, "What will the producers do with the advice after they get it?"

* * *

SO The Man Who Gives Advice hied himself to the editorial sanctum, locked the door, and prepared to give serious thought to the problems of the up-and-coming young producer, J. D. Williams.

He hadn't proceeded far with the process of serious thought before his suspicious nature began to obtrude itself.

"Gosh," he said. "Every bit of advice I conjure up to give J. D. is just the sort of thing that he can answer by saying, 'Well, that is what I am doing already.'"

The Man Who Gives Advice first thought of saying, "Hitch your wagon to a star—literally and figuratively. Tie your plans to an artistic genius and to ideals as high as you can set them."

Then he began to ponder the past record of J. D. Williams, the distributor, and the preliminary steps of J. D. Williams, the producer, and the suspicions arose.

The records are emphatic regarding the faith of J. D. in the big name, a film way of saying "extraordinary ability"; the records abound in proof that he has always been a bull on the market, with supreme confidence in the ultimate prosperity that awaits the man or organization that aims high.

You couldn't give better advice to an embryo producer than to say, "Hitch your wagon to a star—literally and figuratively." It is all-embracing.

But why hand it to J. D. Williams?

* * *

THE Man Who Gives Advice started out on another angle. And came a cropper almost as speedily as at his first attempt.

"Don't try to make all the pictures," was his thought. "Make a few, and you have a chance to make them right. Make too many, and while quite a few may be winners, the average will ruin you."

But the letter that started the trouble states: "I am to produce six Ritz pictures."

The thought is worth expanding, even though J. D. has met it with his declaration for six.

The history of this industry is strewn with wrecks brought about by over-expansion, tales of a single phenomenal success deluding men into the belief that they could as easily make two score in a year.

And if the past is dotted with wrecks, what of the demands of the present day?

The degree of careful thought and selection necessary before the choice of a story, the exacting necessity for competence and capability at every niche in the production organization, these are factors today that definitely and inexorably limit the number of top-notch pictures that any man can produce in a given time. Or any organization.

That goes. And The Man Who Gives Advice submits that, while it sounds obvious, every film year will find another foolhardy individual trying to buck the game.

* * *

THE big lesson of recent outstanding successes among both producers and stars can be summed up in one word: Organization.

Sounds as axiomatic as the advice to limit production, but this week, this month, and this year

will bring forth many proofs that there are producers who have not learned the word.

How often do we see an aspiring producer spend months in searching and negotiating for a star, and then start the actual work of picture production as though that were an afterthought?

After six months signing his star and story, this type of producer will turn his continuity over to the first writer he meets on Broadway, hire his camera staff over the phone, and for his direction—any two-thousand-a-week man available, whether that man's successes have shown adaptability to the particular story or not.

This is the day of well-knit organization, measuring one hundred per cent in EVERY department. This applies whether your star be a million-dollar box-office figure, or a bread-and-butter Western trouper.

Consider Thomas Meighan if he had been freelancing under good, bad, and indifferent conditions for the past five years, and the Thomas Meighan that Paramount organization has built.

There are no exceptions. Harold Lloyd is a genius. But Harold Lloyd has built from the beginning on ORGANIZATION—his Sam Taylors and others.

Organization is the lesson of the hour. But to have organization you must first have the executive who KNOWS. On his knowledge is based the selection of workers who become welded into an ORGANIZATION.

* * *

THE Man Who Gives Advice is going to get one thing off his chest. A thought that J. D. does not need, but one that can well go in the record.

The producer who hopes to see the day when an advertisement need only state, "It is a Ritz picture"—or whatever his trade-mark may be—must base his hopes for success on one definite plank, "Pictures that are fit for the American home."

This is neither platitude, nor preaching.

It is straight business sense.

You can build phenomenal sex-magazine successes on the flighty fancy of flappers, but The Saturday Evening Post will be breaking circulation records when the sex sellers have passed to unclean graves.

Let Broadway's stage go where it will, the future of the American film industry is bound irrevocably in the truth: "That which cannot enter the American home has no place on the American screen."

While the man who sneers today may reap a share of ill-gotten gain, tomorrow he will be "an ex-film producer."

Flappers come and flappers grow; they came from the cradle—they grow into motherhood.

Robert E. Welsh

The Letter That Started It

September 24, 1924.

Mr. Robert E. Welsh, Editor,
Moving Picture World,
New York City.
Dear Bob:

I started in the motion picture business back in 1902, touring with a Black Top. Since then I have owned and operated many theatres, from store shows to the up-to-date metropolitan theatre as we know it today.

As you know, I was the organizer and for several years General Manager of First National, in which capacity I had much experience of production and distribution problems.

And yet, such is the complexity and rapidity of the development of this business that I feel that I have much to learn about it. All of which leads up to the object I have in writing you:

I would like your editorial advice to a producer just starting in business.

To simplify the problem, I will explain that my ambition is to foster the production of about six big pictures a year to be released under the Ritz Brand. It is my idea that by placing the Ritz name only on productions of exceptional merit, the name will in time become an asset to the box office, and consequently of great value to exhibitors.

In the old days when I operated a chain of store shows, I had a sign which read "A. B. PICTURE TODAY," and that got me more money than any advertisement ever did. It brought them in. My ambition is to make "RITZ PICTURE THIS WEEK" equally valuable—and I think I can do it.

AS EDITOR OF MOVING PICTURE WORLD, you occupy the position of a strategic observer of the passing show of our wonderful industry.

I am of the opinion that the publication of this letter and your reply on the same page of your publication would form an interesting contribution to current thought on production problems.

I believe an editorial "round table" discussion of my idea will be of considerable interest to the industry and helpful to me.

What do you think?

Sincerely yours,
J. D. WILLIAMS

Here's a Bouquet!

Editor's Note.—We went roaming through The Film Renter, of London, this week and came across a spontaneous tribute so unusual to visiting film men, so neatly phrased, and so unusual to visiting film men, so easily publishing it. The following is from the pen of Mr. Ernest Fredman, editor of The Film Renter:

E. BRUCE JOHNSON, First National's foreign manager, sailed for America last week, following a very successful tour on the continent, the results of which were outlined in our special issue. I know of no man in the American industry who has a greater grasp of the foreign markets than Mr. Johnson, and it is fascinating to be in his company and listen to the remarkably shrewd observations he has to make on European business. Bruce Johnson has been managing First National's foreign affairs for years, and what he does not know about foreign markets is not worth knowing. At the same time, it is fine to see the way in which he listens, to the men on the spot who represent First National, for Mr. Johnson is one who does not aggressively thrust his own ideas down their throats."

All in One

There is no secret about the reasons for the remarkable circulation gain of Moving Picture World.

Moving Picture World is keyed and tuned to the EXHIBITOR.

For one thing:

The exhibitor knows that it is the one paper in which he can find ALL the departments that he wants when he pays cash for a trade paper.

He does not have to buy one paper to get EXHIBITOR REPORTS; another paper to get REVIEWS; another paper for this feature and still another for that.

That's why Moving Picture World forges ahead while others stand still — and still others slip.

The exhibitor knows that he gets EVERYTHING in Moving Picture World.

If its pages do not give the exhibitor FULL REPRESENTATION of your advertising that is YOUR fault.

And YOUR loss.

First in the Field
Belongs
First on Your Schedule

First in the Field!

Moving Picture WORLD

ROBERT E. WELSH - - - - - - - EDITOR

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One of a Series

The Hamilton National Bank

130 West 42nd Street

We can only talk to you about the utmost in banking service; we can't bring it home to you, for only personal contact can do that.

But—

Talk to the business associate who is already acquainted with Hamilton National's facilities and service.

Hear him enthuse about the pleasure of association with a bank where personal sympathy and helpfulness are the keynote of service.

Hear his warm opinion of a courtesy and understanding that makes the smallest depositor feel that he is on a plane with the biggest.

Hamilton National could not have made the record of growth that it has were it not for the kind words of its friends.

We'd like to have you meet one of them.

For we know that then you, too, would soon be listed among our valued clients and friends.

Hamilton National Bank

130 West 42nd Street
(Bush Terminal Bldg.)
New York City

Open 9 A. M. till 10.30 P. M. Our Deposit Vaults—open at the same hours—are admitted to be the best equipped in the city.



Impressive scenes in "Dixie" of the Chronicles of America Series being produced under the supervision of the Yale University Press and released through Pathe.

First National's Foreign Head Tells of European Conditions

RETURNED from an extended trip abroad, during which he visited a number of the First National exchanges on the Continent and in the British Isles, E. Bruce Johnson, manager of the First National Foreign Department, is greatly satisfied the foreign motion picture market is on the upward stride. While this is true of the industry as a whole, Johnson made known the dearth in theatre construction and the handicaps with which the erection of picture houses are met, especially in Germany. The taxation problems, licensing systems and the governmental interferences which are to be found in many of the smaller countries are, however, setbacks in the marketing of American films.

"Many of these setbacks," declared Mr. Johnson, "are post-war results which are tending to hamper the development of exhibition and it is not until drastic measures are taken by those directly concerned that a more equitable situation may be looked for."

England is making marked strides forward in every branch of the trade, according to Johnson, with possibly the exception of production, which has fallen off considerably in the past year, due to the fact that British producers are unable to find a foreign market for their product. But the presentation of films, which includes elaborate prologue and special orchestrations, the huge scale on which exploitation is handled and the efforts concentrated on the betterment of its theatres, have placed the United Kingdom far in the lead of other adjacent countries.

The seating capacity, which seemed to bother the British showmen little before, is now becoming an important issue in the construction of new theatres and has even become the reason for the renovating of houses of long standing. An architect, in laying the plans of an English theatre of yesterday, invariably included a large inner lobby which took up almost one-third of the entire house. This was a form of decoration. It is these lobbies that are being converted into seating room by the more aggressive of the English showmen.

Changes in Grand-Asher

Samuel V. Grand and Harry Asher are no longer connected with the Grand-Asher Distributing Corporation in any capacity, Grand having resigned at a directors' meeting held Sept. 16 and Asher having resigned in August.

The executive offices of the company have been transferred to Boston.

Strong Cast Announced

Joe Brandt announces a particularly excellent cast for "One Glorious Night," the fourth in a series of eight Columbia Pictures. The lead is to be played by Elaine Hammerstein who was also featured in "The Foolish Virgin" and "The Midnight Express," Alan Roscoe will play the male lead. He was one of those featured in "Pal O' Mine," a picture of a former Columbia series. Phyllis Haver, Freeman Wood, Lillian Elliott, Mathilda Brundage and Clarissa Selwynne make up the rest of this excellent cast. The direction will be in the very capable hands of Scott Dunlap.

Earl Kenton Signed

A wire from the cast announces that Earl Kenton has been signed to direct the forthcoming production of "A Fool and His Money," which will be the fifth of the series of eight Columbia Pictures. It will be a screen version of George Bar McCutcheon's novel of the same name. In this story Earl Kenton will have a story worth doing his best for. There is no doubt that he will be equal to the task set before him. He is best known for his work with Universal's Leather Pushers.

Progress at C. B. C.

The Perfection Series of C. B. C. are coming along unusually fast. "The Beautiful Sinner," featuring Eva Novak and William Fairbanks has been cut and edited and is now ready for release.



Collection of he-men in "The Sagebrush Vagabond," a Universal two-reel western featuring Edmund Cobb and Florence Lee.

Era of Price Cutting and Discounts Over in Projector Field, Says Burns

THE era of price cutting, special discounts and giving away of machines is ended in the projector field, according to a statement from S. R. Burns, president of the Nicholas Power Company. In explaining the reasons in the following statement, he insists that the margin of profit has been too slight to permit a reserve for periods of depression or necessary improvements, and he invites the fullest investigation of the facts in the case:

"The recent increase in prices, the withdrawal of special discounts and the determination to sell our products exclusively through authorized distributors of this company has naturally come as a great surprise; in some instances as somewhat of a shock. Those who have been at all familiar with the conditions which have been confronting manufacturers of motion picture projectors for some years will not be at all astonished by the action we have taken, for they know it must come about eventually if we and manufacturers of similar lines expected to remain in business.

"American motion picture machines are so far ahead of foreign makes that there is no basis upon which to make a comparison which puts them in competition with the machines made in this country. The American machine invariably wins in all comparative tests and commands a price far in excess of that paid for the foreign machines.

"In spite of this great superiority, the price of the American projectors has been surprisingly low. Impartial judges frequently commented upon the low prices asked for projection equipment, and it has been generally understood that such prices could not continue indefinitely.

"To be frank, there has been an era of price cutting, special and excessive discounts and giving away of machines which not only took all the profits out of this business but actually resulted in very large losses. We do not wish to place the blame on anyone for these conditions, but it was evident that they could not continue forever. Some years ago we were forced to become more exacting, and it has been our policy to secure a fair profit on all business transacted by us. But the margin was altogether too small to permit a reserve for periods of depression or necessary improvements. This business was continued only through the severest economy and through sacrifices of stockholders and employes, whose faith, loyalty and determination carried us through the worst periods.

"While the increase in prices and the withdrawal of discounts might seem to indicate that we are assuming a rather arbitrary and unfair attitude, everything we have done was fully justified and absolutely necessary. We are not after excessive profits, but we must insist upon getting prices which will enable us to pay dividends to our stockholders, reward our employes properly for their efforts and enable us to make changes and improvements which will permit us to keep up the superiority of our product.

"We believe that the low prices paid for motion picture projectors was a false economy on the part of exhibitors, and that with the new conditions we will be able to make improvements which will improve projection and result in a reduction in cost. To do this we must have the proper facilities for research work, practical tests and other requirements which enable the manufacturer to improve his product.

"The musical instrument manufacturers announced last week that the Federal Trade Commission had been notified of the agreement entered into by these manufacturers to cease price cutting, giving away of instruments for advertising purposes and all those practices which are injurious to trade and are apt to become a relic of the past. 'The laborer is worthy of his hire,' and we do not think anyone in the motion picture industry will deny the manufacturers the right to a working profit. This is not a speculative field in which one success may result in making a fortune, but a mechanical line with most exacting manufacturing requirements. No excessive price can be secured for any of our products, even though most of them are well covered by patents, and it is therefore extremely necessary that a fair profit be secured on everything we sell.

"We welcome the fullest investigation from individuals and committees representing any organizations connected with the industry, and will be glad to submit facts and figures which will substantiate the statements here made and in our advertising."



S. R. BURNS
President, Nicholas Power Company

Film Men Argue Percentages, This Time on a Golf Course

By SUMNER SMITH

NUMEROUS members of the film industry argued a new kind of percentages on September 23. Golf clubs were waved instead of charts, fifteen-foot putts succeeded knock-outs as topics of conversation and sliced drives took the place of flops as justifiable reasons for wrenching at the hairs of the head and calling on High Heaven to witness suffering humanity. Fully 200 golfers went around the course of the Sound View Golf Club at Great Neck, L. I. In some instances a nineteenth hole was played. The sun smiled and everybody was as happy as it is possible for a golf addict to be. The occasion was the Fall Film Golf Tournament.

Here are the winners:

Low net (Reuben Samuels, Inc., Cup), Stanley B. Waite, with a net score of 77.

Low net runner-up (Pathe Exchange, Inc., Cup), W. H. Rabell, with a net score of 78.

Low gross (Warner Brothers Cup), Christopher Deibel, with a low score of 81.

Low gross runner-up (Motion Picture News Trophy, a silver putter), John W. Noble, with a score of 81.

Winner of Jules Mastbaum Cup, for lowest score by an exhibitor player, Christopher Deibel, with a net score of 81.

Winner of leg on The Film Daily Trophy, Stanley B. Waite, with a net score of 77.

Winner of cup presented by M. S. Schlesinger and J. M. Brennan (second low net runner-up), J. D. Williams, with a net score of 78.

Irving M. Lesser won the duffer's prize, a bunch of stale bananas, with a score of 223. Harold Rodner won the duffer's runner-up, a box of lemons, with a score of 179.

The F. B. O. Cup, the Watterson R. Rothacker Cup, the Jack Cosman Cup and the Arthur W. Stebbins Cup, which go to the winners in Class A, B, C and D, respectively, will be announced as soon as the committee checks up on the handicaps.

The Exhibitors' Herald presented 20 bobby irons. Besides, there were a number of additional handsome prizes awarded for winners of the foursomes.

To Do "Rip Van Winkle"

"Rip Van Winkle," a new one of the Hysterical History comedies being put out by Universal, is announced for release this week. It is the third of the series, which is expected to run to sixteen issues.

"Rip Van Winkle" is a burlesque of the adventures of the famous American literary character from the pen of Washington Irving. Rip is played by Charles Dudley and his wife by Fay Holderness. It is in one reel and makes a snappy insert for a program.



Metro-Goldwyn Presents Rex Ingram's "The Arab" with Alice Terry and Ramon Novarro

Stories Are the Industry's Crying Need, Says Chapman

By SUMNER SMITH

WHAT is the crying need of the industry? In the opinion of Story World, published in Hollywood by Editor Jay Brien Chapman, it's suitable stories for motion picture productions. He claims decreased attendance generally at picture theatres and attributes it to "gold brick" films, motion pictures that are all dolled up but have no place to go, have no real story.

Mr. Chapman's views were expressed in an editorial recently. That has been gotten out in circular style as an open letter and is being sent to producers, distributors, exhibitors and the general public. Exhibitors are asked to sign a postcard "in favor of an open shop policy in the motion picture industry."

The open letter bases its being upon the allegation that a daily motion picture audience of 20,000,000 in 1915 has dwindled to 5,000,000 today. What's to be done about it? The charge is made that "all too often you have failed to give them value received." They want not vaudeville, music, decorations, prologues, personal appearances, but story.

An antidote is sought in the situation in the publishing field. Publishers, explains the open letter, encourage the normal urge to self-expression. They know that some good stories will be unearthed from the piles of manuscripts thus "encouraged" into their offices, and also that the policy will win readers for their publications. Contrariwise, motion picture producers refuse to give new and untried writers a hearing and draw their story material from novels, magazine stories and the stage. The process of remodeling to suit the screen frequently distorts the story material, says Chapman, and the finished product often is not amiably received by the public.

What's the real cause of the situation? Chapman attributes it at least in part to a "small group of 'unionized' writers who fear and hate anything and everything that threatens their security." He asks if there is not some way of being led out of the "morass of bigotry" created by this clique, and looks to Will Hays as a potential shepherd.

"Now let him," says Chapman, "turn his attention to this basic problem of the story; let him lead the industry in a united effort to discover and train a new school of screen writers, and we believe the whole deplorable situation will be changed for the better overnight."

In a letter amplifying some of these facts, written to Robert E. Welsh, editor of Moving Picture World, Mr. Chapman expresses appreciation of the leading editorial in the issue of September 6, which took up the same subject and treated it in a similar fashion.

Fine Vitagraph Cast

Announcement of the full cast of "The Beloved Brute," now in production in California for release by Vitagraph, shows that a company of popular players has been brought together for this special. Marguerite de la Motte was selected to impersonate Jacinta, the dance hall girl about whom Kenneth Perkins wound an alluring romance.

William Russell and Victor McLaglen are the brothers. Mary Alden has the role of Augustini, the fortune-teller. Stuart Holmes has been cast as "China Jones." Others are Frank Brownlee, Wilfrid North, Ernie Adams, R. D. McLean, George Ingleton and Jess Herring.

Banner Press Book

Banner Productions, Inc., of 1540 Broadway, New York City, has gotten out a snappy press book on its current presentation, "Empty Hearts." It contains some good hints on exploitation and also some attractive poster displays. Featured in "Empty Hearts" are: Clara Bow, John Bowers, Lillian Rich and Charles Murray.

Another Lloyd Film

First National Pleased with "The Silent Watcher"

Frank Lloyd has completed "The Silent Watcher" for First National, the first production he has made since his sensationally successful Sabatini romance, "The Sea Hawk." "The Silent Watcher" is in altogether different vein from "The Sea Hawk," but has been produced just as intelligently, with the same dramatic fire and keenness of human sympathy, it is said. It is a story of today, located in New York, and concerns an every-day young married couple and the loyalty of the husband to his chief—a loyalty that came near wrecking his domestic happiness and exacting his own life.

A print of "The Silent Watcher" has been received at First National's home office and executives who have seen it run off are of the unanimous opinion that Frank Lloyd has again hit the bull's eye. Glenn Hunter and Bessie Love have sympathetic parts. Hobart Bosworth gives another of his natural, authoritative characterizations.

Almost Ready

Zane Grey's "The Border Legion," which was directed by William Howard in the Northwestern mountains, is undergoing the final process of cutting and titling in the Paramount laboratory. Antonio Moreno, Helene Chadwick, Rockcliffe Fellowes, Charles Ogle and Gibson Howland head the cast in this picture, which was prepared for the screen by George C. Hull.



First National's "In Hollywood with Potash and Perlmutter."

Is Theatre Acquisition Just a Gesture of Warner Brothers? Ask Motley Flint

Editor's Note: Perhaps the most important recent news announcement, both because of the declaration itself and because of the booking condition it reflects, has been the Warner statement that they were about to build a number of first run theatres. The following analysis of the plans and probabilities has been written by a film man in a position to know the personalities involved, the impelling reasons and the possibilities that the next few months may bring forth.

By Observer.

IN an industry which, unfortunately, has won a reputation for something which may at least be called "looseness" in the accuracy of its "announcements," it is not at all strange that the mere statement that something is going to be done, no matter how detailed and definite the statement, is not infrequently received with open doubt and hidden unbelief.

Warner Brothers "announced" some days ago that they were about to launch a theatre-building program in which they would spend something more than ten millions of dollars in constructing playhouses in the important cities of the United States, including New York City. The annnouncement has caused no little discussion in the trade—and a great deal of the discussion has been based upon, not where or how they are going to build these houses but rather, whether or not they really have any definite intention of building them, despite their plain statement that they have.

When one gets all through with "reasons" in this business he still hasn't gotten very far, but in this instance it is interesting to examine certain things which are back of the Warner Brothers statement and point the way to what is, or is not, likely to be done.

Few who are at all familiar with general business conditions in the industry will doubt that Warner Brothers, or any other independent producer, have abundant reason for doing something to insure more and better bookings for their product. The first-run situation for any producer who doesn't have some kind of an inside arrangement with leading theatres has been becoming more and more difficult during the past few years. It seems pretty well established that the "independents" are having plenty of trouble in getting first-runs when the rentals they ask are the same, or even less, than those asked by other companies who are definitely tied up with theatres throughout the country, even if the pictures they offer are the equal, or even the superior, of those offered by the other companies. And recently at least one of the biggest combinations in the trade is said to have adopted a policy of getting its product into every available theatre in the country, regardless of price—meaning that this particular company is selling its pictures at prices which the "independents" cannot meet and live.

If Warner Brothers, or any other independent, must have their own theatres, or theatre connections, to insure their first-runs, what are the chances of Warner Brothers actually going through with the tremendous undertaking they say they are going through with?

A lot of wise folks in the trade say that Motley Flint, the Pacific Coast banker, is the complete answer to the question—and it sounds reasonable, if one is to go back over Mr. Flint's experiences in the motion picture business and, at the same time, recall some of the things he has said and done lately.

There have been—and are—other bankers and financiers who have given the motion picture industry intensive study, but it is doubtful if any one of them has gotten closer to all of its details than Mr. Flint. His first interest was developed right in Hollywood, in the heart of the production end of the business. He knew the producer's problems as well as the producer himself knew them before he ever touched a single proposition.

And after he got in—he encountered a plentitude of grief. The same kind of grief, indeed, which has made many a financier with less determination pass the whole thing up and turn elsewhere. But Mr. Flint, with grief on his hands, seems to have doggedly persisted in getting at the cause of the grief with the avowed determination of beating a situation which he felt was wrong. This meant that he looked into the distributing end of the business to find out why one good picture could not get approximately as much money back in rentals from theatres throughout the country as another good picture.

Just what he discovered—or rather, Mr. Flint's personal interpretation of the situation—has never been set forth in so many words. It is reasonable to believe, however, that, since his activities have always had to do with the affairs of the so-called "independents," he arrived at about the same conclusions which men like H. M. Warner, of the Warner Brothers organization, have reached—and made public repeatedly. Some little proof of this is existent in the fact that on one or two occasions within the past few months Mr. Flint has gone out of his way to a considerable extent to make speeches before assemblages in Hollywood which were ninety-nine per cent contrary to the best business interests of many he had taken care to have in attendance.

Mr. Flint is called the "financial adviser" of the Warner Brothers organization. There is every indication that he is all of that—and more. He has never taken pains to conceal the fact that he is personally fond of the "Warner boys" and has a world of confidence in their knowledge of the motion picture industry which they, as much as any other individuals in it, have worked to build to its present state of power. If sentimental reasons had any weight in big business, where millions of dollars are involved, it would seem that Motley Flint would be inclined to "go along" on any Warner Brothers plan a lot more quickly than he would on some other plans.

But it would also seem that there were reasons a lot stronger than sentimental ones to influence this executive vice-president of the Pacific Southwest Trust & Savings Bank. He knows the producing end of the business. He knows the distributing end of the business. He knows that a great deal of money is made in the motion picture business. He knows where the leaks are that prevent an equitable distribution of these profits which the general public—not either producers and distributors on the one hand or exhibitors on the other—are perfectly willing to pay for their favorite entertainment. It would not be illogical or unreasonable to deduce that Mr. Flint may have arrived at the conclusion that participation in theatre ownership throughout the country might be an extremely profitable thing, entirely separate and apart from any effect such ownership on his part, in association with Warner Brothers or any other independent producers, might have upon the conduct of the business of the industry.

And now, "Are the Warner Brothers actually going to build the theatres they say they're going to build, or is their 'announcement' merely a 'gesture?'"

Well, they know the desirability of such a plan. They know how to build and operate theatres—for that was their game in the beginning. And, most importantly, they have with them as "financial adviser" a man who unquestionably "knows what it's all about" and can put it over if he undertakes the job.

Our reasonable conclusion is: "They can if they want to!"

Prizefight the Prize

Universal Salesmen See Wills and Firpo Battle

As the result of a sales contest held by Universal during the summer months, two of the company's prize salesmen were guests of the organization in New York last week and enjoyed ring-side seats at the Wills-Firpo bout. They were H. N. Hooper of Montreal and H. C. Simpson of Jacksonville, Fla. Eleven other prize winners were invited to visit the home office under similar conditions, but passed up the trip in favor of a cash settlement.

The contest was held during June, July and August. The top salesman in each division qualified as a prize winner. In addition, three prizes were offered for the leading salesman handling the Jack Dempsey "Fight and Win" pictures and Universal serials.

Hooper won two prizes, one as the leader in his division, Canada, and the other as the top salesman for Dempsey pictures and serials. Simpson was the winner in Dan Michalove's division, comprising the Charlotte, Atlanta, Memphis and Jacksonville exchanges.

Engaged by Universal

Following Carl Laemmle's promise made before he went to Europe that only players of the highest reputation would be intrusted with the principal roles in "Miracle," the Clarence Buddington Kelland novel of the Canadian North woods, Universal now announces the engagement of Alma Rubens and Percy Marmont for the two featured roles.



The Play, From The Picture Angle

—By Robert G. Lisman—

"MY SON," a drama by Martha Stanley, presented at the Princess Theatre by Gustave Blum, Inc., on September 16.

This is the best picture material that Broadway has offered so far this season. It is a story with a Cape Cod background. The "Son" of the title steals to keep pace with a modern flapper. His doting mother has him shanghaied although it nearly breaks her heart. Suspense, action, love interest, every necessary ingredient for a box office success is there.

"IZZY," a comedy by George and Lillian Chester presented at the Broadhurst Theatre by George Broadhurst, on September 16.

Abie, without his Irish Rose, does "Merton of the Movies." As a play "Izzy" will succeed. If "Potash and Perlmutter in Hollywood" makes a go of it there is no reason why "Izzy" should not get there. Harold Lloyd as "Izzy" would be immense.

"HASSARD SHORT'S RITZ REVUE," presented by himself at the Ritz Theatre on September 17.

This production certainly hits the high note in reviews. Anybody in the film business after witnessing a performance at the Ritz Theatre should be inspired to make "bigger and better pictures."

"LAZYBONES," a drama by Owen Davis, presented at the Vanderbilt Theatre by Sam Harris on September 22.

Just the same old story of the child without a name that later marries her guardian. Martha Bryan Allen does an admirable piece of acting. She should screen well.

"THE GREENWICH VILLAGE FOLLIES," a revue presented at the Shubert Theatre by The Bohemians, Inc., on September 16.

A great many of the motion picture stars of the future will come out of this revue. John Murray Anderson certainly has an eye for beauty. Every casting director in the picture business should see this production.

"Wolves of the North" Is New Type Universal Serial

THE current week marks the release of a new Universal chapter play, by far the most pretentious put out by that company in several years. It is "Wolves of the North," a serials drama of the north woods fur country made and starred in by William Duncan.

Duncan has made a number of very successful serials for Universal since he changed from the Vitagraph to the Universal lot last year. Among them have been "The Fast Express" and "The Steel Trail," railroad dramas which Universal reports set new records for serials sales and for box office success.

Esther Ralston Also

"Wolves of the North" was adapted from "The Free Trader," a magazine story by Kathleen and Robert Pinkerton. Duncan plays the role of a "free trader" in the serial. As in his previous Universal serials, Duncan is supported by Edith Johnson. Esther Ralston, who will be remembered for her work opposite Hoot Gibson in several pictures and opposite William Desmond in two Universal serials, also has an important role in "Wolves of the North." Others in the strong cast are Harry Woods, Clark Comstock, Frank Rice, Joe Bonomo, Joe Dominguez, Joseph Girard and Edward Cecil.

The locale of the picture, among the French Canadian trading posts, gave Duncan wonderful opportunity for settings of great natural beauty. He and George Robinson, the photographer, took full advantage of the snow, the ice and the forest-clad hills of the country around McCall, Idaho, where the picture was made. The winter scenes were made early last spring when the country was deep in snowdrifts.

Universal emphatically states that "Wolves of the North" is a new departure in chapter plays. Instead of eight serials a year, Universal now has only four scheduled. The extra effort is said to be going into higher class serials, of which "Wolves of the North" is the first to be released.

Daylight Saving Blamed

Daylight saving programs are contributing factors to the malnutrition and consequent ill-health of 5,000 children recently examined by the medical experts of the Children's Aid Society of New York. These children were selected at its ten city health centers and the parents and others of the families questioned regarding the little ones and their sickly condition and the decision reached was that the imposition of daylight saving schedules upon them was a contributing factor to their ill health, according to an announcement by National President M. J. O'Toole of the Motion Picture Theatre Owners of America.

Mary Hay in Pictures

Richard Barthelmess has engaged Mary Hay as leading woman for his next production, "New Toys," for First National release. Mary Hay is Mrs. Barthelmess.

"New Toys" will mark Mary Hay's return to the screen for the first time since David Griffith's "Way Down East," in which Mr. Barthelmess was leading man and Miss Hay played a prominent role. It was during the filming of "Way Down East" that Miss Hay and Mr. Barthelmess were married. "New Toys" will be produced by Inspiration Pictures.

"Women First" Cast

Joe Brandt announces the cast on "Women First?" one of the Perfection Pictures series of eight. The leads are played by Eva Novak and William Fairbanks. Lydia Knott, Bob Rhodes, Bill Dyer, Meta Sterling, Max Ascher, Andy Waldron, Dan Crimmins, Lloyd Whitlock, Bill Carroll, and Jack Richardson make up the rest of the cast. The story is one of a Kentucky racing family and the events surrounding the running of the Derby with several favorites contending for the stakes.

"Fatal Kiss" Arrives

The negative of "The Fatal Kiss," another of the Perfection Series of eight produced by C. B. C. has been received and a print will soon be ready for cutting and editing. The cast includes Eva Novak and William Fairbanks supported by Wilfred Lucas, Dot Farley, Bruce Gordon, Harry McCoy, Hall Weigle and Frank Clark. The direction is by Scott Dunlap.

Warner Bros. Complete One-Half of Their 1924-25 Productions

PRODUCTION reports from the Warner Brothers studios in Hollywood show definitely that ten pictures—exactly half of the promised output for the season of 1924-25—have already been practically completed.

Included in this list are "Three Women," "Find Your Man," "The Lover of Camille," "This Woman," "The Age of Innocence," "The Bridge of Sighs," "The Dark Swan," "How Baxter Butted In," "The Narrow Street" and "The Lost Lady."

Further assurance is given that H. M. Warner's estimate of February as the time of completion of the entire twenty is accurate. Warner Brothers distributors will have in their possession prints of each one of the first ten within the next two or three weeks. Dated bookings on many of the pictures have already been secured in leading territories.

Another big Lubitsch production, and "Recompense," from the sequel to "Simon Called Peter," stand out prominently in the ten that will constitute the second half of the season's product. "Eve's Lover," "The Man Without a Conscience," "My Wife and I," "Trapped in the Snow Country," another Rin-Tin-Tin special; "The Broadway Butterfly," "The Dear Pretender," "The Eleventh Virgin" and still another Rin-Tin-Tin picture, as yet unnnamed, complete the list.



Unnecessary alarm clocks in "Under a Spell," a one-reel Universal with Neely Edwards and Bert Roach.

New Picture Underway

Producer Lewis Moomaw Now Working on Associated Exhibitors Feature "The Greatest Thing"

The arrival of Ray Thompson, of the cast of screen players who are scheduled to appear in Portland, Oregon to enact the principal roles in the Associated Exhibitors production "The Greatest Thing" enabled Lewis Moomaw the producer to start camera activities on this feature picture last week.

Thompson, together with Lewis Moomaw, the author, and several members of the production staff have already left Kettle Falls on the upper Columbia River where they will film a number of spectacular waterfall scenes. The party intends to spend a short time in this territory and will then return to the Beaverton Studios in Portland where work on the studio sets and the selection of proper exterior locations for the various scenes is already under way.

The members of this cast that have already reported at the Beaverton Studios, Portland are Tom Moore, Madge Bellamy, Zasu Pitts, Chester Conklin, Mary Alden, Claire DeLorez, Jean Herfbolt, Frankie Darrow and Tom Gallery.



From "The Painted Lady," a William Fox production, Featuring George O'Brien and Dorothy Mackail

Pathe's Shorts Total Fourteen Reels for October 5 Release

PATHE presents an unusually large program of short subjects for October 5 release, which aggregates a total of fourteen reels. This is headed by "Lost Dog," a two-reel "Spat Family" comedy; "Dixie," a three-reel "Chronicle of America" photoplay, and a two-reel Mack Sennett comedy, "Wandering Waistlines." Others include the single-reel Grantland Rice "Sportlight," "The Danger Lure," the tenth chapter of "Into the Net"; an Aesop Fable, "Noah's Outing"; and Pathe Review No. 40.

"Dixie," No. 14 of the "Chronicles of America" series deals with the civilian South during the Civil War. A highlight of dramatic action occurs in the final scene at Appomattox, where Lee surrenders to Grant. The Mack Sennett offering, "Wandering Waistlines," shows Billy Beven, Sid Smith, Kalla Pasha, Madeline Hurlock, Barbara Pierce and York Sherwood.

"The Danger Lure," Grantland Rice's "Sportlight," illustrates that from the cradle the lure of danger begins to tempt the human race. This number also shows Henry Koppinger, Miami's famous "Alligator Boy" capturing alligators barehanded in the Everglades.

"Into the Net" is brought to a close with the release on the Oct. 5 program of the tenth episode titled "In the Toils." The story closes in a whirlwind of action in which the police raid the mysterious Long Island establishment, break up the notorious crime ring and free the 20 wealthy girls who have been held prisoners there.

In "Noah's Outing," an Aesop Film Fable, Paul Terry again puts his famous cartoon characters through a series of decidedly humorous situations. Pathe Review No. 40 contains three subjects. The first is entitled "Who Are the White Indians," an exclusive pictorial narrative of the Marsh expedition into Panama. The second subject is "The Wiggle Works" showing the making of Ukuleles in Hawaii, and "Visiting Our Own America," a unique Pathecolor series of American cities.

Editing New Comedy

Al Christie Now Getting "Reckless Romance" Into Shape

The finel scenes of "Reckless Romance," an Al Christie feature-length comedy, have been photographed and the production is in the final stages of editing. Al Christie, who supervised the filming of the picture, is working day and night with Director Scott Sidney in the cutting rooms and will deliver the finished production to the Producers Distributing Corporation on scheduled time. Joseph Farnham, well known film editor, was engaged to write the titles.

"Reckless Romance" was adapted for the screen from the Broadway success, "What's Your Wife Doing?" and the cast includes T. Roy Barnes, Harry Myers, Wanda Hawley, Sylvia Breamer, Jack Duffy, Tully Marshall and Morgan Wallace.

New Fox Educational

To be released Sept 28, the Fox Educational Entertainment, "Rambles of a Raindrop" traces the course of a raindrop from the time it reaches a sparkling mountain rivulet down through its various changes. Water, taking on endless forms, is portrayed in scenes of beauty and in flashes of unusual action.

The industry certainly needs it!

The White List



"Revelation," George D. Baker's Metro-Goldwyn picture.

Fox's "Man Who Came Back" Lauded by New York Critics

FOLLOWING the presentation of the William Fox screen version of Jules Eckert Goodman's stage success "The Man Who Came Back," at the Central Theatre, on Broadway, all the metropolitan newspaper critics declared it to be one of the greatest pictures of the year. All the reviewers predicted a greater success for the screen version than the original production which made dramatic history.

The Telegraph: "Great as was the success of 'The Man Who Came Back' on the stage, it seems destined to receive an even greater portion of success on the screen * * *. Off hand we can't remember having seen a picture that stands as high in its class as this does."

The Daily Mirror: "William Fox presents one of the season's most effective, most entertaining and most convincing photoplays, with George O'Brien and Dorothy Mackaill scintillating in the feature roles."

Daily News: "There is color, romance, thrills, everything in this picture that we usually hope to get but seldom meet."

The World: "The Man Who Came Back" makes good screen entertainment. In the new picture at the Central is found almost every element required for satisfying film entertainment."

The American: "If George O'Brien does not register with the feminine hearts of New York, after 'The Man Who Came Back' then I am not a good judge of my own sex. As the profligate youth, played on the stage by Shelly Hull and Conrad Nagel, young O'Brien brings a tremendous appeal. He has youth, he has good looks, he has personality and he knows how to act * * *. Take my tip and do not miss the picture at the Central."

To Be Best Series

According to news just received from the West Coast Studios, the filming of the third of the second series of Helen Holmes-William Desmond pictures has just been begun and is to be the most elaborate of the series. The story uses South America for its locale and calls for an army of South American revolutionists. Several thousand extras have been hired to act as revolutionists and, under the able direction of Travers Vail. No date has as yet been set for the release, but it will probably follow close on the heels of "Blood and Steel," due in December.

St. Louis Likes It

Press Praises Chadwick's "The Fire Patrol"

Some idea of the great success being enjoyed all over the country by "The Fire Patrol," a Hunt Stromberg production released by Chadwick Pictures Corporation earlier this season, is indicated by the enthusiastic comment of St. Louis when the picture opened at Kings Theatre last week.

"'The Fire Patrol' is almost too realistic to be comfortably entertaining," said The Globe-Democrat reviewer.

"There is plenty of excitement," said the critic of the Post-Dispatch. "For those who like thrills, 'The Fire Patrol' delivers the goods in surplus cargo."

"Fires at sea, shipwrecks, hair-breadth rescues and realistic fights make this the thriller it was intended to be," in the opinion of The Star critic.

"It is a picture," wrote the critic of the Times, "which is capable of achieving a definite appeal for every type of theatregoer."

Richard Dix's Second

Richard Dix started on his second starring picture for Paramount, "A Man Must Live," at the company's Long Island studio the other day. Paul Sloane, scenarist, makes his debut as a director with this production. As previously announced, Jacqueline Logan will again appear as leading woman. "A Man Must Live" was adapted by James Ashmore Creelman from I. A. R. Wylie's story, "Jungle Law."



"Broken Laws," a Mrs. Wallace Reid picture for F. B. O. release.



Percy Marmont plays an important role in "The Clean Heart," a Vitagraph production.

Pearson Denies Rumor

Pathe Head Says Nothing to Report of Merger with News Weeklies

"The motion picture industry breaks out now and again with a leprous rash of rumors most of which are so maliciously false and ridiculous that one feels contaminated at even noticing them, much less dignifying them by denials.

"One wonders how any credence can be given a late one to the effect that the Pathe News was involved in a consolidation idea with other news weeklies. The Pathe News has stood for years as an absolutely independent and neutral purveyor of news and is today recognized by exhibitors and the public as a great independent institution. Occupying such a position it could not possibly gain anything by consolidation or acquisition of other news reels and its owners feel they would be violating a great trust were they to in any way impair its absolute independence."

Such is the statement issued last week in answer to the published rumor that there was a possibility of a consolidation among the screen services. The denial was made by Elmer Pearson, vice-president and general manager of the Pathe Exchanges, Inc.



Ready for the kick-off in "Wandering Waistlines," a Mack Sennett two-reeler.

Shows Success of Pathe Policy of "Bigger and Better Serials"

THE policy inaugurated by Pathe of Bigger and Better stories and productions for Patheserials has been a complete success," says E. Oswald Brooks, serial sales manager. He continues:

"The present lineup will carry us through to July, 1925, but already we have planned productions which will take the Patheserial program into the summer of 1926. It is interesting to note that in response to urgent requests by our exhibitor customers every alternative Patheserial will be of the Western type.

"Another innovation which has met with most hearty approval throughout the country is the shortening of the serial standard from fifteen episodes to ten weekly chapters. In this way our serial patrons get the full story in ten weeks, and it enables us to give a much more closely knit narrative than was possible with the fifteen episode standard.

"In order to dissipate forever any erroneous idea which may have crept into circulation with regard to the popularity of the 'bigger and better' type of motion picture serial, it is interesting to note 'The Way of a Man' has up to date received bigger distribution than any serial ever released by the house of Pathe—and this includes those which starred Pearl White, Ruth Roland, etc.

"There is every indication that all of the successors to "The Way of a Man" will gain equally big distribution. As a matter of fact, early bookings on "Into the Net" are so far in advance of those on "The Way of a Man" at release date, that it is safe to predict that Police Commissioner Enright's initial venture into the film field will secure an overwhelmingly greater measure of distribution than even "The Way of a Man" has had.

"In the light of the foregoing, we are convinced that motion-picture serials never were more popular than they are at the present time. They certainly have never received bigger distributions than they are now securing. And maximum distribution surely indicates a maximum degree of popularity."

Regular Zoo Used in "North of 36"

More animals are being used in "North of 36" than in any other picture ever produced according to a statement by Irvin Willat who is directing the picture for Paramount. The live stock employed on the Basset Blakely ranch include 4,300 longhorn steers, 212 calves, 12 mules, 232 buffalo, 24 deer, 12 elks, 16 dogs, 4 wild-cats (exclusive of extras) 1 wolf, 16 rabbits, 36 wild turkeys and 4 rattle snakes. The food consumption is twelve tons daily.

"Chorus Lady" for Nov. 16

An interesting item in connection with the screen version of "The Chorus Lady" now being produced by Regal Pictures at the Thos. H. Ince studio, is that two of the principal parts are being played by members of the original stage cast. Lillian Elliott playing the part of the Chorus Lady's mother, and Alan Roscoe in the part of the sweetheart, filled these roles in the original presentation of the play. It will be released by Producers Distributing Corporation on November 16.

You can't beat it! The White List



Scene from "One Good Turn," a two-reel Hal Roach Comedy with Will Rogers. Released by Pathe

"Capt. Blood" Opens Strong Out West; a Hit Elsewhere

THE triumph achieved by "Captain Blood" in New York and Chicago was repeated in Los Angeles on September 13 when the super-special picturizing the Rafael Sabatini novel opened its Western premiere run at the Rialto Theatre. Reports state that a packed house acclaimed the picture at the opening showing and that large audiences, always enthusiastic, have continued the rule throughout the week. The newspaper reviewers, too, joined in a unanimous chorus of approval. The Los Angeles run is to be of indefinite length.

With this engagement in progress, "Captain Blood" is an outstanding attraction in the East, the Middle West and in California. The world premiere in New York is closing its third week, while the Chicago run is concluding its second. In each of these cities the picture was off to an extraordinary start, with the theatres crowded and critics declaring it one of the screen sensations of the year.

On September 22 "Captain Blood" entered upon the fourth week of its world premiere at the Astor Theatre, New York, a run which was originally scheduled for only two weeks. From the opening night this super-special has been attracting crowded houses, but as the second week neared its close there came a public demand for an extension of the engagement. Unfortunately, the Astor had been leased for another attraction, so there semed no chance of prolonging the run. Finally, Vitagraph succeeded in making a special arrangement with J. J. and Lee Shubert, permitting "Captain Blood" to continue for a third and then a fourth week.

Playing to capacity business at the Orpheum on State street, Chicago, "Captain Blood" is destined to smash all attendance records for that theatre, in the opinion of the owners, Jones, Linick & Schaefer. John B. Rock, general manager of Vitagraph, has received a telegram from Aaron J. Jones saying that the picture played to capacity business on opening Saturday, Sunday and Monday. Patrons are well pleased with this Sabatini tale of the sea and indications point to a record run. The Orpheum run is scheduled for four weeks.

Chicago newspaper reviewers unanimously approved of this David Smith production.

Mae Tinee said in the Chicago Tribune: "'Captain Blood' is picturesque and thrilling. It will make a great hit with you."

Bob Reel wrote in the Evening American: "It is a worthy production of a rousing tale."

Said the critic of the Evening Post: "Teeming with adventure and sizzling with action, 'Captain Blood' is a fine contribution to the list of bigger and better pictures."

Virginia Dale said in the Daily Journal: "'Captain Blood' is a breath-taking spectacle."

In the Herald and Examiner, Polly Wood exclaimed: "'Captain Blood' is interesting and thrilling!"



Here she is! Wanda Wiley, supported by A. Alt in "Some Tomboy," a Century release for October

New Theatre for Paris

Jules Mastbaum Plans Erection of $7,000,000 Structure

Jules E. Mastbaum, president of the Stanley Company of America, has joined in a project to build in Paris a modern picture palace to cost about $7,000,000. The house is to be on a site in the very heart of Paris—about a block away from the Opera—and it probably will be the finest house in the world. Frank Verity, architect, has just returned to Paris from a visit to the United States where he has given close study to American picture theatres. He has prepared plans for the Paris structure.

Announcement of the intention of Mr. Mastbaum to associate himself with the Parisian enterprise came last week on the eve of his departure for America, following his extensive stay in Europe. More regarding his plan will be available on his arrival, but he has already definitely announced his intention to give to Paris such a cinema theatre as only America now possesses. He will be associated in the enterprise with Captain Benjamin Hicks of London and Benjamin Blumenthal, who conducts a number of theatres on the Continent. The intention is to erect a house seating 3,000.



Fists sock in "Winner Takes All," a Larry Evans story adapted to the screen by William Fox. Buck Jones is the star.

First Showing in N. Y. C.

Paramount's "Feet of Clay" Has World's Premiere at Rivoli Theatre

Cecil B. DeMille's latest Paramount production "Feet of Clay" had its world premiere at the Rivoli Theatre, New York, Sunday, September 21.

The New York American said: "I am willing to bet my last winter's coat to a box of rusty hairpins that 'Feet of Clay' will bring the shekels to the Rivoli Theatre. In the words of our best tradespapers it is a box-office attraction."

The New York World said: "If I know anything about it, this is a film which will find high favor among the country's impetuous youth. There is in it the panic of great passion and the rustle of finest silks."

The Morning Telegraph: "Many will come away from the Rivoli where Cecil B. DeMille's 'Feet of Clay' is holding forth, and feel that they have seen a really great picture."

"Monster" Cast Complete

In addition to Lon Chaney who will play the title role in "The Monster," the following players have been engaged for the supporting roles.

Johnny Arthur, Hallam Cooley, Gertrude Olmstead, Walter James, Charles A. Sellon, Edward McWade, Ethel Wales, Knute Erickson, George Wade, Frank Austin and Hugh Jeffrey.



Emotional stress in Wm. Fox's "The Man Who Came Back."

"Those Who Judge" Next Banner Picture Nearing Completion

PRODUCTION work on "Those Who Judge," featuring Patsy Ruth Miller and Lou Tellegen and the third of the Banner Big 4 Series, directed by Burton King, is fast nearing completion, according to an announcement made early this week by George H. Davis and Samuel J. Briskin, directing heads of Banner Productions Inc.

Camera work will be completed at the Whitman Bennett studios in Yonkers some time next week, it is expected, and editing and titling will be rushed in anticipation of the picture's release early in November. Harry Chandlee, who scenarized the original story will also edit and title the picture, which is based on the novel by Margery Land May, entitled "Such As Sit In Judgment."

"Those Who Judge," as the film version of Miss May's book will be called, is a society melodrama of many novel situations and possesses the element of suspense in supreme degree, according to advance reports of Banner officials, who are tremendously enthusiastic over the scenes of the picture which have so far been seen. Mr. Davis, Banner production manager, states it to be his opinion that "Those Who Judge" will set a new high mark in production quality in the popular Banner series, of which "The Truth About Women" and "The Man Without A Heart" have already found wide favor as box office attractions.

The cast which is all star in character, besides Miss Miller and Lou Tellegen, who have the principal roles, includes: Mary Thurman, Flora Le Breton, Edmund Breese, Coit Albertson, Walter Miller and Cornelius Keeke.

Florence Vidor Signed for Long Term Contract by Ince

FLORENCE VIDOR has signed a long-term contract to star exclusively for Thomas H. Ince., that producer announces. The new contract comes in recognition of Miss Vidor's work in "Christine of the Hungry Heart," Ince's latest for First National release, and her portrayal of the title role in "Barbara Frietchie," the Ince production chosen to open the Piccadilly Theatre, New York's newest picture palace.

Miss Vidor's ability and popularity are by no means a new discovery on the part of Ince, for the actress has appeared in a number of successes producd at his studios. These include "Lying Lips," "Hail the Woman" and "Skin Deep," and it was due to his persuasions that she returned to the screen following a period of retirement, to do what has proved to be her finest work. The new contract comes as a direct result of this work and the increasing popularity of the new star among movie fans and the demand made for her pictures by exhibitors.

Ambitious plans are under way to present Miss Vidor in pictures chosen with more than usual care that she may be offered even better dramatic opportunities than she has hitherto enjoyed.

Something to talk about!
The White List



Showing Alma Bennett in "The Silent Watcher," a First National feature

Dazzling Premiere

Lubitsch's "Three Women" Opens Big in Los Angeles

The show on the outside of the Criterion Theatre, Los Angeles, the night "Three Women" opened there recently, equaled that on the inside. The premiere of the Warner Bros. Ernst Lubitsch picture, "Three Women," was more than a first night showing; it was a veritable carnival. Throngs of sightseers jammed the streets a block each way from the theatre. Stargazers went home happy because more than 500 screen luminaries stepped from their limousines in front of clicking cameras and walked into the theatre.

The street was a blaze of light. Brilliant lights flashed on hundreds of pounds of confetti and thousands of balloons floated from the roof of the theatre. A company of seventy-five mounted police maintained order. Seven huge generators were parked at intervals along the street to supply electricity. F. N. Murphy, electrical expert for Warner Bros., planned the brilliant affair.



MEDITATING

Beverly Bayne in Warner Bros. "The Tenth Woman"

Walsh to Direct Pola Negri; "Peter Pan" Cast Announced

THE signing of Raoul Walsh, who directed "The Thief of Bagdad," to produce Pola Negri's starring picture, and the assembling of the entire cast for "Peter Pan" and the signing of William Howard as a Paramount director for a long term, were among the important announcements made in Hollywood by Jesse L. Lasky prior to his departure for New York. The film executive delayed his departure to see the filming of the first sequence of Herbert Brenon's production, "Peter Pan."

"'Peter Pan' promises to be a luck production," said Mr. Lasky. "We have three distinct finds included in the cast. Betty Bronson, selected by Sir James M. Barrie for the title role, is the first. Another is Mary O'Brien, chosen to play the role of Wendy. She is a very promising player and is an ideal Wendy according to all traditions. The third is Esther Ralston, who has been signed to play the role of Mrs. Darling. Miss Ralston's grace and charm of manner is displayed to splendid advantage as the mother of quaint nursery people.

"The cast in 'Peter Pan' is an unusually fine one. Ernest Torrence has been chosen to play the role of Captain Hook, a fine swashbuckling character which will give him an opportunity for an entirely new characterization. In addition, 'Peter Pan' includes such prominent players as Cyril Chadwick, Virginia Brown Faire, Anna May Wong, Phillippe DeLacey and George Ali.

"Mr. Brenon's tremendous enthusiasm and his valuable experience in filming a fantasy are a combination which insure 'Peter Pan' being one of the greatest classics of the screen. Associated with Mr. Brenon is Roy Pomeroy, whose genius made possible so many marvellous effects in Cecil B. DeMille's 'Ten Commandments,' and who has planned many unusual surprises for 'Peter Pan.'

Signs Pauline Starke

Pauline Starke, who plays a featured role in Pola Negri's recently completed starring picture, "Forbidden Paradise," has been signed to play the leading feminine role in Victor Fleming's production, "The River Boat," according to an announcement made by Jesse L. Lasky, first vice-president in charge of production of Famous-Lasky Corporation.

"The Tomboy" Cast

Dorothy Devore and Herbert Rawlinson to Play the Leads

Dorothy Devore, Herbert Rawlinson, Helen Lynch, Harry Gribbon, Bert Roach and Lottie Williams have been selected for the principal roles in "The Tomboy," the fifth production in the Chadwick unit of nine for this season's Independent market. The picture is expected to go into active production within a few days under the direction of David Kirkland, the producer of many Constance Talmadge pictures.

The selection of Miss Devore and Herbert Rawlinson is in accordance with the policy pronounced by I. E. Chadwick, president of Chadwick Pictures Corporation, at the beginning of this season, to secure nationally-known names for his pictures.

The Chadwick Nine consists of "The Fire Patrol," a Hunt Stromberg production; Lionel Barrymore in "Meddling Women"; "The Painted Flapper" and Lionel Barrymore in "I Am the Man," productions already completed.

"The Tomboy," "Sunshine of Paradise Alley," the third Lionel Barrymore picture; "The Street Singer" and "The Romance of an Actress," all of which are shortly to be put into production.



Scenes from "The Perfect Sinner," a Perfection Picture featuring Eva Novak and William Fairbanks

"He is up there again!"

"DYNAMITE SMITH."

Starring Charles Ray.

Ince—Pathe—6,400 feet.

Reviewed by Peter Milne.

CAST—Charles Ray, Jacqueline Logan, Bessie Love, Wallace Beery, Lydia Knott, S. D. Wilcox, Jim Hart, Russell Powell and Adelbert Knott.

Story and scenario by C. Gardner Sullivan; directed by Ralph Ince; presented by Thomas H. Ince.

This bears every earmark of a Charles Ray "comeback." The star has been handled by the producing artists who know how to handle him. The old Ray personality is dominant. And he has been surrounded by an excellent cast. The picture ought to go in all houses.

Charles Ray as a bashful, indecisive, timid hero! Charles Ray in a picture written by C. Gardner Sullivan! Charles Ray in a picture presented by Thomas H. Ince! Here, indeed, has time turned a back somersault, poets rhymes to the contrary, notwithstanding. "Dynamite Smith" successfully blasts us back to five years ago, when Charles Ray was at the peak of his career. He is up there again. After a rather disastrous detour, he is on the broad highway once more.



CHARLES RAY

It is rather a pleasure to proclaim "Dynamite Smith" as a fine piece of entertainment. There were fears expressed that the old producing combination might not click with the regularity it persistently maintained before. But it is as smooth as ever. Mr. Sullivan has supplied Mr. Ray with just the sort of role in which his admirers love him most. The wonderful Ray personality has been catered to again by a mind that knows it. And, while Mr. Sullivan's plot provides ample opportunity for the old-time, typical Ray characterization, he has incorporated in it much that is original. The part of Violet, so ably played by Bessie Love, is truthfully drawn, yet, at the same time, she is rather a stranger on the screen. A beaten woman who "plays" the hero in a crude way to get away from her husband, Miss Love's picture of the part is a remarkable contribution to her gallery of varied portraits.

In handling his climax, Mr. Sullivan has steered clear of conventionality, too. In fact, he is very bold in the underlying trend of the action. The hero, who has been consistently persecuted by the heavy, a striking heavy as delineated by Wallace Beery, fails to perform the usual unconvincing act of beating his opponent to a frazzle! Instead he adopts what is actually a coward's course. He traps the villain (traps him in a bear trap) and then plans to blow him, together with himself, to the four corners of Alaska with a healthy charge of dynamite. But the girl steps in and her appearance brings about a different, though equally as exciting, ending.

The time of the story is 1898—the time of iron hats and steam beer. And the locale is San Francisco, with interesting scenes in a newspaper office and on the Barbary Coast. From there is shifts to Alaska, where violent blizzards and huge mountains rearing in the backgrounds, provide an atmosphere that adds much to the interest of the story.

The part of the heroine has been entrusted to Jacqueline Logan. Though she enters the story a bit late, she capably provides the love interest that makes "Dynamite Smith" an entertainment complete in every detail.

Ralph Ince directed the picture, under his brother's supervision. His work is excellent.

Personalities for Picture Fans

By Sam Comly.

Charlie Ray is coming back. Have just seen his "Dynamite Smith" and it presents a greater and more mature Charlie Ray than the old kid who delighted thousands of admirers in his delightful country boy characterizations. Watch for this picture. It's great!

Will Hays, the big little general of the motion

FROM THE MORNING TELEGRAPH

Pathépicture

TRADE MARK



Tobacco chewers and others in F. B. O.'s "Hard Cash."

Prominent Theatres Booking New Warner Productions

DETAILED reports from distributors of Warner Brothers pictures throughout the country indicate that the Warner twenty for 1924-25 are being signed up rapidly by many of the leading theatres and circuits. The sale of the product has already progressed to such an extent that Warner Brothers executives feel confident that the firm's business for the new season will be the biggest in its history.

In Greater New York City the Strand is on the list together with B. F. Keith Metropolitan Circuit, the B. S. Moss theatres, and Keeney's Brooklyn circuit. Proctor's theatres in Yonkers, Albany, Schenectady, and Troy are some of the important houses in the state, outside of New York City.

Others are the Park in Newburg, the Piccadilly in Rochester, the Empire in Syracuse, the Avon in Utica, and the Majestic in Elmira. New Jersey contracts include the State, Jersey City; the Newark; the Regent, Patterson, the Lyceum, Bayonne; the Lyric, Hoboken; the Montauk, Passaic; the Monclair, Montclair; the Roosevelt, West Hoboken; the State, Union Hill; and the Bijou and Capitol, Atlantic City.

The Rialto will play the product in Washington, D. C., the Metropolitan in Baltimore, and the Modern-Beacon in Boston. Lowell, Springfield, Worcester, and Lawrence are on the list with the Merrimack Square, the Capitol, Poli's, and the Modern, respectively.

The Ohio bookings are outstanding with the following theatres: Stillman, State, Allen, and Circle in Cleveland; Capitol, Strand, and Walnut in Cincinnati; the State and Strand in Dayton; the Southern and Majestic in Columbus, and the Eastland in Portsmouth.



Scene from "The Price She Paid," a Columbia Production Released by C. B. C.

Flies Over Paris

Air Bus Used by Fox in Making "Gerald Cranston's Lady"

After negotiations with the French government, Fox Film Corporation obtained permission from the French War Office for what is said to be the first non-military, low altitude flight over Paris since the war.

The big pullman air bus had been chartered by William Fox for "shooting" a sequence in the picture dramatization of "Gerald Cranston's Lady," the sensational problem novel by Gilbert Frankau.

"Gerald Cranston's Lady," directed by Emmett Flynn from the scenario by Edmund Goulding, has in its cast: James Kirkwood, Alma Rubens, Walter McGrail, J. Farrell MacDonald, Lucien Littlefield, Spottiswood Aitken, Templar Saxe, Richard Headrick, Marguerite de la Motte, Eric Mayne, Guthrie and Lydia Knott.

Director Emmett Flynn is very enthusiastic over what he claims to be the most elaborate motion picture interior set ever constructed in Hollywood. For one of the most important scenes in the screen version of "Gerald Cranston's Lady," the interior of St. Margaret's Cathedral near Westminster Abbey, London, was duplicated at the William Fox Studios.

Made Official Critic

A special post has been created for Bela Seleky, Hungarian author and critic, by Harry Rapf, associate executive of the Metro-Goldwyn-Mayer studios. Seleky will function as a critic of scripts and stories which have been chosen for production, and will review them for the studio executives as he would for a newspaper or magazine. He will subsequently confer with Rapf, with the scenario writers and the directors on their plots, their methods of handling the story, the development of the characters and the strength or weakness of each script.

To Film "Golden Bed"

After a vacation aboard his yacht, Cecil B. DeMille has returned to Hollywood to start preparations on his new Paramount picture, "The Golden Bed." The novel by Wallace Irwin has been prepared as a screen play by Jeanie Macpherson. Work begins October 1.

EXHIBITORS' NEWS AND VIEWS

EDITED BY SUMNER SMITH

Nature Screens Big Storm for Pittsburgh Exhibitor

John Donovan, manager of Rowland and Clark's Regent Theatre in East Liberty, is back after a short jaunt to Atlantic City. Mrs. Donovan and the Donovan heir spent the entire summer at the resort, but have also returned to Pittsburgh. John says he was among those present during the recent heavy windstorm that swept the Atlantic coast, and says never in all his born days did he see such huge waves as he did during that "blow."

Charles Feinler and his son, Junior, of the Virginian and Colonial theatres, Wheeling, were in town recently, it being the son's first trip to Pittsburgh for three years.

During the absence of "Bill" Mason, who is spending an extended vacation in Florida, Eddie Johns is looking after the William Penn Theatre on the Northside, Pittsburgh.

J. Albert Nordquist, proprietor of the Main Street Theatre at Galeton, Pa., fell off his automobile while unloading two ice cream tubs recently and broke an arm. He is improving rapidly.

Charles Hoskins has resigned as manager of the Metropolitan Theatre, Morgantown, W. Va., which opened several months ago.

Walter Nelson, manager of the Cameo Theatre in downtown Pittsburgh, recently made a flying one-day trip to New York.

The Liberty Theatre, Cameron, W. Va., is again under the control of W. V. Smith, who has taken it over from E. E. Reynolds and J. E. Durley.

George Communtzis of the Metropolitan Theatre, Morgantown, and C. E. Gable of Sharon were recent out-of-town visitors.

H. B. Kester, owner of the East Liberty Cameraphone, accompanied by Mrs. Kester, spent a week recently on a motor trip to Charleston, W. Va.

Melvin, the Bradford exhibitor, was recently presented with his first baby. Mother and child are doing well.

A. Notopoulos, proprietor of the Olympic, Capitol and Palace theatres, Altoona, has returned from Ocean City where he spent the summer with his family. Most of the time he spent nursing his young son, who has been operated on for appendicitis. The lad has recovered.

Al Gottesman, owner of the Strand at Shenandoah and theatres in several other Pennsylvania towns, has purchased the Capitol, Washington, Pa., a 1700-seat theatre.

The many friends of Michael Manos, owner of the Strand and Rialto theatres, Greensburg, extend their sympathy to "Mike" whose father has just died in Greece. The exhibitor and his family were with the deceased at the time of his passing, and will not return to this country for several months. During "Mike's" absence from Greensburg, Elmer E. Rutter is looking after the theatres.

The Royal and Dixie theatres of Princeton, W. Va., have passed into the hands of new owners, and T. O. J. Wilson, prominent realtor of Bluefield and J. R. McNutt, also of that city, are interested in their operation. Mr. Wilson announced that Harry Lockhart of Princeton would have the management of both theatres.

Charles E. Eggers, manager of Frank Panoplos' Lyric Theatre, McKeesport, has been laid up with a lame back but is again able to be around.

A Nervy Rescue

Though 60 years of age, I. F. Stocker, assistant manager of the Sun Theatre at Omaha, showed more suppleness and a good deal more courage than many a young man when he heroically recovered the theatre's money box containing $800 of the night's receipts, after bandits had snatched it from his hand in the alley and had started to run with it. This happened on September 13.

Stocker and a boy named Feinstein, a lad of 18, were taking the receipts in a tin box to the office of the World Realty Company, owner of the Sun Theatre. It was 10 p. m. They left the alley entrance of the theatre. Two bandits appeared. One pushed a gun against Stocker's back and the other one against the lad's side. They snatched the money box out of Stocker's hands and ran.

Stocker showed the speed of a greyhound, overtaking the bandit within a distance of two rods and leaping upon him. A shot was fired at Stocker. But Stocker tackled his man like a football player, staggering him, and then got him by the collar and twisted him about until he could lay hold of the treasure box. He snatched this and fled down the alley with the boy. Another bullet whizzed past his ear. The bandits escaped.

Ben Amdur, manager of the Garden Theatre on the Northside, has returned from his annual vacation to Atlantic City. The Garden has recently been newly decorated, inside and out.

Beginning the week of September 15, the Cameo Theatre in downtown Pittsburgh inaugurated the new policy of changing its programs each Monday, instead of Saturday as heretofore.

Exhibitor visitors seen on Film Row recently included: Walter Silverberg, Greenville; George J. Schweitzer, Titusville; Jack Marks, Clarksburg; Oliver Ketchell, Jeannette and H. A. Seitz, Freeport.

Wm. J. Bittner, manager of Scherer and Kelly's Cambria and Park theatres, Johnstown, has been released from the Latrobe Hospital and is able to hobble around now. His broken leg is healing rapidly, and he will soon be as good as new. He sustained the injury in an automobile accident.

Nebraska

The Princess Theatre at Thompson, Ia., has been sold to Mrs. McKay. It was owned up to this time by E. C. Tessmann. Mrs. McKay intends to remodel the place to some extent.

Finkelstein & Ruben, theatre owners in Minnesota, have bought the Eltinge Theatre at Bismarck, N. D., from the former owner, V. B. Valleau. Dale Simpson, manager, is to be retained.

William Hawley, well known exhibitor of North Platte, Neb., has been quite ill with serious stomach trouble.

C. E. Williams, president of the M. P. T. O. of Nebraska, spent a week at Excelsior Springs, Mo., recently on vacation.

The Cozy Theatre, Toledo, Ia., has been bought by Greenhalgh & Burdock, who were formerly of Cedar Rapids, Ia.

Among visiting exhibitors on Omaha's Film Row recently were H. H. Gavin, Holdredge, Neb.; H. F. Kennedy, Broken Bow, Neb.; F. M. Honey, Cedar Rapids, Ia.; J. W. Hoffman, Havelock, Neb.; C. J. Latta, Hanlan, Ia.; Howard Colon, Hamburg, Ia.; Mr. Billings, Humboldt, Neb.

A. F. Robertson of Churdan, Ia., has bought the new Casino Theatre at Glidden, Ia., formerly owned by Bert McKean.

G. D. Wearne has sold the Opera House at Bloomfield, Neb., to Mrs. Faye Boyd.

Prints in All Exchanges—Now Booking



Season 1924-1925—Thirty First-Run Pictures

Martin Kurtzig Is "Coming Back"

WHERE'S Martin Kurtzig? That was the purport of a letter Moving Picture World sent out to the West Coast. And now we hear from this well known showman himself, and the industry will be sorry to learn the news. Last November Kurtzig collapsed with an apoplectic stroke, regaining his senses just before Christmas. He was reciting Coue's famous line, "Day by day in every way I'm getting better and better." That spirit of his winning his fight back to health. He can now be reached at 1924 Lewis street, Fresno, Cal.

In his letter he said: "Incidentally I want to introduce myself, the oldest motion picture operator in San Francisco and the introducer of several features in the game, as: first man to use orchestra in theatre (1901); to use sound effect (1901); extra song screen covered with chipped glass, giving diamond effect; underground projection, which showed pictures through plate glass. Several things that I discarded years ago are now being used in the East as novelties."

A San Francico newspaper once said of Kurtzig: "Here is a man who is a real wizard in the art of advertising a theatre to a successful issue. His specialty is that of taking old, worn-out, useless and non-paying establishments and putting them into the dividend-paying class. He is a born showman, an indefatigible worker and a most courteous gentleman."

"I am coming back. Will see you later," Kurtzig writes. Attaboy!

Seattle

Si Danz, who recently opened negotiations with Mr. Steele for the purchase of the Queen Anne Theatre, Seattle, this week bought the Hollywood on Victory Highway. The Hollywood is Seattle's newest suburban house and is a beautiful modern theatre in a rapidly growing district. The Queen Anne deal had been reported closed when Steele withdrew from the bargain. Looks as though he was like the old chap who wanted to sell his farm, but after he had read what the real estate chap wrote about it, decided it was too valuable to part with, after all!

W. L. Flint of Arlington, Wash., was in this week. Mr. Flint has closed his old American, remodeled the Gem, which seats 300, and renamed it the American. He is putting on special prologues with excellent results. Just before moving to the new house Mr. Flint gave a free kids' matinee. The house seated 250, but 425 youngsters showed up. All were taken care of and given free bags of candy and balloons. The corner druggist also dished up ice cream cones for the crowd. It was some party.

Lon C. Brown announces October 9 as the opening of his new Brown's Theatre in Snohomish, Wash. Lon has carried out the name to advantage in the color scheme and atmosphere of the house. He will open with "Hold Your Breath."

Forrie A. Smith has bought the theatre in Craigmont, Idaho, from Don H. Phillips.

E. O. Gabrielson has sold his Blue Mouse, Davenport, Wash., to E. C. Gehrke.

Roy C. Czerny of the Kent Theatre, Kent, Wash., has been trying out the radio for exploitation purposes with excellent results. Recently he broadcasted a two-hour program of musical numbers from the unusually powerful instruments owned and built by C. R. Clark. Attendance during the following week was boosted considerably.

Bill Code has started for Hollywood and Los Angeles. Purely a vacation trip, we understand. Clyde Miller will handle the bookings during his absence.

Dennis Hull of the Liberty, North Bend, Oregon, is paying one of his rare visits to Seattle, combining business with pleasure, "as 'twere."

W. J. Pilz of Pilz & Swanson, Everett theatre owners, has left for a trip to New York.

F. C. Weskill, owner of a small circuit which has its center in Colfax, Wash., was on Film Row recently. He reports conditions improving east of the mountains. The wheat crop is larger than anticipated and the price is better. In view of these two factors the district will about equal last year. However, things are by no means back to normal yet.

George Abernathy has reopened the Star Theatre, Index, Wash., after being closed for the summer.

W. L. Doudlah has opened the Rialto Wenatchee, Wash., at 10 and 20 cents. The Liberty will run feature pictures and vaudeville, while the Rialto will handle more the program stuff. Mr. Doudlah is planning a live campaign on the Dempsey "Fight and Win" series, which he has purchased.

Prints in All Exchanges—Now Booking



Season 1924-1925—Thirty First-Run Pictures

San Francisco

Sol Lesser, vice-president of the West Coast Theatres, Inc., was a recent visitor at San Francisco, his old home town, and spent some time looking over the local field for possible places to spend to advantage some of the $5,000,000 set aside for investment in new picture theatres in California. He stated that $3,000,000 of this sum would be spent in the northern part of the state, with some of it in Greater San Francisco. The field in the southern part of the state is well covered, he said, and this had led to the allotment of the larger sum to the San Francisco field. In addition, business conditions in the northern section are admittedly better and there is a more prosperous feeling. He was accompanied on the trip from Los Angeles by A. L. Gore, president of the corporation, which already operates ninety-six theatres.

Herbert L. Rothchild, head of the Herbert L. Rothchild Entertainment, which conducts the California, Granada and Imperial theatres, San Francisco, recently addressed a civic organization at Santa Rosa on his ideas and ideals in moving pictures and their presentation. He has been connected with the industry since 1911, but this connection was not generally known until the opening of the Granada Theatre.

The Golden State Theatre and Realty Corporation, recently incorporated at San Francisco, has purchased a half interest in the Varsity Theatre, West Berkeley, and plans are being made for remodeling and enlarging the house. Lawrence Borg, who has conducted this house for several years, retains an interest and will continue as manager.

Work has commenced on the construction of a 400-seat picture theatre on Market street, near Eighth. It will be called the Crystal Theatre, being located opposite the Crystal Market, and will be operated by Sol Levis. A pipe organ will be installed

The Herbert L. Rothchild Entertainment has arranged for first rights in San Francisco to the 1924-25 product of Warner Brothers.

Nat Holt, manager of the California Theatre, San Francisco, found no difficulty in attracting attention to "Wine," the offering during the third week of September. Prohibition officers became interested and enthusiastic and the public flocked in to see what it was all about.

M. L. Prather, who conducts a theatre at Montague, came to San Francisco recently for the first time in several years and selected new seating equipment.

H. B. Watson of the Grace Theatre, San Francisco, recently disappeared from sight after spending several thousand dollars in remodeling and refitting this house.

J. J. Wood of Redding was a recent visitor on Film Row, San Francisco, and told the boys all about the antics of the glacier on Mount Shasta, which recently went on a rampage.

Mark Harris, formerly of the Star Theatre, San Francisco, has purchased the Selma Theatre at Selma.

W. V. Skinner, who conducts a picture theatre at Lone Pine, has opened a house at Keeler.

E. K. Fernandez, who has extensive amusement interests in the Hawaiian Islands, was a recent arrival at San Francisco.

James G. Weil, formerly of Los Angeles, has been made manager of the Novelty Theatre at Martinez.

H. L. Beach of the Beach & Krahn Amusement Company, Berkeley, and a pioneer exhibitor in the Greater San Francisco field, left recently for a six weeks' tour of the East and South.



Scenes from "The Fast Worker," a Universal Jewel featuring Reginald Denny and Laura La Plante.

Goldman to Use Rivoli in St. Louis for First-Runs

An announcement that William Goldman has taken over the Rivoli Theatre, Sixth street near Olive street, has revived gossip concerning the future exhibition plans of Universal in St. Louis. The Rivoli during the past season was used as a first-run house for Universal pictures, but in the closing days of the 1923-24 picture year used other features. Goldman plans to use the Rivoli as a down-town first-run house, and will operate it in conjunction with his Kings Theatre on Kings Highway near Delmar Boulevard. He also operates the Queens Theatre at Marcus and Maffit avenues.

By a vote of 9 to 1 the City Council of Carthage, Mo., on September 10 buried an ordinance introduced by would-be reformers to place "blue" restrictions on dancing in the city.

The Annex Theatre, Herrin, Ill., and the Liberty Theatre, Murphysboro, Ill., have been re-opened for the season by John Marlowe. He closed his big amusement park near Harrin on September 13 after a fairly successful season.

The Barth Theatre, Carbondale, Ill., formerly owned by Gene Dagle, who died several weeks ago, has been taken over by Mrs. I. W. Rodgers of Cairo, Ill.

The Photoplay Theatre, Bluffs, Ill., has been taken over by J. C. Welch, owner-manager of the Rialto Theatre, Jacksonville, Ill.

Joe Lynman of the Princess Theatre, Whitehall, Ill., has returned from the Kiwanis convention held in Galesburg, Ill.

Frank Tabler has been made general manager for the Superior Theatres Corporation, operating company for Hector M. E. Peszemoglu's theatres. Tabler was St. Louis manager for the old General Film Corporation and is very well known in this territory.

Noah Bloomer of the Rex Airdome, Belleville, Ill., is no Scoflaw, and because he declines to promiscuously violate the Volstead Act and the Eighteenth Amendment he was compelled on September 6 to cause the arrest of a patron who put on a storm because of his law-obeying proclivities. It seems that this gentleman went to the soft drink concession and demanded something harder than soda pop, and became abusive when his order was not filled. The chap told his troubles to the Police Magistrate the next day.

Tom Reed of Duquoin has recovered from his recent illness. He had indigestion.

Construction of the new Grand Theatre, Keokuk, Iowa, is being speeded up so that the formal grand opening may be held in Thanksgiving Day. The owners, Baker & Dodge, are now operating the Colonial and Regent theatres in that city.

J. M. St. Clair has opened the Kozy Theatre, Downing, Mo.

Christ Zortex plans to re-open the Roosevelt Theatre, Garrison avenue near Morgan street. He recently took over the management of the house.

C. E. Barber of Tilden, Ill., has returned from a visit to Hollywood and other points on the West Coast. He was gone about two months.

Bonne Terre, Mo., is to have a new picture house, plans for a building to seat 600 having been prepared by Harry Clayman, owner of the Lead Belt News, who owns the present Odeon Theatre in Bonne Terre. Harry Rousse is managing the house for the editor. He formerly conducted theatres in St. Louis and DeSoto, Mo.

Joe Carroll plans to take over the Lyric Theatre, Newberg, Mo., formerly operated by M. E. Bouchey.

George H. Lighton, manager of the Shubert-Jefferson Theatre, has gone to Syracuse, N. Y., to attend the funeral of his mother.

Out-of-town exhibitors seen along Picture Row the past week included: Charley Barber, Tilden, Ill.; Mrs. I. W. Rodgers, Cairo, Ill.; Oscar Hoseman, Pullman Theatre, Chaffee, Mo.; Jim Reilly, Princess Theatre, Alton, Ill.; Bill Karstatter, Columbia Theatre, Columbia, Mo.; N. C. Parsons, Shelbina, Mo.; Leo Bernstine, Capitol Theatre, Springfield, Ill.; H. E. Roch, Bartelso, Ill., and Tom Reed, Duquoin, Ill.

The New Berlin, Ill., picture house has been taken over by Ed Hamilton of Franklin, Ill. He opened for business on September 22. The theatre seats 350.

Ben Prince has resigned from the management of the Washington Square Theatre, Quincy, Ill., owned by Pinkleman & Cory. He has returned to Memphis, Tenn.

Harry Loeper, Springfield, Ill., theatre owner, is back from a vacation spent in Michigan summer resorts. He motored to and from the North.

Jack Shelton is manager of Charley Goodnight's theatre in Warrensburg, Mo.

The Orpheum Theatre, Mexico, Mo., opens on September 27, and will show pictures and vaudeville. Putney & Clay are the owners.

The Modesto, Ill., Opera House has been closed and dismantled.

Noah Bloomer of Belleville, Ill., plans to open his new Rex Theatre about November 15. It will seat 800.

Signs Marguerite Clayton

Marguerite Clayton has signed a contract with Jesse J. Goldburg to appear in Independent Pictures. She will co-star with Franklyn Farnum in "The Outlaw Tamer," the third of the second series of pictures in which Farnum is starring. Miss Clayton started her screen career eight years ago.

Prints in All Exchanges—Now Booking



Season 1924-1925 —Thirty First-Run Pictures



Scenes from Chapter Nine of the Patheserial "Into the Net" from the pen of Commissioner Enright of New York's police, featuring Edna Murphy and produced by Malcolm Strauss

Nathan Yamins Now Controls Fall River, Mass., Situation

Nathan Yamins now is in entire control of the amusement situation in Fall River. Acquiring possession of the Bijou several weeks before Labor Day, Mr. Yamins reopened it on the holiday after it had been remodeled and brought up to date in every respect, with a policy of week runs of super-features. He also took over the Empire Theatre and the Academy of Music. The Empire is the vaudeville house, while combinations form the policy at the Academy. Walter Bigelow, general manager of Mr. Yamins' theatres, whose office formerly was at the Rialto Theatre, now is in direct charge of the Empire, which is playing Keith vaudeville and films. William Purcell, formerly assistant manager of the Rialto, has been promoted to the post of manager of the Plaza. Charles Ross, who was the manager of the Fenway Theatre in Boston before it was acquired by the Famous Players-Lasky interests, and who also once was manager of the Lancaster in Boston, is the manager of the Bijou. William Harding, formerly manager of the Goldstein Brothers' State Theatre in Pawtucket, R. I., is the manager of the Rialto. Mr. Yamins now has the following theatres in Fall River: Academy of Music, Bijou, Empire, Rialto, Plaza, Park, Strand and Pastime. There are a couple of other small theatres in Fall River. The industrial situation in the city remains unchanged, being as slack as it was during the past summer. There are prospects that some sort of wage settlement will be reached with the thousands of textile operatives employed in the Fall River mills, but work is slack and hundreds are out of employment.

Louis M. Boas has opened another theatre [illegible]

[illegible], manager of the Boston Opera House, died on September 14 at Center Harbor, N. H., where he was passing his vacation. He was 64 years of age. He is survived by his wife and one son. [illegible] was responsible for the appearance in Boston of the most noted artists of music and song. He was the first to introduce to Boston the Sunday afternoon and Sunday evening concerts. Mr. Mudgett was manager of Symphony Hall for more than twenty years. He began his career in Boston as manager of the old Music Hall on August 1, 1891.

New Hampshire

Concord lodge of the Knights of Pythias has purchased the Sterling Theatre in Concord and will alter it for use as a lodge building. The theatre was erected 35 years ago and a few years ago it was acquired by the Concord Amusement Company, which was affiliated with the Alfred S. Black interests, and was closed. The company has another theatre in the city.

Rhode Island

Former Senator Hartford, proprietor of the Imperial Theatre in Pawtucket, who attracted national attention during the fight which Sydney Cohen made against Famous Players' New England subsidiary, the Alfred Black Theatres, Inc., has been approached by the State G. O. P. Committee to run for Congress from the First Congressional District, but has declined.

Martin R. Toohey, [illegible] manager of the Emery Theatre, Providence, is featuring his pictures above his vaudeville, which is [illegible] by the Loew [illegible]. Dave William J. Faucher and his orchestra also are featured.

Matt J. Reilley, [illegible] years a leading manager in Providence, is coming into his own as managerial head of the Emery. Matt's Theatre [illegible] attendance at every show is proof of the success of his work.

Max Nathanson, managing director of the Modern Theatre in Providence, is the recipient of many congratulations from Governor Flynn, Mayor Gainer and all the way down the line on his de luxe shows at that house. Mr. Nathanson has booked all the big special productions. They told Max when he first reopened his Modern Theatre as a de luxe house that he would lose money at 75 cents top, for Providence is accustomed to getting two big features on the same bill for 40 cents.

Alton C. Emery, head of the Emery Amusement Company, was given a testimonial by his executives last week at Hotel Dreyfus and presented a traveling bag. Those present were Martin R. Toohey, toastmaster; Matt J. Reilley, Charles Payne, Charles Storin, Max Nathanson, Jack Toohey, Jack Sawyer, Sol Braunig, William J. Mahoney, Professor Edward Bennett, William A. Kennedy and Al Booth.

Walter Part, who manages the Capitol Theatre, Providence, has made of that second-run house operated by the Nathanson interests one of the most consistent money-getters in the state.

Ed Fay is making a big bid for business. He took 500 lines the other day on "Bread" at Fay's Theatre, Providence.

Bill Harding, formerly manager of the State, Pawtucket, is now manager of the Rialto, Fall River.

After various improvements in the hall at Hope Valley, David Newman has begun a season of film shows. He is the amusement king of Westerly.

H. A. Chenoweth, manager of E. M. Loew's Music Hall Theatre in Pawtucket, is a busy man these days. He's using about every sort of contest that is possible and in addition is [illegible] ing [illegible] holidays.

Prints in All Exchanges— Now Booking



Season 1924-1925— Thirty First-Run Pictures



Scenes from "Empty Hearts," a Banner production in which Clara Bow, Lillian Rich, John Miljan and John Bowers have important roles.

Famous Players Canadian Co. Issues $13,630,000 in Stock

According to an official announcement by Famous Players Canadian Corporation, Ltd., Toronto, in connection with the offering of $750,000 first and general mortgage bonds at 8 per cent, due 1943, the total capitalization authorized for the Canadian company is $17,500,000, of which $2,500,000 is in first and general mortgage bonds, the remainder being divided into $6,500,000 first preferred shares, $1,000,000 second preferred shares, and $7,500,000 common shares. Both the second preferred stock and the common shares are fully outstanding and the total stock already issued amounts to $13,630,000.

In connection with the financial statement, the corporation announces that the combined seating capacity of 51 of its leading theatres is approximately 60,000. The corporation also directs the operation of 13 other houses in Canada which were formerly under the control of Allen Theatres, making 64 in all.

J. M. Franklin, new manager of the new B. F. Keith Theatre at Ottawa, Ontario, is now a member of the Rotary Club of Ottawa, having secured the theatre classification which was formerly held by Oral D. Cloakey, late manage of the Regent Theatre. Ottawa, who is now in California.

William White, a native son of North Winnipeg, has been appointed manager of the College Theatre, Winnipeg. Mr. White is one of the younger theatre men of the city. He succeeds Pete Egan, who has joined the staff of the Famous Players Canadian Corporation. Mr. Egan is leaving for Calgary, Alberta, where he will have the management of a theatre, this appointment being made by H. M. Thomas for Famous Players.

Hamilton, Ontario, is to have another large and handsome downtown theatre in the immediate future, this being the Tivoli Theatre, which has been erected by a local company at a cost of $200,000. The new house is situated on James street north, in the heart of the business district, and it boasts a one-floor construction, all of the 1,500 seats being on the one orchestra floor. Manager Swanwick has announced that the policy of the new Tivoli will be to present feature pictures and B. F. Keith vaudeville, the Tivoli being the second extension in recent weeks of the Canadian chain of the B. F. Keith organization. The Tivoli is largely taking the place of the Lyric Theatre in Hamilton, the Lyric having presented pictures and vaudeville for some years past. No announcement is being made relative to the future policy of the Lyric. The Tivoli is a local enterprise, those associated with Manager Swanwick including W. H. Yates, R. B. Harris and others of Hamilton. The Tivoli will afford further competition for the Capitol Theatre, a Famous Players house, and the Pantages of Hamilton, which is a former Loew theatre here.

No less than three out of the five leading downtown picture houses of Ottawa, Ontario, have adopted the regular policy of using Saturdays as the opening dates for new programs. The latest to adopt the Saturday opening plan is the Imperial Theatre, which was operated for years by the late Harry Brouse and which is now under the personal direction of his son, Bert Brouse.

Manager Clarence Robson of the Hippodrome, Toronto, first theatre of the Famous Players chain in Canada, has booked the series of 15 one-reel "Hysterical History Comedies" from Canadian Universal Films.

Maine

After spending several thousands of dollars in remodeling the Empire Theatre in Portland, Abraham Goodside, who also has the Strand and Jefferson theatres in the same city, reopened it on September 22.

Governor Baxter has notified the county attorneys of the state that immediate action should be taken against the manager of any picture theatre who shows films depicting bull fights or which have scenes showing cruelty to animals, contrary to the laws of Maine.

Detroit

Detroit exhibitors evidently are out to beat all other cities to the matter of national premieres of features. The record established by the John H. Kunsky theatres, as well as the other two houses in the downtown running, indicates that if Detroit isn't now at the top on national premieres it is giving the first place holders a pretty hard tussle. New York, of course, is eliminated from all competition.

Last week Detroit seemed to be the mecca for all new productions on the market. The Capitol Theatre got a print of "Tarnish" hot from the local First National office and hurried it onto the screen for its first run, while at the Madison "The Alaskan" received its baptism at the same time. "Cornered" was another film to get its first showing, this one at the Broadway Strand. "The Man Who Came Back" played day and date with the New York run at the Fox Washington.

The Detroit play date situation is in such good shape and has been for some time that exhibitors here often play their productions before press material has had time to be prepared. This was the condition most of last summer when the Kunsky houses went after the best available productions to prove out their theory that business could be had if the proper attractions were offered.

The Gratiot Theatre, which has been in receivership for several years, will hereafter be supervised by the John H. Kunsky interests, who have appointed George Jonathan as general manager. Mr. Jonathan has been exploitation manager at the local office of the Producers' Distributing Corporation.

Prints in All Exchanges—Now Booking



Season 1924-1925 Thirty First-Run Pictures



Scenes from "The Painted Lady," a William Fox production, featuring George O'Brien, Dorothy Mackaill, Harry T. Morey.

Zicofe Corporation Opens New Westfield, N. Y., House

The Zicofe Corporation of Buffalo, composed of Fred M. Zimmerman, Maurice Cohen and George Ferguson, opened the new Grand Theatre in Westfield, N. Y., on September 22. Al Becker of the Becker Theatre Supply Company of Buffalo installed two new Simplex high intensity machines, two superlite lenses and a Raven screen. The house seats 1,000.

H. P. Lally of the Regent Theatre, Dunkirk, N. Y., has installed two of the very latest type Simplex projection machines, including the double bearing movement.

When Arthur L. Skinner presented pictures of the annual review of the Buffalo fire and police departments on the Victoria Theatre screen last week he arranged with chiefs of both departments to send out a message over the wires to all stations calling attention to the showing.

Contracts between Syracuse theatre managers and the Musicians' Protective Association of that city, providing for a new wage scale and working conditions, to run two years, were signed last week and are now in the hands of George F. Wilson, business agent for the association.

Eugene A. Pfeil, manager of the Circle Theatre, being a printer also, has got out a set of books in which to keep track of all departments of the house that is a wow. And printed 'em all himself.

Bill Dillon, in announcing his fall lineup for the Crescent and Strand in Ithaca, N. Y., tells the public all about booking difficulties. Incidentally, he put the cost of operating the Crescent and Strand with pictures and vaudeville for 1923 at $164,896.22. He estimates that he plays 95 per cent of the best pictures produced. Bill has booked all the Paramount pictures for the Crescent, and the Strand will show the choice selections of the other companies.

The employes of the Buffalo Evening News were the guests of Dr. Peter C. Cornell at a private presentation of "The Thief of Bagdad" in the Majestic Theatre on Sunday afternoon, September 21. The News is running the story in serial form and the invitation presentation was sort of a "thank you" show for the News. The audience totalled almost 1,000, as each employe was privileged to bring his wife or a friend.

A. H. Hilton has opened the town hall in Machias, N. Y., under the name of the Family Theatre and is showing pictures one night each week.

Walter E. Greenwood, a Pennsylvanian, has taken over the Legion Theatre in Wayland, N. Y. This house was formerly operated by the Zicofe Corporation of Buffalo, with Clare Meacham as manager.

Mrs. Walter Kruger, manager of the Arcade Theatre in Newfane, N. Y., invited the whole staff of the Buffalo First National exchange to her town on September 22 as her guests at a corn roast.

Everybody wondered what made Charley Hayman, owner of the Strand and Cataract theatres in Niagara Falls, so peppy at the organization meeting of Buffalo zone. Charley was on his feet nominating everyone in sight for the various offices. It now comes out that the treasurer of the state organization is taking a physical culture course in Buffalo and had just left the pepping-up room before the meeting opened.

Manager Vincent R. McFaul is planning an elaborate fashion show at Shea's Hippodrome in co-operation with the Hengerer department store. The event will be held the week of October 12. As in past years, much effort will be put into making the show a pretentious affair. Live models will come to Buffalo from New York to display the latest word in milady's wear for fall. These fashion promenades have attracted overflow audiences every time they have been presented at the Hipp. The Hengerer Company gives the show much publicity.

Colorado

The Strand Theatre, Denver, opened on September 1 after closing early in the spring. It belongs to the Fox circuit, is under the management of Dan McAuliffe and seats 1,200. For the opening the Fox special, "The Man Who Came Back," was shown and played to capacity.

C. Williams, manager of the Plaza, Denver, hasn't minded the hot weather, as he has expertly kept his business up to average.

Managing Director Marshall Taylor of the America Theatre, Denver, announces the booking of a series of the biggest Metro-Goldwyn productions, among them "The Red Lily," "Sinners in Silk," "His Hour" and "The Great Divide."

Both "The Covered Wagon" and "Monsieur Beaucaire" are returning to Curtis street, Denver, for second runs. Manager Ellison has booked them for his Rialto.

Manager Lafgren has the Fox Isis, Denver, booming these days. It does a great business at a 10-cent admission.

Moe Bloom, general manager of the Fox circuit, has been ill in bed. He says he may be down but he's far from out.

J. J. Goodstein will open his new picture house at Longmont, Col., about October 1. It will seat 600.

M. C. Gerhart, Fort Collins, Col., exhibitor, reports good business at his Empress Theatre. He recently sold the Lyric.

Asher Back to Screen

Max Asher has signed with Independent Pictures Corp. to appear in prominent comedy roles. His career dates back to 1912 when he started with Keystone, went to Universal and Vitagraph, and finally landed with Hodkinson. After he finished his work with this concern he retired from the screen. Now he will reappear under Jesse Goldburg.

Released in September—Now Booking

PRODUCERS DISTRIBUTING CORPORATION



"Chalk Marks"

A FRANK E. WOODS Production

The most striking and original story in motion picture history

DIRECTED BY JOHN G. ADOLFI

Season 1924-1925—Thirty First-Run Pictures

Labor Troubles Cropping Out in Several New York Cities

With labor troubles cropping out in various places, the past week has been a worrisome one to managers of picture theatres in New York State. As the result of trouble between the Schine brothers, operating four theatres in Oswego, and the union there, the theatres were picketed during the week, when handbills declaring that the Strand, Capitol, Richardson and Orpheum theatres were unfair to organized labor were handed out by the pickets parading in front of the houses. The trouble in Oswego developed on Monday over the question of wages. Oswego projectionists entered into a contract for $35 a week for six days, the theatre to pay the relief man $4 for the seventh day. The Oswego men have been receiving from $25 to $35 a week, according to the theatres, the one at the Strand receiving, it is said, higher wages than those at the Capitol and Orpheum. The union claimed that the men in all three theatres should be paid the same scale.

Syracuse orchestras were withdrawn from the Temple and Empire theatres last Sunday afternoon. There is a controversy as to who was responsible for the withdrawal and who is to foot a bill of about $196. Matters have been patched up, however, and a contract between the theatre owners of Syracuse and the Musicians' Protective Association was signed during the week. Managers of the Strand, Empire, Temple and Robbins-Eckel theatres refused to sign the contract, it is said, at first because of a provision making the contract run for but one year instead of two.

There will be a big homecoming reception in Utica when John Augello, owner of the Family Theatre, returns from Italy the fore part of October. Mr. Augello has been visiting his birthplace during the past summer and is scheduled to sail from Cherbourg on September 24.

Mike Kallet of the Strand in Rome was grinning from ear to ear last week when all house records were smashed by the attendance at "Girl Shy."

Walter Hayes of the Strand circuit made one of his periodical visits to Albany last week when he looked over the Mark Strand and then skipped over to Troy and visited his two houses there. Mr. Hayes expressed himself as much satisfied not only with the summer business but with the fall and winter prospects.

Sam Cummings is as busy as ever this week, for the theatre in Victor Mills is scheduled to open at once after having been closed for the summer. The house is run by the knitting company located in the village.

Mrs. Goodmote, wife of the proprietor of the theatre at Broadalbin, who has been ill, is on the road to recovery.

The Majestic, a Robbins house in Utica, which was given over to stock during the past summer, is once more back to pictures and attracting throngs.

There are probably more hungry patrons who leave Mills Brothers' Arcade Theatre in Sodus than anywhere else in the country. There is a long lobby to the theatre. As one leaves the house he just naturally can not help getting a whiff from the bakery located on the right hand side of the lobby. The doughnuts and the pies, at least judging from the smell, are the kind that are commonly referred to as those which "mother used to make."

The State Theatre in Utica, operated by the Goldstein brothers with headquarters in Massachusetts, and which has always been a picture house, is now playing split week vaudeville.

Samuel Suckno, owner of the Albany Theatre in Albany, started in with first runs during the past week, after having remodeled the lobby and other parts of the house to meet his new requirements. As his opening picture, Mr. Suckno used "A Boy of Flanders," playing to excellent business in competition with three other first-run houses, all located on the same street.

The Strand Theatre in Massena has had its entire front remodeled and is being redecorated, the stage being enlarged for vaudeville and picture prologues. It is planned to run a super-special on each Thursday and Friday during the fall and winter. Included in the early bookings are "Dorothy Vernon of Haddon Hall," "America," "The Covered Wagon," "Monsieur Beaucaire," "The Sea Hawk," "Secrets," "Abraham Lincoln," "Peter Pan" and "The Ten Commandments."

Myer Schine of Gloversville, one of the heads of the Schine circuit, made a hurried trip to New York last week.

It now looks as though the Farley-Shirley outfit in Schenectady will secure control of the long desired Barcli Theatre in that city within a few days. In a statement given out last Friday, Mr. Farley announced that negotiations for the house were under way and that if successful the place would be reopened at once. The house has been closed during the entire summer and has been leased for the past year by R. V. Erk of Ilion, who recently disposed of his theatres in that place.

Charlie McCarthy, whom everyone calls "Judge" and who hails from Hoosick Falls, dropping along Film Row during the past week, was not half so much worried over his bookings as he was over a leaky radiator on his car.

The censorship situation is again being injected into New York State politics this fall. In Monroe County, where Rochester is located, there is sentiment toward the abolishment of the present censorship law. In selecting candidates for a place on the state ticket, Republican leaders in that county are demanding that the persons named declare themselves as against censorship.

Some sort of a hoodoo hit the Proctor houses in this part of the state last week. The doorman at the Schenectady house, who is upwards of 70 years of age, fell and dislocated his shoulder, while H. A. Gill, manager of the house, has been hobbling around on crutches. Charles Golding, of the house in Troy, has had his arm in a sling, while Joe Wallace, manager of the Grand in Albany, is limping around with a sprained ankle. Hugh Collins, another employe in the same house, has been laid up with blood poisoning.

There is a mystery at the Mark Strand Theatre in Albany. It is worrying Herman Vineburg, manager of the house. Some patron, and perhaps more than one, is addicted to eating cornstarch. Just exactly why, no one seems to know. The fact remains, however, that cornstarch packages, partially consumed, are being found under the seats after the night shows are over. Mr. Vineburg is keeping an eye out in the hopes of spotting some of the packages as the people enter the theatre.

"In the issue of September 20 I notice an article in the Albany items which I wish you would correct," writes J. G. Carpenter. "It is regarding the advertising at the theatre in Cobleskill. Mr. Smalley is not connected with this house. This is the Park Theatre of the Schine circuit. I as manager claim the credit for the advertising which is attracting so much attention from the people passing by, as was stated. I am inclosing a small photo of the theatre as it looked for the run of 'The Covered Wagon,' which we ran just previous to 'America.' It is taken from the street and you see what made them look. It is needless to say that we got results."

New York Live Wires

CAPITAL FILM EXCHANGE
729 Seventh Ave. New York
Phone Bryant 9074
4 DOROTHY REVIER and WILLIAM FAIRBANKS
4 REX (SNOWY) BAKER and BOOMERANG, THE WONDER HORSE

KERMAN FILMS, Inc.
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Distributing sure-fire hits.
NOW BOOKING "AFTER SIX DAYS" featuring Moses and The Ten Commandments
Tom Mix in "Pals in Blue"

Released in September—Now Booking

PRODUCERS DISTRIBUTING CORPORATION



REGAL PICTURES, INC PRESENTS
JACQUELINE LOGAN
IN
"The House of Youth"
~FROM THE NOVEL BY MAUDE RADFORD WARREN
ADAPTED BY C GARDNER SULLIVAN
DIRECTED BY RALPH INCE

Season 1924-1925—Thirty First-Run Pictures

Henry Trinz, Saul Lubliner, to Aid Emil Stern in Chicago

General Manager Emil Stern of Lubliner & Trinz will have more help in the future, as Henry Trinz has been made supervisor of the North Side houses of the circuit and Saul Lubliner will act in a similar capacity for the Northwest and West Side houses. They will oversee the activities of the theatres in their respective territories and report direct to the general manager. The circuit is building and has projected four new houses, and when completed will have the largest number of houses in the city under one management.

H. E. LaDow has been made manager of the Gayety Theatre in South Chicago, belonging to the Plough & Koffman circuit.

Edward S. Rowley has been named manager of the Orchestra Hall of Lubliner & Trinz, succeeding J. R. Moss, who was transferred back to the Logan Theatre. The Orchestra Hall will revert to the Orchestra management on the 28th for the musical season, and will come back under the L. & T. administration in the spring. Mr. Rowley will then go to the Crawford Theatre as manager.

Actual work on the new Masonic Temple Theatre and office building on the site of the Colonial Theatre on Randolph street will commence next week and the rumors that the building would not be erected will then be set at rest. Rapp & Rapp are the architects. The theatre has been leased to Balaban & Katz for a long term at a record-breaking rental.

The Grand Theatre at 3110 South State street, one of the best known of the Ivory Coast theatres, was sold last week by Amelia R. Smith, Herbert Ingalls and A. M. Kingston to Harry R. Miller for an indicated price of $72,000.

R. B. Maxwell has taken over the management of the Hamilton Theatre at Hamilton, Ill., and will show pictures exclusively.

Edgar Adams has resigned as manager of the Mattoon Theatre at Mattoon, Ill.

William Hersberg is remodeling his Lowy Theatre at 740 Milwaukee avenue and will rename it the Cameo and open with exclusive picture programs.

A. A. Rothengass, Math Rauen and Peter Eranss have organized the General Film Corporation with offices at 3947 South Michigan avenue, to conduct picture theatres and produce and distribute films. The new firm has a capital of $35,000 and the members are well known to Film Row.

Manager Lou Weil of the Bryn Mawr Theatre held the formal dedication last Monday of his new organ and other improvements made for the comfort of the patrons of the house. The fall season has opened with good business. Combined vaudeville and picture programs are shown on Saturdays and Sundays, while the rest of the week pictures are shown exclusively.

Manager Norton Johnson of the Midway Theatre at Elgin, Ill., is using a local news reel taken twice a week.

The new picture theatre at 79th street and Ashland avenue under the Fitzpatrick & McElroy management has been named the West Highland Theatre.

There has been some agitation about raising admission prices to both the picture and legitimate theatres in this city, but most of the managers and owners will worry through the fall and winter business at their present admissions.

The Fashion Theatre at 557 South State street has a new front. The house is showing pictures exclusively this fall.

The Temple Theatre at Mt. Pleasant has been taken over by Dickson & Arries, who also own the Auditorium Theatre in that city. The Temple will be closed by the new owners, who bought the house from William Ferguson.

Katherine McKee has taken over the Palace Theatre at Nora Springs, Iowa, and will operate the house under her own management.

Ben Prince has resigned as manager of the Washington Square Theatre at Quincy, Ill., and gone to San Diego, Cal., where he has been made manager of the new Pantages Theatre. Pinkleman & Cory are the owners of the Washington Square Theatre and will look after the house until they appoint a new manager.

The Langley Theatre building at the northeast corner of Langley and 63rd streets has been sold by Nate J. Sugar to Rosenwieg & Klein for $200,000, giving Sugar a profit of $14,000 in four years.

Manager Hartman of Ascher's Forest Park Theatre at Madison and Des Plaine staged a two-day fashion show at his house in cooperation with the local merchants that pulled record-breaking crowds to the theatre. Ten living models were used.

Cincinnati

The contemplated sale of the Gayety Theatre, Dayton, Ohio, to the Keith interests is reported as having officially passed. While no definite announcement has as yet been made as to the future policy, it is understood from reliable sources that the house will be devoted to pictures. The consideration involved in the purchase price is said to be in the neighborhood of $300,000. In addition to Keith's regular vaudeville house in Dayton, the Strand and State, both picture houses, are also Keith-controlled.

Earl Meyers, John Kaiser and C. A. Smith, all prominent exhibitors of Chillicothe, were arrested on warrants signed by two Chillicothe ministers for alleged operation of their picture houses on Sunday, contrary to the law.

Vincent DiNobile, who operates a movie house at Adena, has taken over the lease of the Romo Theatre, Bellaire, and is opening the house, which has been closed for two years. The lease was formerly held by the Spragg Amusement Company.

Walter Norris, a Dayton boy, has been appointed manager of the State Theatre in that city, succeeding John Boswell, who has been transferred to Louisville, Ky., by the Keiths to look after their National Theatre.

Ralph Risinger, who manages the Boulevard Theatre in Cincinnati and who also controls the Sixth Avenue Theatre at Coshocton, was married a fortnight ago.

The only theatre in Bellefontaine has been reopened by Manager B. F. McCoy. The house was ordered closed recently by the State Department of Building Inspection, but a modification of the order has been obtained.

William James, who heads the James Theatre Company at Columbus, is negotiating for control of the Majestic in that city, which is now in the hands of the Frankel interests.

S. D. Shia reports that he expects to open a movie house on Main street in St. Clairsville in the near future. The finishing touches are now being put on the decorative effects.

The Rialto Theatre, Hamilton, under management of John A. Schwalm, has re-engaged Willer's Peerless Orchestra for the new season.

Miss Claribel Kay of Springfield has been appointed manager of the Romany Theatre at Lexington, Ky.

The Valley Theatre, Dayton, formerly owned and managed by D. Fornshell, has been taken over by J. C. Keller.

George Settos, who looks after the Lyric Theatre, Lima, is again back on the job after an extended vacation.

Texas

Julius Levy has discontinued work on his new theatre at Brady, Texas, because of failure to properly finance the proposition. An old building will be remodeled and used as a theatre until other arrangements can be made.

A. Martini opened his new Martini Theatre at Galveston, Texas, September 14 to capacity business.

Bland & Hoke have opened their new theatre, the Howard, at Taylor, Texas.

The name of the Harper Theatre at Corpus Christie, Texas, will be changed to the Palace Theatre and the building completely remodeled.

Plans are being drawn by the Lufkin Amusement Company for the erection of a new $100,000 theatre at Lufkin, Texas. It will seat 1,200.

For Release in October—Now Booking



Season 1924-1925-- Thirty First-Run Pictures

STRAIGHT from the SHOULDER REPORTS

A DEPARTMENT FOR THE INFORMATION OF EXHIBITORS

EDITED BY A. VAN BUREN POWELL

These dependable tips come from exhibitors who tell the truth about pictures to help you book your program intelligently. "It is my utmost desire to serve my fellow man," is their motto.

Use the tips; follow the advice of exhibitors who agree with your experience on pictures you both have run.

Send tips to help others. This is your department, run for you and maintained by your good-will.

Associated Exhibitors

GOING UP. ((5,886 feet). Star, Douglas McLean. Did not please as many as we expected, a very good show, but not as much as some try to make out of it. Tone, okay. Sunday, yes. Small town class town of 3,-300. Admission 15-30. P. L. Vann, Opera House (600 seats), Greenville, Alabama.

THREE MILES OUT. (5,700 feet). Star, Madge Kennedy. A fair program bought as such: Madge is another of those dead ones here. Tone, fair. Fair audience appeal. Mixed class town of 3,000. Admission 10-20-30. Charles Martina, Family Theatre (300 seats), Mt. Morris, New York.

F. B. O.

AFTER THE BALL. (6,500 feet). Star cast. A splendid "smile-and-sob" picture. Well done and worth playing. Tone, good. Sunday, yes. High audience appeal. Laboring class city of 14,000. Admission, 10-25. E. W. Collins, Liberty Theatre (500 seats), Jonesboro, Arkansas.

CANYON OF THE FOOLS. (5,180 feet). Star, Harry Carey. A nice little western, and that is what they like here. Ran it with "Fighting Blood." Came out even on it. No business. Tone, good. Miners town of 2,000. Admission 10-25. Arch Catalano, Victory Theatre (250 seats), Rossiter, Pennsylvania.

CAPTAIN FLY-BY-NIGHT. (5 reels). Star, Johnny Walker. I was disappointed with this picture, for it came in place of "Haldane of the Secret Service," which I had advertised, but it is a nice program picture, better than some special. Good action, plenty of stunts that appeal here. Had poor attendance for the disappointment. Tone, good. Sunday, yes. Good audience appeal. Miners town of 2,000. Admission 10-25. Arch Catalano, Victory Theatre (250 seats), Rossiter, Pennsylvania.

DANCER OF THE NILE. (5,787 feet). Star, Carmel Myers. A story of King Tut's time showing how little progress has been made during the past five thousand years. This picture proves it. Tone, none. Sunday, no. Audience appeal, twenty-five per cent. Neighborhood class city of 80,000. Admission 10-15. M. F. Meade, Olive Theatre (450 seats), St. Joseph, Missouri.

DAY TIME WIVES. (6,651 feet). Star cast. A fair program picture, not a special by any means. Did not draw here. Tone, medium. Sunday, yes. Audience appeal, forty-five per cent. Miners town of 2,000. Admission 10-25. Arch Catalano, Victory Theatre (250 seats), Rossiter, Pennsylvania.

FASHIONABLE FAKERS. Star, Johnny Walker. Very ordinary program picture. Tone, okay. Sunday, no. Audience appeal, forty per cent. Neighborhood class city of 80,000. Admission 10-15. M. F. Meade, Olive Theatre (450 seats), St. Joseph, Missouri.

GALLOPIN' GALLAGHER. (4,700 feet). Star, Fred Thomson. Not as good as the "Silent Stranger," but that doesn't mean that it's no good. This is another 100 per cent. Western that pleased immensely. Yes, sir, Tom Mix had better get back into features instead of specials and do his old time stuff or he will be a back number, as this boy (Fred) is surely there with the goods. Tone fair. Sunday, no; rough in places. Has strong audience appeal. General class, town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

GIRL OF THE LIMBERLOST. (6,500 feet). Star cast. This one proved to be a big surprise to me. I did not expect any crowd at all, and imagine the shock when it drew like a mustard plaster. I had this on a Wednesday and it broke all house records for Wednesday. The title is what draws in this one and the picture is good enough to stand heavy boosting. Tone okay. Sunday, yes. One hundred per cent. audience appeal. Rural class, town of 850. Admission 10-30. J. D. Warnock, Luna Theatre (350 seats), Battle Creek, Iowa.

MAN'S MAN. (7,000 feet). Star, J. Warren Kerrigan. A re-issue that got by. Laboring class, city of 14,000. Admission 10-25. E. W. Collins, Liberty Theatre (500 seats), Jonesboro, Arkansas.

WHITE SIN. Star, Madge Bellamy. Four days to good business and everybody pleased. Personally the show was ordinary. Tone good. Sunday, yes. Good audience appeal. Mixed class city of 35,000. Admission 25 cents. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

WONDERS OF THE SEA. Star cast. I am still wondering. It is sure the bunk. No good. If you run it you will be sorry. I would have been run out of town only for two good reels of "Fighting Blood." Not good any time. Audience appeal, no good. All classes town of 500. Admission 10-25. A. F. Schriever, Onida Theatre (225 seats), Onida, South Dakota.

First National

BAD MAN. (6,404 feet). Star, Holbrook Blinn. Worst First National we have played this summer. Little town men lay off this one if your audience likes action. This picture cut down to five reels with some fast riding in it would have been passable, but as it is they (the patrons) wound out as the reels unwound. Action too slow and Holbrook Blinn overacted. Rotten attendance. Lost money. Glad more didn't come. Bum direction. Tone fair. Sunday, no. Weak audience appeal. General class, town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

CYTHEREA. (7,400 feet). Star, Lewis Stone. This is a good society drama. Lewis Stone is good, as usual. But the picture failed to draw. The chief fault, I think, lay in the title; people could not pronounce it. Rental was much too high for the business it did. Tone not good. Sunday, no. No audience appeal. All classes, in town of 3,000. Admission 10-30. M. W. Larmour, National Theatre (450 seats), Graham, Texas.

DANGEROUS AGE. (7,204 feet). Star cast. A picture which pleased only about 75 per cent. Small town class town of 3300. Admission 15-30. P. L. Vann, Opera House (600 seats), Greenville, Alabama.

GIRL OF THE GOLDEN WEST. (6,600 feet). Star, J. Warren Kerrigan. A splendid picture. One of the best of Westerns. Step on this. It is well worth it. Tone fair. Sunday no. Very strong audience appeal. Small town class and farmers town of 800. Admission 10-25. Welty & Son Mid-Way Theatre (500 seats), Hill City, Kansas.

ISLE OF LOST SHIPS. (7,425 feet). Star, Milton Sills. This would make a fine Friday and Saturday picture, but good any time. Step on it. Your patrons will thank you. Tone fair. Sunday, no. Strong audience appeal. Small town class and farmers town of 800. Admission 10-25. Welty & Son, Mid-Way Theatre (500 seats), Hill City, Kansas.

MIGHTY LAK' A ROSE. (8,036 feet). Star, Dorothy MacKaill. A very good picture that for some reason failed to draw an average crowd. All who came liked it. Print was in good shape. Used slide, boards. Attendance less than usual. Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

PAINTED PEOPLE. (5,700 feet). Star, Colleen Moore. This picture was up to her usual offering and pleased a fair sized crowd. Tone good. Sunday, yes. Fair audience appeal. Mixed class, town of 3,000. Admission 25-35. T. L. Barnett, Finn Opera House (600 seats), Jewett City, Connecticut.

PENROD AND SAM. (6,275 feet). Star, Benny Alexander. A fine picture, and I had a good attendance. Broke all this summer's records. I do not like boys' mischief shown personally, but I enjoyed this one. That boy

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can act. All First National's product is good. Tone good. Sunday, yes. General audience appeal. Miners, town of 2,000. Admission 10-25. Arch Catalano, Victory Theatre (250 seats), Rossiter, Pennsylvania.

POTASH AND PERLMUTTER. (7,700 feet). Star cast. I'll say like the rest of exhibitors, wonderful if the people are educated enough to understand Jewish actions and jokes. Many good comments here. Tone, okay. Sunday, yes. Good attendance. Town and country class town of 1,000. Admission 10-25. C. R. Seff, New Radio Theatre (250 seats), Correctionville, Iowa.

SECRETS. (8,345 feet). Star, Norma Talmadge. "Secrets," presenting proudly, the most exquisitely beautiful, most inspiring, most thrilling story of an enduring love the screen has ever pictured. Surpassing in universal appeal this lovely star's biggest success, "Smiling Through." The whole story is a splendid glorification of the steadfast love and unshaken loyalty of a good wife, and of all the pictures in which she has appeared Norma says she likes "Secrets" best. William Noble, Empress Theatre, Oklahoma City, Oklahoma.

SKIN DEEP. (6,500 feet). Star, Milton Sills. Second showing. A good picture and has a strong audience appeal. Good Legion picture. Tone good. Hardly suitable for Sunday. Good audience appeal. Small town class and farmers, town of 800. Admission 10-25. Welty & Son, Mid-Way Theatre (500 seats), Hill City, Kansas.

STRANGER THAN FICTION. Star cast. A picture that pleased about 75 per cent. of the audience. Tone good. Sunday, yes. Audience appeal 75 per cent. Miners, town of 2,000. Admission 10-25. Arch Catalano, Victory Theatre (250 seats), Rossiter, Pennsylvania.

TROUBLE. (4,800 feet). Star, Jackie Coogan. An old picture that is as good as the latest release if it has never played your town. Jackie Coogan brings home the bacon and gives one's patrons a good entertainment. Print was in fine shape. Good for any day in the week. Used slide, boards and mailing list to draw better than average attendance. Guy C. Sawyer Town Hall Theatre, Chester, Vermont.

WHEN A MAN'S A MAN. (6,910 feet). Star cast. Proved a pleasant surprise to us, registering a strong draw and pleasing the majority. Tone okay. Sunday, yes. Good attendance. Better classes, city of 14,000. Admission 10-35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

WHITE FRONTIER. Star, Dorothy Phillips. Paid for two days and played it one. Unless I get majority of pictures for one day at fair rental I will not buy them. This paying for two days and playing but one does not pay. Picture worth seeing and a good program subject. Not a big feature. Tone good. Sunday, yes. Fair audience appeal. Farmers, merchants, town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

WOMAN ON THE JURY. (7,331 feet). Star cast. A knockout of a picture; if this doesn't please them nothing will. Good direction and extra good acting on the part of the cast. A one hundred per cent picture. Will hold the interest of the patrons from the start to finish. Tone, good. Sunday, yes. Great audience appeal. Best class in the World. Veterans of the World War, town of 1,000. Admission 10-40. Adolph Schutz, Fort Bayard Theatre (500 seats), Fort Bayard, New Mexico.

Between Ourselves

A get-together place where we can talk things over

Steadfastness is the splendid quality in exhibitors that has enabled me to keep on giving you these dependable tips, week in and week out. If it were not for such fine scouts as Guy Sawyer, Dave Seymour, Dolph Schutz, E. N. Prescott, E. W. Collins and many others, I'd be dished, and so would you.

Now I know it's considerable work for many of you to get the dope that you feel is necessary for a sincere report.

But I'd like to shoot these pages up again, the way they shot up before the summer slump.

Come on, folks, grab those blanks I'm sending you. Send 'em in.

You can't do anything more unselfish. You're getting value in plenty from the tips the other fellow has been sending in, now—

RECIPROCATE!

VAN.

Fox

CUPID'S FIREMAN. (5,000 feet). Star, Buck Jones. We are unable to give a report as to the merits of this picture as the print we received was so rotten we lost connection between stops. Whenever we have a Fox picture booked we always tell the operator to look out for bad films. Small town class, town of 3,300. Admission 15-30. P. L. Vann, Opera House (600 seats), Greenville, Alabama.

FACE ON THE BARROOM FLOOR. Star cast. A very good picture but why do they sell it for a special. If you bought it that way you sure got stung. Tone, good. Sunday, yes. Good audience appeal. All classes town of 500. Admission 10-25. A. F. Schriever, Onida Theatre (225 seats), Onida, South Dakota.

HEART BUSTER. (4,500 feet). Star, Tom Mix. As usual, Mix gives an excellent attraction that pleased everybody. This one is fully up to the regular high standard found in practically every Mix production. Tone okay. Sunday, yes. Audience appeal 100 per cent. Rural class town of 850. Admission 10-30. J. D. Warnock, Luna Theatre (350 seats), Battle Creek, Iowa.

HEART BUSTER. (4,500 feet). Star, Tom Mix. Mix always goes well. This one not as good as some of his previous ones. Tone good. Sunday, yes. Good audience appeal. All classes, town of 2,000. Admission 17 cents. J. H. Felty, Red Wing Theatre (300 seats), Laurel, Maryland.

KENTUCKY DAYS. (5 reels). Star, Dustin Farnum. Good program picture with Dustin very much in evidence. Bill Fox loves to have Dustin "emote" for the fans and he (Farnum) earned his meal in this one. This one okay, though, as it winds up with a nice little sandstorm that pleased the fans. Tone, good. Sunday, no. Fair audience appeal. General class town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

PLUNDERER. (5,812 feet). Star, Frank Mayo. A very good picture of mining type. Ought to be good for smaller houses. Tone okay. Sunday, no. Good audience appeal. All classes, town of 2,000. Admission 17 cents. J. H. Felty, Red Wing Theatre (300 seats), Laurel, Maryland.

ROMANCE RANCH. (4,471 feet). Star, John Gilbert. A fair program picture. Suitable for neighborhood houses. Should go where Westerns are liked. Tone good. Questionable for Sunday. Fair audience appeal. All classes town of 2000. Admission 17 cents. J. H. Felty, Red Wing Theatre (300 seats), Laurel, Maryland.

SILENT COMMAND. Star, Edmund Lowe. This is a good number, boys, but don't pay too much for it as there is nothing special about it except the sea storm which is great. Most of the picture seems to have been taken from news reels. Six or seven misframes to give spice to the action. Pleased a majority. Tone, fair. Possible for Sunday. Strong audience appeal. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

Metro-Goldwyn

DON'T DOUBT YOUR HUSBAND. (5,510 feet). Star, Viola Dana. Good production that pleased. Miss Dana great in this. Will appeal to all married people. Pleased all who saw it. Tone, good. Sunday, yes. Good audience appeal. Draw best class in the World, Veterans of the World War, town of 1,000. Admission 10-40. Adolph Schutz, Fort Bayard Theatre (500 seats), Fort Bayard, New Mexico.

DOUBLING FOR ROMEO. (5 reels). Star, Will Rogers. If you have an audience like this town lay off this stewed prune. Can't see where it would be any good in any kind of town. Keep away. Tone fair. Fair attendance. General class town of 2,200. Admission 15-25. E. N. Prescott, Prescott Theatre (700 seats), Union, Maine.

ETERNAL STRUGGLE. (7,374 feet). Star, Pat O'Malley. A good picture of the northwest mounted police type. The photography and wonderful scenery are especially deserving of mention. Will please any audience where outdoor stories are popular. Would not call this a Sunday picture. Used slide, boards, window cards and mailing list and drew very good attendance. Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

ETERNAL STRUGGLE. (7,374 feet). Star cast. The best northwest police picture we ever ran. Renee Adoree carried off the honors with Barbara LaMarr, Pat O'Malley, Earle Williams and Wallace Beery doing fine. Tone good. Sunday, yes. Ninety-five per cent. audience appeal. Neighborhood class, city of 80,000. Admission 10-15. M. F. Meade, Olive Theatre (450 seats), St. Joseph, Missouri.

FRENCH DOLL. (7,028 feet). Star, Mae Murray. Very ordinary show. Only four days

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Helene Chadwick IN "TROUPING WITH ELLEN"



from the story by EARL DERR BIGGERS · Directed by T. HAYES HUNTER
SCREEN DRAMATIZATION BY GERALD C. DUFFY
Produced by EASTERN PRODUCTIONS, INC

Season 1924-1925—Thirty First-Run Pictures

to fair business. Seems this star is a has been. Tone good. Sunday, yes. Mixed classes, city of 35,000. Admission 25 cents. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

HEART BANDIT. Star, Viola Dana. One of Viola Dana's best. Good acting. Supported by a good cast. Audience very well pleased. Tone, okay. Sunday, yes. Good attendance. General class town of 3,400. Admission 10-30. Krieghbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

LOVE PIKER. (6,237 feet). Star, Anita Stewart. A very good picture which pleased everyone. Tone, good. Sunday, yes. Good audience appeal. Students and educated class town of 1,700. Admission 15-25. K. F. Van Norman, Star Theatre (350 seats), Mansfield, Pennsylvania.

MADEMOISELLE MIDNIGHT. (6,778 feet). Star, Mae Murray. For me Mae Murray is no good. Once a great drawing card, now not worth as much as a program. Picture is good in my estimation, although first two reels didn't have any sense; a subtitle would do as well. Tone okay. Sunday, yes. Fair audience appeal. Mixed class, town of 3,000. Admission 10-20-30. Charles Martina, Family Thetre (300 seats), Mt. Morris, New York.

MAN LIFE PASSED BY. (6,208 feet). Star cast. A really fine picture that gave very good satisfaction but did not draw. Tone, good. Sunday, yes. High audience appeal. Farmers, laborers city of 14,000. Admission 10-25. E. W. Collins, Liberty Theatre (500 seats), Jonesboro, Arkansas.

MAN LIFE PASSED BY. (6,208 feet). Star, Pedcy Marmont. A good program picture, but one burdened with a (for me) poor title. Used regular advertising and had poor attendance. Print good. Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

NELLIE, THE BEAUTIFUL CLOAK MODEL. (7,000 feet). Star cast. Figured this would clean up, but it did only a fair business. Can't explain why it didn't. Tone fair. Sunday, yes. Good audience appeal. Mixed classes, city of 35,000. Admission 25 cents. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

NIGHT ROSE. (6 reels). Star, Lon Chaney. A fair crook melodrama which fits Chaney well. Picture old, but print in fair condition. Tone fair. Poor attendance. General class, town of 2,200. Admission 15-25. E. N. Prescott, Prescott Theatre (700 seats), Union, Maine.

OUR HOSPITALITY. (6,220 feet). Star, Buster Keaton. Great show and it pleased six days to good business. Tone good. Sunday, yes. Fine audience appeal. Mixed classes, city of 35,000. Admission 25 cents. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

OUR HOSPITALITY. (6,220 feet). Star, Buster Keaton. Rental entirely too high for this small town, but picture is really a good one. "Three Ages" and "Sherlock Junior" were the bunk. Lots of kicks. Buster must do lots of stunts and surprise situations in all his pictures, otherwise they fail to draw as he cuts out all facial expression, therefore he has to work harder. Pleased all the patrons. Farmers and merchants. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

PEACOCK ALLEY. (7,500 feet). Star, Mae Murray. A very good production and will please wherever this little actress does. Pretty spicy but they seem to like that kind. Tone, okay. Sunday, yes. Large audience appeal. Mixed class town of 3,500. Admission 20-25. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

PEG O' MY HEART. (7,900 feet). Star, Laurette Taylor. Pleased fairly well but did not draw any people, too old. Tone, good. Sunday, yes. Poor attendance. Student and educated class town of 1,700. Admission 15-25. K. F. Van Norman, Star Theatre (350 seats), Mansfield, Pennsylvania.

PLEASURE MAD. (7,547 feet). Star cast A trite story, well screened and acted. Mary Alden does best work. Will please large percentage of almost any audience. Tone good. Sunday, yes. Ninety per cent. audience appeal. Neighborhood class city of 80,000. Admission 10-15. M. F. Meade, Olive Theatre (450 seats), St. Joseph, Missouri.

"Th' Exhibitor Blues"

"I suppose the life of an exhibitor is something like that of a married man—first fifty years are the hardest.

"I have a benefit show scheduled for tonight, with tickets already sold—and no film!

"The last train is in and I am waiting, with hair steadily curling tighter, while the exchange is seeking an inspiration, or the print. It's been such a long time I conclude it must be inspiration.

"Chances are I will have to drive fifty miles through the mud for a poor substitute and then get accused of 'pttting it over on the unsuspecting public.'

'It's raining, too—but the silver lining in my cloud is the fact that it never rained without stopping sometime, but once, and that's the present time. I could say a few appropriate remarks but more appropriate than nice."—Guy C. Sawyer, Town Hall, Chester, Vt.

RECOIL. (6,800 feet). Star cast. A good picture that has no appeal to the general class. Would class it as 65 per cent. audience appeal. This class of picture only pleased a certain class and that class won't keep you in business. Only a program. We have found most of the Goldwyn's lack general appeal and yet they are good pictures, well done from a critic's standpoint. The audience appeal is the vital point to the exhibitor and lots of expensive pictures lack drawing power. Individually I like the Goldwyn product and they have some nice pictures with the punch in them and we like to run their pictures when we can buy them at a price to suit our house. They won't cheapen your house. Tone good. Sunday, yes. Audience appeal, 65 per cent. General class, town of 3,600. Admission, 10-20. William A. Clark, Castle Theatre (400 seats), Havana, Illinois.

RECOIL. (6,800 feet). Star, Betty Blythe. A good story that was spoiled by poor acting on part of the cast and very poor direction. It dragged and was tiresome; had some of them walk out on this. Took the last half of the last reel to fade out. Tone, fair. Sunday, no. No audience appeal. Best class in the world, veterans of the World War town of 1,000. Admission 10-40. Adolph Schutz, Fort Bayard Theatre (500 seats), Fort Bayard, New Mexico.

RECOIL. (7,089 feet). Star cast. Starving adventuress commits adultery by marrying rich American then leaves him to live with a crook. As punishment they are compelled to live together eventually causing them to hate each other. Woman goes back to rich American who asks her to forgive him. Real husband is killed. Adventuress and rich American fade away in a loving embrace. It is the bunk. Tone, none whatever. Sunday, no. No audience appeal. Mixed class city of 500,000. Admission 10-20. William T. Meeks, Silliman's Murray Theatre (740 seats), Milwaukee, Wisconsin.

RECOIL. (6,800 feet). Star, Betty Blythe. An interesting story for adult audience but never should have been produced. Too strong for family trade. Tone, poor. Sunday, no. Doubtful audience appeal. Family and student class town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

RECOIL. (6,800 feet). Star cast. Well done version of an absorbing dramatic story. Pleased extra well for us. Tone, okay. Sunday, yes. High audience appeal. Better class city of 14,000. Admission 10-35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

RED LILY. (6,975 feet). Star, Ramon Novarro. Fate and a twisted sense of humor create a drama of vivid and enduring love which is faithfully portrayed in this vivid and not only exciting, but very interesting picture. William Noble, Capitol Theatre, Oklahoma.

REJECTED WOMAN. (7,761 feet). Star cast. A very good program picture. Reuben and Nagel are very well liked here, but have seen them in better stories. Tone not so good. Sunday, no. Fair audience appeal. All classes, town of 2,000. Admission 17 cents. J. H. Felty, Red Wing Theatre (300 seats), Laurel, Maryland.

RENDEZVOUS. (7 reels). Star, Conrad Nagel. A good cast in this picture but this Russian stuff simply won't get you the money. Pictures dealing with foreign affairs must be unusual or they are no good. Big picture only in footage. Tone, okay. Sunday, yes. Poor audience appeal. General class town of 3,600. Admission 10-20. William A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

REVELATION. (8,752 feet). Star, Viola Dana. A good picture for good trade. Tone good. Sunday yes. Good audience appeal. All classes town of 2,000. Admission 17 cents. J. H. Felty, Red Wing Theatre (300 seats), Laurel, Maryland.

SCARAMOUCHE. (9,600 feet). Star, Ramon Navarro. Good, but not for me. Lost money on this one. Paid too much for it. Tone, kay. Sunday, yes. Audience appeal, better class. Mixed class town of 2,714. L. S. Goolsby, Rex Theatre (460 seats), Brinkley, Arkansas.

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PRODUCERS DISTRIBUTING CORPORATION

"RECKLESS ROMANCE"

An AL CHRISTIE FEATURE

Adapted from the great Broadway success

WHAT'S YOUR WIFE DOING?



Directed by SCOTT SIDNEY

Harry Myers
Wanda Hawley
Tully Marshall
Sylvia Breamer
Lincoln Plumer
Jack Duffy
Morgan Wallace
Mitchell Lewis
T. Roy Barnes

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SCARAMOUCHE. (9,600 feet). Star cast. A wonderful picture which I will recommend to any audience of critical taste. Tone, good. Sunday, yes. Good attendance. Student and educated class town of 1,700. Admission 15-25. K. F. Van Norman, Star Theatre (350 seats), Mansfield, Pennsylvania.

SHERLOCK, JR. (4,065 feet). Star, Buster Keaton. The ridiculous stunts and gags pulled off by Keaton in the four full reels of this comedy kept our audience giggling and laughing continually including two reel Stan Laurel comedy, "Leather Pushers," "Review" and "Felix Cat." It sure made a dandy program and pleased everybody. Tone, okay. Sunday, yes. Audience appeal, one hundred per cent. Mixed class city of 500,000. Admission 10-20. William T. Meeks, Silliman's Murray Theatre (740 seats), Milwaukee, Wisconsin.

SHOOTING OF DAN McGREW. (6,318 feet). Star, Barbara LaMarr. A very good program picture. William Noble, Rialto Theatre, Oklahoma City, Oklahoma.

SHOOTING OF DAN McGREW. (6,318 feet). Star, Barbara LaMarr. A wonderful picture taken from the famous poem. A story of vengeance which leads into the far North. Broke our summer house records. Tone, not so good. Hardly suitable for Sunday. Good attendance. General class town of 3,400. Admission 10-30. Krieghbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

SOCIAL CODE. (5 reels). Star, Viola Dana. A very pleasing comedy drama. Viola is a good bet here. Tone, good. Sunday, yes. Audience appeal, one hundred per cent. Business and farming class town of 2,200. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

SPOILERS. (8,020 feet). Star, Milton Sills. My competitor went all over telling the new "Spoilers" I was running was seven years old. Good picture and pleased ninety per cent. Small town should grab it. Wonderful fight. Country and town class town of 1,200. Admission 10-25. C. R. Seff, New Radio Theatre (250 seats), Correctionville, Iowa.

STRANGERS OF THE NIGHT. (8,000 feet). Star, Matt Moore. Somewhat different from the average picture. Pleased about seventy-five per cent. Paper good, especially heralds. Photography and sets great. Tone, okay. Sunday, yes. Good attendance. Town and country class town of 1,000. Admission 10-25. C. R. Seff, New Radio Theatre (250 seats), Correctionville, Iowa.

TRUE AS STEEL. (6,454 feet). Star cast. A great and true picture of the lures and temptations of business life showing how a lovely vivacious woman can control the impulses of a man, fed upon the unexciting routine of domesticity. The story sure bends some, but does not break, with a satisfactory ending that is exceptionally pleasing and a moral that is beneficial. Tone, good. Sunday, yes. Audience appeal one hundred per cent. Mixed class city of 500,000. Admission 10-20. William T. Meeks, Silliman's Murray Theatre (740 seats), Milwaukee, Wisconsin.

Back in Harness

You'll be glad to hear that E. L. Partridge, Pyam Theatre, Kinsman, Ohio, is sending in reports again.

We have all missed Mr. Partridge. His tips were the sort that could be relied on—as, for that matter, is the case with all contributors to this dependable tip department.

UNINVITED GUEST. (6,145 feet). Star cast. The color scenes saved this one but it was by no means as good a picture as "The Toll of the Sea." The color scenes were superb but only occupied one scene or two in the entire production. The picture was apparently built up to bring this scene in. B. A. Aughinbaugh, Community Theatre, Lewistown, Ohio.

VANITY FAIR. (7,668 feet). Star cast. A very good picture that will appeal to a high class of patrons. Will not take so well with ordinary audiences. Tone, good. Sunday, yes. Good attendance. Students and educated class town of 1,700. Admission 15-25. K. F. Van Norman, Star Theatre (350 seats), Mansfield, Pennsylvania.

WHITE SISTER. (10,400 feet). Star, Lillian Gish. A splendid production in every way and one that will appeal to all audiences of critical taste. Tone, good. Sunday, yes. Good attendance. Student and educated class town of 1,700. Admission 15-25. K. F. Van Norman, Star Theatre (350 seats), Mansfield, Pennsylvania.

Paramount

BEAUTY'S WORTH. (6,751 feet) Star, Marion Davies Missed out on this one when it was new and just got it back. Am glad I missed it the first time as it proved to be an exceptionally good, clean, entertaining picture that was a welcome relief from the slush and sex stuff we are getting now. It is a beautiful, clean, entertaining picture. Wish I could get more like it. Print was new. Tone, good. Sunday, yes. Audience appeal, good. All classes town of 3,000. Admission 10-30. National Theatre (450 seats), Graham, Texas.

BIG BROTHER. (7,080 feet). Star, Tom Moore. A first class picture, well executed and very interesting. William Noble, Rialto Theatre, Oklahoma City, Oklahoma.

CONFIDENCE MAN. (6,500 feet). Star, Thomas Meighan. Very good picture but lacks a long shot being the picture of "Back Home and Broke" and many more of Meighan's. Rental on this, however, was almost double what I ever paid before. As I said before, how do they do it? Tone, good. Sunday, yes. Good audience appeal. Society class city of 10,000. Admission 10-20. Ned Pedigo, Pollard Theatre (800 seats), Guthrie, Oklahoma.

COVERED WAGON. Star cast. Pulled good crowds at fifty cents, and seemed to please majority. It is a picture that music is a big factor. Tone, okay. Sunday, yes. Good audience appeal. Family and student class town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

CRUISE OF THE SPEEJACKS. A scenic review stretched out to seven reels, but not hurt in the stretching. Truly interesting and different shots from any previously seen. Will need a strong short subject with it. Attendance, not so good. Mixed class city of 100,000. Admission ten cents. Art Phillips, Cozy Theatre (388 seats), Tulsa, Oklahoma.

DARK SECRETS. (4,337 feet). Star, Dorothy Dalton. We hadn't had any of Dorothy's for quite some time, but she drew fairly well. Seemed to please almost everybody. You must hand it to Paramount; they give good prints. Tone, fair. Fair attendance. Better class town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

FIGHTING COWARD. (6,501 feet). Star cast. Many favorable comments. Plenty of action and everything that one enjoys. Good cast. Some disliked costume stuff. Tone, okay. Sunday, yes. Good attendance. Town and country class town of 1,000. Admission 10-25. C. R. Seff, New Radio Theatre (250 seats), Correctionville, Iowa.

HOLLYWOOD. (8,100 feet). Star cast. Very good and with correct musical numbers is a hit. Tone, okay. Sunday, yes. Good audience appeal. Family and student class town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

HUMMING BIRD. (5,577 feet). Star, Gloria Swanson. One of the best and most interesting and patriotic pictures ever produced. Gloria was splendid and the picture very interesting throughout. See this one picture if you don't see any more during the remainder of the year. William Noble, Majestic Theatre, Oklahoma City, Oklahoma.

HUMMING BIRD. (5,577 feet). Star, Gloria Swanson. Very good feature; received many compliments on its merits. Ought to go well anywhere. Tone, good. Sunday, yes. Audience very well pleased. Farmers, merchants, town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

ICEBOUND. (6,471 feet). Star, Lois Wilson. Had very favorable comments on this picture and it pleased the better class of the audience very much. City of 100,000. Admission 10-20. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

IF YOU BELIEVE IT, IT'S SO. (5 reels). Star, Thomas Meighan. Was well liked, from all reports. Meighan draws very well and all his pictures are clean. Tone, good. Sunday, yes. Good attendance. Student and educated class town of 1,700. Admission 15-25. K. F. Van Norman, Star Theatre (350 seats), Mansfield, Pennsylvania.

LAWFUL LARCENY. (6,237 feet). Star cast. An excellent picture in every way. Pleased well for us. Tone, okay. Sunday, yes. High audience appeal. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

LIGHT THAT FAILED. (7,012 feet). Star cast. An average picture from box office standpoint. No comments one way or the other. Tone, fair. Sunday, yes. Fair audience appeal. Family and student class town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

MANHANDLED. (6,998 feet). Star, Gloria Swanson. She out-Swansons herself in "Manhandled." "Zaza" was a hit, "Humming Bird" a riot, "Society Scandals" a sensation and now she actually passes them all, with her latest and best, "Manhandled." William Noble, Criterion Theatre, Oklahoma City, Oklahoma.

MONSIEUR BEAUCAIRE. (9,932 feet). Star, Rudolph Valentino. Go after this big. It's

For Release in November—Now Booking



Season 1924-1925—Thirty First-Run Pictures



The worker at work in "The Fast Worker," a Universal Jewel production.

in a class with "The Covered Wagon." Absolutely the best thing Valentino has done, and because it's a costume picture don't be afraid of it. It's a perfect picture. Ran two days to packed house. Small town class. G. H. Jenkinson, Victor Theatre, Minocqua, Wisconsin.

MONSIEUR BEAUCAIRE. (9,800 feet). Star, Rudolph Valentino. It drew. Suited fairly well; a little too long but Valentino put it over and his name drew the crowd. General comment was, "Wish Valentino would get away from old historical costume plays." Tone, good. Sunday, yes. Audience appeal, any class. Farmers town of 2,500. Admission 10-20, 10-25. H. J. Longaker, Howard Theatre (350 seats), Alexandria, Minnesota.

NEXT CORNER. (7,081 feet). Star cast. Will please where you only cater to city people but here it didn't go so well. Acting good. Photography bad in places. Tone, good. Sunday, yes. Good attendance. Town and country class town of 1,000. Admission 10-25. C. R. Seff, New Radio Theatre (250 seats), Correctionville, Iowa.

PIED PIPER MALONE. (7,264 feet). Star, Thomas Meighan. A good picture to see. Very interesting and entertaining. William Noble, Rialto Theatre, Oklahoma City, Oklahoma.

PIED PIPER MALONE. (7,264 feet). Star, Thomas Meighan. They seemed to like it pretty well here but failed to pull. Tone, fair. Sunday, yes. Fair audience appeal. Family and student class town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

PIED PIPER MALONE. (7,264 feet). Star, Thomas Meighan. Not up to his previous work, although Meighan and Wilson will please in anything and anywhere. Book it as it's a fair bet and will draw. Tone, okay. Sunday, yes. Good audience appeal. Country and town class town of 1,200. Admission 10-25. C. R. Seff, New Radio Theatre (250 seats), Correctionville, Iowa.

PRIDE OF PALOMAR. (7,494 feet). Star cast. Great. You can't go wrong on this one. It is old but if you have not played it don't let it get by. Next to "Safety Last" the best house I have ever had. Tone, good. Sunday, yes. Good audience appeal. H. W. Batchelder, Galt Theatre, Galt, California.

PURPLE HIGHWAY. (6,574 feet). Star, Madge Kennedy. The last five reels are fine. The first two should be condensed to one as they drag terribly. Fine photography and effects. Tone, good. Sunday, yes. Fair audience appeal. Family and student class town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

RUGGLES OF RED GAP. (7,500 feet). Star cast. A high class comedy drama but too long. Eight reels will kill any light picture. Tone, okay. Sunday, yes. Good audience appeal. Family and student class town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

SALOMY JANE. (6,270 feet). Star cast. A much better picture than when produced before by World Film Corp. But it's the same old feud story and fell flat at box office. Tone, fair. Sunday, possibly. Not much audience appeal. Family and student class town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

SHADOWS OF PARIS. (6,549 feet). Star, Pola Negri. Never was able to get them in to see her here. Paid three times too much for the picture; lost money on it, and am naturally sore. Best thing she has done, though. Tone, fair. May be suitable for Sunday. Fair audience appeal. Society class city of 10,000. Admission 10-20. Ned Pedigo, Pollard Theatre (800 seats), Guthrie, Oklahoma.

SINGER JIM McKEE. (7 reels). Star, William S. Hart. Drew exceptionally well and pleased about seventy-five per cent., especially his fans. I would advise the small town exhibitor to book. Ran a Keaton comedy and made a fine program. Tone, okay. Sunday, yes. Good audience appeal. Country and town class town of 1,200. Admission 10-25. C. R. Seff, New Radio Theatre (250 seats), Correctionville, Iowa.

SIREN CALL. Star, Dorothy Dalton. As usual, Dalton fine. Powell as co-star was rather weak. Holt or Powell very poor help for Dorothy. Picture will pass. Tone, okay. Sunday, yes. Fair audience appeal. Oil and farm class town of 508. Admission 10-25. J. A. Herring, Playhouse Theatre (249 seats), Strong, Arkansas.

SOCIETY SCANDAL. (6,433 feet). Star, Gloria Swanson. This is an excellent society drama. It was well liked, but not as well as "The Humming Bird." Business was better than average but did not increase in propertion to the rental. Tone, fair. Sunday, not here. Good audience appeal. All classes in town of 3,000. Admission 10-30. National Theatre (450 seats), Graham, Texas.

TIGER LOVE. (5,325 feet). Star, Antonio Moreno. I was rather disappointed in this one. Was only fair while I expected it to be extra good. It's an awful business. Tone, okay. Sunday, yes. Fair audience appeal. Mixed class town of 3,500. Admission 20-25. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

Producers' Dist. Corp.

DOLLAR DEVILS. (5,600 feet). Star, Glenn Hunter. A good program picture that pleased fairly well. Bought it right, so no fault to find if it did not pack the house. Tone good. Fair attendance. General class, town of 2,200. Admission 15-25. E. N. Prescott, Prescott Theatre (700 seats). Union, Maine.

HOLD YOUR BREATH. (5 reels). Star, Dorothy DeVore. This is a fairly good comedy on the order of Lloyd's "Never Weaken." It pleased the majority of those who saw it. However, the advertising accessories are not the pulling kind. People looked at the paper here and walked away. Also the title seemed to miss fire. Lots of people remarked that it didn't look good. Tone okay. Sunday, yes. Not much audience appeal. All classes, in town of 3,000. Admission 10-30. M. W. Larmour, National Theatre (450 seats), Graham, Texas.

NIGHT HAWK. (5,115 feet). Star, Harry Carey. This combination New York gang and Western pleased. Good audience appeal. All classes in small town. Admission 10-30. M. W. Larmour, National Theatre (450 seats), Graham, Texas.

NIGHT HAWK. (5,115 feet). Star, Harry Carey. For me a great star and a great picture. Drew more than average Sunday business. When I saw the mob I thought I had the "Sea Hawk" on the screen. Tone okay. Sunday, yes. Good audience appeal. Mixed class, town of 3,000. Admission 10-20-30. Charles Martina, Family Theatre (300 seats), Mt. Morris, New York.

NIGHT HAWK. (5,115 feet). Star, Harry Carey. Put this in on a Saturday and see how pleased your patrons are. Harry Carey's best to date. Tone fair. Sunday, no. Strong audience appeal. Welty & Son, Mid-Way Theatre (500 seats), Hill City, Kansas.

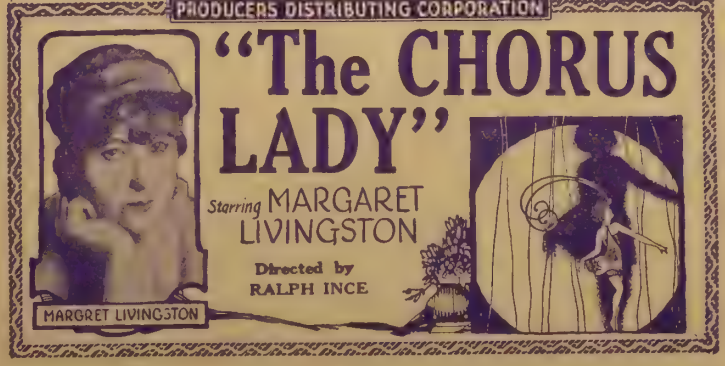
SIREN OF SEVILLE. Star, Princilla Dean. A gripping drama that builds up to an extraordinary climax. Titanic, sweeping, thrilling. A glamorous story of love, jealousy, passion and abbition. William Noble, Empress Theatre, Oklahoma City, Oklahoma.

TIGER THOMPSON. (5,700 feet). Star, Harry Carey. The screen's best loved cowboy in his very latest release. An exceedingly interesting picture, and well worth seeing. William Noble, Rialto Theatre, Oklahoma City, Oklahoma.

Selznick

SECRET OF THE STORM COUNTRY. Star, Norma Talmadge. An old picture, but new print, and well liked by our patrons. Tone fair. Sunday, no. Not much audience appeal. Small town class and farmers in town of 500. Admission 10-25. Welty & Son, Mid-Way Theatre (500 seats), Hill City, Kansas.

For Release in November—Now Booking



Season 1924-1925—Thirty First-Run Pictures

United Artists

NO MORE WOMEN. (6,165 feet). Star cast. Pretty good little program picture. Played with Dempsey series to disappointing business. Dempsey series seems to be a "flop" for us. Tone okay. Sunday, yes. Average audience appeal. Laboring class, city of 14,000. Admission 10-25. E. W. Collins, Liberty Theatre (500 seats), Jonesboro, Arkansas.

RICHARD THE LION HEARTED. (7,298 feet). Star, Wallace Beery. A very fine production for any theatre that cares for this style of picture. Went big with us here. Tone, good. Sunday, yes. Good attendance. Student and educated class town of 1,700. Admission 15-25. K. F. Van Norman, Star Theatre (350 seats), Mansfield, Pennsylvania.

ROBIN HOOD. (10 reels). Star, Douglas Fairbanks. A truly worth while picture, wonderfully acted by the entire cast and lavishly produced. The sort of picture that draws people who are not "movie fans" and attracts one's regular patrons as well. Had more favorable comments on this picture than on any other I have ever run. Increased the admission to 25 and 50 cents. Used double the advertising used on most specials, and was repaid by excellent attendance. The rental sounds "stiff" on this picture for a small town, but properly exploited should bring in enough extra business to make a nice profit. A picture of this type also lends prestige to any small town show. Very good print. Suitable for Sunday. Guy S. Sawyer, Town Hall Theatre, Chester, Vermont.

WHEN THE CLOUDS ROLL BY. Star, Douglas Fairbanks. This is an old picture but it is good. Can be bought right. Plenty of good comedy. Tone, good. Sunday, yes. Good audience appeal. All classes town of 500. Admission 10-25. A. F. Schriever, Onida Theatre (225 seats), Onida, South Dakota.

WHY GET MARRIED. Star cast. Pretty fair. Not anything to rave over. Just got by. Tone okay. Sunday, yes. Average audience appeal. Laboring class, city of 14,000. Admission 10-25. E. W. Collins, Liberty Theatre (500 seats), Jonesboro, Arkansas.

Universal

ACQUITTAL. (6,325 feet). Star, Claire Windsor. Did a good business with this picture. Class it as one of the best mystery plays obtainable. Interest is held to the end, and story is so cleverly told that one is in doubt of the identity of the real murderer. Used regular advertising to draw good attendance. Print good. Suitable for Sunday. Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

DANGEROUS BLONDE. (4,919 feet). Star, Laura La Plante. A good program picture. Very light, but suitable for some houses. Tone okay. Sunday, yes. Fair audience appeal. All classes, town of 2,000. Admission



Tug o' War in Universal's two-reel western, "The Sagebrush Vagabond."

17 cents. J. H. Felty, Red Wing Theatre (300 seats), Laurel, Marylind.

DARLING OF NEW YORK. (6,260 feet). Star, Baby Peggy. An unusual story, with mighty heart interest. Spectacular thrills and intense suspense. William Noble, Folly Theatre, Oklahoma City, Oklahoma.

FIGHTING AMERICAN. (5,251 feet). Star cast. Good picture in a light vein. Just pure entertainment of a farcical order. A little hard to advertise. Tone good. Sunday, no. Strong audience appeal. Small town class and farmers in town of 500. Admission 10-25. Welty & Son, Mid-Way Theatre (500 seats), Hill City, Kansas.

RIDGEWAY OF MONTANA. (4,842 feet). Star, Jack Hoxie. Hoxie turns out another good Western. Tone okay. Sunday, no. Eighty per cent. audience appeal. Neighborhood class, city of 80,000. Admission 10-15. M. F. Meade, Olive Theatre (450 seats), St. Joseph, Missouri.

Vitagraph

MAN NEXT DOOR. (7 reels). Star, J. Warren Kerrigan. Not so much as we had been led to expect. Not much. Western only at first. People liked it fairly well. Tone good. Sunday, yes. Audience appeal pretty good. Small town class and farmers, town of 800. Admission 10-25. Welty & Son, Mid-Way Theatre (500 seats), Hill City, Kansas.

MIDNIGHT ALARM. (6,000 feet). Star cast. A thrilling and inspiring picture, full of interest from start to finish. William Noble, Majestic Theatre, Oklahoma City, Oklahoma.

MY MAN. (6,800 feet). Star, Dustin Farnum. An extra good program picture. Story good and acting well done. Patsy Ruth Miller very cute in this one and Dustin at his best. It's just another good Dave Smith picture. He is one director that doesn't let a picture become tiresome. Tone good. Sunday, yes. Fair audience appeal. General class, town of 3,600. Admission 10-20. William A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

MY MAN. (6,800 feet). Star cast. Showed it on Friday and Saturday. Our patrons didn't care for it. Print good. Tone good. Sunday, yes. Fair audience appeal. Small town class and farmers, town of 800. Admission 10-25. Welty & Son, Mid-Way Theatre (500 seats), Hill City Kansas.

VIRTUOUS LIARS. (5,650 feet). Star cast. Two days to poor business. Don't see how the New York Rialto ever got away with this one. Just another moving picture. Tone fair. Sunday, yes. Fair audience appeal. Mixed classes, city of 35,000. Admission 25 cents. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

Warner Bros.

COUNTRY KID. (6,300 feet). Star, Wesley Barry. Surprised how this picture pleased. It's worth seeing, but do not place it too near the "Our Gang" comedies, as there is a similarity. Tone good. Sunday, yes. Audience well pleased. Farmers, merchants, town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

GOLD DIGGERS. (6,500 feet). Star cast. Gave excellent satisfaction for us and did pretty well at the box office. Tone okay. Sunday, yes. Good attendance. Better classes, city of 14,000. Admission 10-35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

Comedies

BEFORE THE PUBLIC. (Pathe). Star, Snub Pollard. Here is a good one with many laughs. Snub is always a favorite here. Tone good. Fair attendance. General class, town of 2,200. Admission 15-25. E. N. Prescott, Prescott Theatre (700 seats), Union, Maine.

CASEY JONES, JR. (Educational). Star, Lige Conley. Boys, here's a real comedy that is worth playing in any house. Old Lige is some comedian and the gang is beginning to ask for more of him. Plenty of action in this one and it's a good thing, too, as we played this with "The Bad Man," which was very weak. Play this one, fellows, and your crowd will be in a happier frame of mind after the show. Tone good. Sunday, sure. Strong audience appeal. General class, town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

CENTURY COMEDIES. (Universal). These are good and are liked here, but the last one was in bad shape on account of print. I play them with the "Ghost City" and two other reel features on Friday and find the combination okay. Sunday, no. General audience appeal. Miners, town of 2,000. Admission 10-25. Arch Catalano, Victory Theatre (250 seats), Rossiter, Pennsylvania.

CHILDREN WANTED. (Fox-Sunshine). A very poor comedy in my estimation. There was scarcely a ripple of laughter in the good sized audience. Tone okay. Sunday, yes. Poor audience appeal. Rural class, town of 850. Admission 10-30. J. D. Warnock, Luna Theatre (350 seats), Battle Creek, Iowa.

DOGS OF WAR. (Pathe). "Our Gang." Lots of laughs in this one. My patrons watch for an "Our Gang" comedy as much as for a special feature. Prints are always good. Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

FROZEN HEARTS. (Pathe). Star, Stan Laurel. Good comedy that should amuse most any kind of audience. Plenty of action and good photography. Tone good. Good attendance. General class, town of 2,200. Admission 15-25. E. N. Prescott, Prescott Theatre (700 seats), Union, Maine.

KEATON COMEDIES. "Electric House," "Day Dreams," "Balloonatic," all good. The "Electric House" and "Balloonatic" especially

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If you get report blanks, fill 'em with dependable tips and rush 'em in.

If you don't get blanks, grab an old scrap of paper and use that to send in the tips that thousands of exhibitors depend on in picking their programs.

SEND TIPS TODAY.

so. Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

HIS BETTER HALF. (Fox). Star, Al St. John. Not up to the usual Al St. John standard. Not many laughs and rather monotonous. Tone okay. Sunday, yes. Poor audience appeal. Rural class, town of 850. Admission 10-30. J. D. Warnock, Luna Theatre (350 seats), Battle Creek, Iowa.

HUNTERS BOLD. (Pathe). The Spat family are just human and furnish real human entertainment. They are very popular with my patrons. Tone good. Attendance good. General class, town of 2,200. Admission 15-25. E. N. Prescott, Prescott Theatre (700 seats), Union, Maine.

LODGE NIGHT. (Pathe). "Our Gang." Another good kid comedy. They always carry off the show with colors flying. Tone good. Fair attendance. General class, town of 2,200. Admission 15-25. E. N. Prescott, Prescott Theatre (700 seats), Union, Maine.

MIDNIGHT BLUES. (Educational). Star, Lige Conley. Say, fellers, here's a real honest to goodness slapstick comedy. It set 'em by the ears. The kids liked this one from the time it started to the end. Better class, town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

MYSTERY MAN. (Pathe). Star, Snub Pollard. Snub does not have very many friends here. I believe he is good in this one. I have seen better ones, but not for the price Questionable for Sunday. Medium audience appeal. Miners, town of 2,000. Admission 10-25. Arch Catalano, Victory Theatre (250 seats), Rossiter, Pennsylvania.

NEW SHERIFF. (Educational). This one ain't so good. The poorest Tuxedo we have run. The little coon in this one brought the only genuine laughs in the whole comedy. Poor audience appeal. Better class, town of 4,500. Admission 10-15. C. A. Angelmire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

PATHE ONE REEL COMEDIES. "Finger Prints," "Man About Town," Pathe single reelers that are good comedies. Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

PIT FALLS OF A BIG CITY. (Pathe), Star, Ben Turpin. A fine comedy with some new angles that will make them laugh and then some. All Pathe comedies are okay. Tone good. Good attendance. General class, town of 2,200. Admission 15-25. E. N. Prescott, Prescott Theatre (700 seats), Union, Maine.

PLUMB CRAZY. (Educational). Star, Bobby Vernon. Good, clean comedy with a number of ridiculous situations which brought forth quite a few chuckles. Bobby Vernon's comedies are always clean and full of fun. Tone good. Sunday, yes. Fair audience appeal. General class, town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

POWDER MARKS. (Educational). Star, Cliff Bowes. As good as the average one-reel Cameo comedy. It had some of the usual slapstick stuff in it with some new variations. Better class, town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

SCHOOL PALS. (Fox). One of the best monkey comedies I ever saw. The stunts of the monkeys starring in the Fox Imperial comedies are almost beyond belief. They have most of the human actors skinned to death. Tone okay. Sunday, yes. Audience appeal 100 per cent. Rural class, town of 850. Admission 10-30. J. D. Warnock, Luna Theatre (350 seats), Battle Creek, Iowa.

SOMEBODY LIED. (Fox). Here's one that brought the ha, ha's. If people don't laugh when this one is shown there is need for a doctor. Plenty of action, and the boy who pulled the western stuff ought to be starred, as he knows his stuff. Tone good. Sunday, yes. Audience appeal strong. General class, town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

Serials

GHOST CITY. (Universal). Star, Pete Morrison. Did not see much of the ninth episode. The prints were so bad that they could not be shown. I had a good number of followers on this serial, but the bad prints made half of them quit. Miners, town of 2,000. Admission 10-25. Arch Catalano, Victory Theatre (250 seats), Rossiter, Pennsylvania.

Short Subjects

AESOPS FABLES. (Pathe). These fables are the best short reels on the market. Have run them every Saturday for two years. Book them. Town of 4,000. N. Russell, Russell Theatre (400 seats), Barnesboro, Pennsylvania.

FIGHT AND WIN SERIES. (Universal). Star, Jack Dempsey. I paid more than double the price of a comedy and they don't draw even as good. A helluva title, "Fight and Win." People know he's the winner always, and some think I am running the "Dempsey-Firpo" fight again. Tone okay. Sunday, yes. Audience appeal not as good as "Leather Pushers." Mixed class, town of 3,000. Admission 10-20-30. Charles Martina, Family Theatre (300 seats), Mt. Morris, New York.

FIGHTING BLOOD SECOND SERIES. (F. B. O.) Ran the first series. This is far better. It drew better than any society picture. It has a little of everything. Miners, town of 2,000. Admission 10-25. Arch Catalano, Victory Theatre (250 seats), Rossiter, Pennsylvania.

TELEPHONE GIRL. (F. B. O.) Just finished the series. They are good but no pulling power. Would rather have a good two reel comedy in place of them and the price is too high. Worth only half what I am paying. If you are running an eighty per cent. western house better think before you buy. Everyone likes them but can't get them interested. William Thatcher, Royal Theatre, Salina, Kansas.

Miscellaneous

BACK TO YELLOW JACKET. (State Right). Star, Roy Stewart. An old one and not much to it. Western fans didn't even care for it. Tone fair. Sunday, no. Audience appeal not very much. Small town class and farmers, town of 800. Admission 10-25. Welty & Son, Mid-Way Theatre (500 seats), Hill City, Kansas.

BEHIND TWO GUNS. (Progress). A bang up western picture. Steiner, the Arrow, in fact all the Independent producers, are making good pictures and deserve your patronage. Give them a lift and they will keep you in business. Tone good. Sunday, yes. Good audience appeal. General class, town of 3,600. Admission 10-20. William A. Clark, Castle Theatre (400 seats), Havana, Illinois.

Every report you send is a proof of your unselfish readiness to help the other fellow.

The more reports there are, and the more exhibitors reporting, the greater is the usefulness of this dependable tip department to thousands of your fellows.

SEND TIPS NOW!

DISCONTENTED HUSBANDS. (Federated). Star cast. A very fine picture. Did good business. Book this one and boost it. Tone okay. Sunday, yes. Town of 4,000. N. Russell, Russell Theatre (400 seats), Barnesboro, Pennsylvania.

HIS LAST RACE. (Phil Goldstone). Star, Gladys Brockwell. (5,800 feet). A good race track program picture. Very good cast. Story is interesting, but has a climax that is patterned after "Garrison's Finish," with Garrison in first place. Good print. Attendance fair. Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

LEFT HAND BRAND. (State Right). Star cast. Just another western. Better than some we have run. Not suitable for Sunday. Town of 4,000. N. Russell, Russell Theatre (400 seats), Barnesboro, Pennsylvania.

LOOPED FOR LIFE. (Progress). Star, Art Acord. Just fair picture. Five reels good print. Not enough action in the picture for Art. If you run it be sure and put a good two reel comedy with it. Only a day picture. Fell hard second day. William Thatcher, Royal Theatre, Salina, Kansas.

MARRIAGE MORALS. (State Right). Pretty fair picture that did not do much. A program picture. Tone okay. Sunday, yes. Average audience appeal. Laboring class, city of 14,000. Admission 10-25. E. W. Collins, Liberty Theatre (500 seats), Jonesboro, Arkansas.

RIGHT OF THE STRONGEST. Star, Elmo K. Lincoln. A dandy good picture. Print good. Price right. Business good first day, off second. Tone, good. Sunday, yes. William Thatcher, Royal Theatre, Salina, Kansas.

SHELL SHOCKED SAMMY. (State Right). Star cast. What a fine lot of collar buttons all of this wasted celluloid would have made. Laboring class, city of 14,000. Admission 10-25. E. W. Collins, Liberty Theatre (500 seats), Jonesboro, Arkansas.

YESTERDAY'S WIVES. (Federated). A very fine picture—pleased. Usual advertising. Sunday, yes. Audience appeal okay. Town of 4,000. N. Russell, Russell Theatre (410 seats), Barnesboro, Pennsylvania.

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Eschmann Month Sales Drive Promises Gratifying Results

THE Eschmann Month sales drive of First National will without doubt be the most successful contest it has ever put across. That is certain from the remarkable enthusiasm with which it has been hailed on all hands. The drive is already in full swing, having started on September 14. It will continue till November 8. The monetary rewards in cash prizes to the winning district, the three winning branches and their personnels is not the primary cause of the enthusiasm, great as these prizes are, but the desire of the sales force to show its appreciation of the able manner in which the Distribution Department has functioned under the leadership of E. A. Eschmann.

Telegrams of enthusiastic support have been received by the organizers of the contest—the associates of Mr. Eschmann in First National's Distribution Department—from the entire field organization and from many of the most prominent exhibitors in the country who have promised to play as many First National pictures during the period specified in the sales contest announcement as they possibly can.

H. H. Buxbaum, manager of the Eastern District and New York branch manager, to get his salesmen off to a fine start gave them a dinner on Monday night at the newly opened Roosevelt Hotel. Mr. Eschmann was present as well as Richard A. Rowland, general manager of First National, and the associates of Mr. Eschmann's who organized the sales drive as a compliment to his leadership—A. W. Smith, Jr., W. J. Morgan, S. W. Hatch and Charles M. Steele.

The dinner was preceded by a reception at 7 o'clock and was followed by speeches on the drive and the product which First National has given its salesmen to work with. The affair was a big success and a dynamo of enthusiasm for the project was generated which will give the Eastern District great impetus in its efforts to capture the district prize and one or more of the branch prizes.

Sales meetings to perfect organized team work for the drive in all districts and branches have been held the past week or are being held this week. Never before has First National's field force been so "pepped up."

"Deadwood Coach" Ready

Production has been completed at the William Fox West Coast Studios on "The Deadwood Coach," the fourth of the new special productions starring Tom Mix. This is an adaptation of "The Orphan" by Clarence Mulford. Lynn Reynolds wrote the scenario and directed the production. Doris May has the leading feminine role. The other principals include George Bancroft, Dewitt Jennings, Buster Gardner, Lucien Littlefield, Norma Wills, Nora Cecil, Sid Jordan, Frank Coffyn, Jane Keckley and Ernest Butterworth.

With Samuel Goldwyn

Samuel Goldwyn has a new star in the making. After seeing Eve Southern's performance in a minor role as a vampire, Goldwyn signed a contract with the young lady for five years with an option clause for stardom. Miss Southern will first appear under Samuel Goldwyn's banner in the next George Fitzmaurice production, "A Thief in Paradise," adapted by Frances Marion from Leonard Merrick's novel, "The Worldlings."

Signs Austrian Actress

Miss Mariana Moya, an Austrian actress, has been signed by Jesse J. Goldburg of the Independent Pictures Corp., to play dramatic roles in their various releases. She is now playing the part of an Italian dance hall girl in "The Outlaw Tamer," the third Franklyn Farnum release, and will then begin work on the pictures which Independent is making for F. B. O.

Lesser Reports Big Bookings on "Mine with Iron Door"

PRELIMINARY bookings on Harold Bell Wright's "The Mine With the Iron Door" indicate that this Sam Wood production, released through the franchise holders of Principal Pictures Corporation, will prove one of the biggest box office specials of the season, according to Principal.

According to Irving M. Lesser, vice-president of Principal Pictures, exhibitors everywhere are anxious to play "The Mine With the Iron Door" and already practically every key center in the country has been set. This accomplishment, unusual from the fact that the initial prints left Los Angeles only a few days ago, is attributed to the tremendous following enjoyed by Harold Bell Wright as an author. Figures compiled by D. Appleton & Co. show, maintains Principal, that Wright has 50,000,000 readers. The first Wright picture to be released by Principal, "When a Man's a Man," has made big money for every exhibitor who has shown it. "The Mine With the Iron Door" will prove even more successful, says Lesser, from the fact that 2,000,000 copies of the book have been sold, and this is Wright's most recent novel. Among the key centers in which the picture already has been booked are:

The Shirley circuit, beginning with the Strand, Schenectady; the Temple, Birmingham, Ala.; the Modern, Boston, the Merrimac Square, Lowell, Mass.; the Gordon, Gray and Goldstein circuits, New England; the Modern, Lawrence, Mass.; the Southern Enterprises for the South and Southwest; the Strand, Portland, Me.; the Rialto, Providence, R. I.; the Capitol, Springfield, Mass.; the Poli circuit, beginning with Worcester, Hartford, Conn., Bridgeport and Waterbury; the Hancock, Austin, Tex.; the Capitol, Dallas; the Phillips Egypt, Fort Worth; the Empress, Oklahoma City; the Circle, Indianapolis; the Wisconsin, Milwaukee; the Majestic, Louisville; the Des Moines, Des Moines; the Rialto, Omaha; the Madison, Detroit; the American, Denver, and the entire West Coast circuit.

Special exploitation men will be assigned to the key centers, under the supervision of J. M. Loughborough, exploitation manager for Principal.

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Season 1924-1925—Thirty First-Run Pictures

Making "White Man"

B. P. Schulberg has signed Kenneth Harlan for the masculine lead in the screen version of George Agnew Chamberlain's novel, "White Man" which Gasnier is now directing. For the heavy, Mr. Schulberg has secured the services of Walter Long who will join the company this week when the cast will go on location for an extended period. This completes the casting for the three principal roles to be played by Alice Joyce, Harlan and Long. Harry Perry has been retained by the B. P. Schulberg organization as cameraman. "White Man," will constitute the second Preferred Picture on the program of B. P. Schulberg Productions.



Some views from "Cheap Kisses," a C. Gardner Sullivan production for F. B. O. release. Lincoln Stedman and Louise Dresser play important roles.

Booked By California

"Vanity's Price," first of the Gothic Pictures for release through F. B. O., featuring Anna Q. Nilsson, Wyndham Standing, Lucille Ricksen, Stuart Holmes and Arthur Rankin, has been booked by Herbert Rothchild, Manager of the California Theatre, San Francisco, for one week, commencing September 20.

Cortez in New York

Ricardo Cortez has arrived in New York from Hollywood to appear in another Paramount picture, "Argentine Love," which will be made at the Paramount Long Island studio, and which will form the second Paramount starring vehicle for Bebe Daniels.



ARTISTIC ADVICE

Scene from Metro-Goldwyn's "Revelation" which features Viola Dana, Lew Cody, Monte Blue, Marjorie Daw, Edward Connelly and Frank Currier

F. B. O. Announces Release of Five October Specials

OCTOBER will be a banner month for F. B. O. Five special productions are scheduled for release, with Emory Johnson's latest, "Life's Greatest Game," heading the list. "Life's Greatest Game" opens at B. S. Moss' Cameo Theatre in New York for an extended engagement on Sunday, September 28. The cast includes Gertrude Olmstead, Tom Santschi, Jane Thomas and Johnnie Walker. The story, by the young director-producer's mother, Mrs. Emilie Johnson, is a melodrama with baseball as its background and atmosphere.

Next on the list comes "The Millionaire Cowboy." This is the first Harry Garson production, starring Maurice B. (Lefty) Flynn. His leading lady is Gloria Grey. The story is by Darryl Francis Zanuck. "The Millionaire Cowboy" is set for October 5 release.

On October 12, "Broken Laws," Mrs. Wallace Reid's production, a film dealing with law observance and the responsibility of mother love, will be shown. This is the first picture Mrs. Reid has made since "Human Wreckage." "Broken Laws" is being sponsored by women's clubs throughout the United States, and the exploitation campaign to be waged by F. B. O. will be bigger than that for "Human Wreckage." The parent roles are played by Mrs. Reid, Percy Marmont, Ramsay Wallace and Jackie Saunders. R. William Neil directed from a story by Adela Rogers St. Johns. The continuity was prepared by Marion Jackson and Bradley King.

"The Prude," which is the first of the Gothic Pictures to star Evelyn Brent, British screen star, is set for October 19 release. Miss Brent will be directed by Tod Browning. "The Prude" was written by Julie Herne. The supporting cast includes Edward Earl, Pierre Gendron, Ben Deely and Clarissa Selwyn.

The third Carlos production, starring Richard Talmadge, as yet unnamed, is set for October 26 release. This will be a rapidfire comedy-drama. Mr. Talmadge has entirely recovered from his recent accident.

Two chapters of "The Go-Getters" series, co-starring Alberta Vaughn and George O'Hara, are set for October release. The third, "And Never The Trains Shall Meet," on October 13, and the fourth, "A Kick For Cinderella," will be released on October 27. "The Go-Getters" are written by George Marion, Jr., and directed by Del Andrews.



Larry Semon proposes in "Her Boy Friend," his first special comedy for Educational made by Chadwick Pictures Corporation

FOX NEWS
The Best on Earth —Covers the World



Jacqueline Logan in "The House of Youth," a Regal Production Released by Producers Distributing Corporation

Must Depend on Exhibitors to Learn Public's Taste, Says Mayer

LOUIS B. MAYER, vice-president and the producing head of Metro-Goldwyn Distributing Corporation, has extended the time of his visit in New York, where he is in conference with Marcus Loew and other Metro-Goldwyn executives. Mr. Mayer, accompanied by Mrs. Mayer and his daughters, Irene and Edith, will sail shortly for Europe.

Mr. Mayer, while in New York, is paying particular attention to the current dramatic offerings in the city, with a view to securing additional material for Metro-Goldwyn-Mayer production, and possibly to find a new "face" or two for the screen from among Broadway productions. A number of the productions listed by Metro-Goldwyn for release this season are based on recent or former dramatic successes.

The producer stated that closer contact between the public and the men who make pictures was the most important factor entering into the problems of the industry at present, and that this contact could only be made through the medium of the exhibitor.

"The exhibitor is in closer touch with the public than producers can ever be, and on him we must depend to maintain the contact which is essential if we are to make successful box office pictures. The difficulty in making pictures would be simplified if all we had to do was keep abreast of the current public taste, but we must keep ahead of it, anticipating what the public will want, not today, but tomorrow and the day after to morrow.

"That is one trouble with many pictures made at present. They follow the pattern of each exceptionally successful production which comes along, that is different from the others that preceded it. This continues until another picture of a different pattern scores a success, and starts a new vogue in releases. But it is seldom that these follow-up pictures duplicate the success of the original one that inspired them.

"We are making innovations in Metro-Goldwyn-Mayer pictures this season that we believe will show such box office strength they will start new vogues in films. At the same time, however, we are taking care that there are plenty of productions on our schedule which we know fully the value of, which are in a sense tried-and-true pictures even before they have actually gone into production."

First Picture Under Way

Initial Release of Series of Eight Gerson Subjects in Production

The first of the series of eight productions to be offered on the independent market by Gerson Pictures Corporation is under way at the San Francisco studios of the producer. This production will star Richard Holt and is being made under the direction of Duke Worne.

The story from which the first picture is being made is entitled "Ten Days" by Arthur Hoerl who in addition to being well-known as an advertising director has been for a long time in charge of editorial work for Truart Films.

In addition to the athletic young star, Richard Holt, a capable cast has been selected including Hazel Keener as to the girl, Victor Potel, Joseph Girard, Hal Stephens, Lloyd Potter, William Mollenhauer and Carmelita Tellios.

Production will be completed in about four weeks and work will immediately be started on the second of the series.

Books Big Picture

Producers Distributing Corporation Feature at N. Y. House for Long Run

"Welcome Stranger" the Edward Belasco production released by Producers Distributing Corporation will be presented at the Cameo Theatre in New York for an indefinite run beginning October 12.

An extensive publicity and exploitation campaign, that will take the fullest advantage of the civic tie-ups permitted by the title and the story of the production, is being planned, and assurances of cooperation have already been given by several business organizations, and it is confidently expected that the New York Chamber of Commerce will lend its aid in a "Welcome Stranger Publicity Campaign"

A number of other big exploitation stunts picked from the best ideas, already used in the first run presentation of the picture in the new Schenley Theatre in Pittsburgh, the Circle in Cleveland and the Forum Theatre in Los Angeles, will be utilized.



Scene from the Metro-Goldwyn Picture "Bread"



W. RAY JOHNSTON
President of Rayart Pictures Corporation.



HARRY THOMAS
Vice-President of Merit Film Corporation.

Merit Obtains Rayart Output For New York City Territory

WHAT the interested parties believe to be the largest single independent contract closed in the eastern territory during the current season was concluded this week between Merit Film Corporation, represented by I. E. Chadwick, president, and Harry Thomas, the newly elected vice-president and general manager, and Rayart Pictures Corporation, of which W. Ray Johnston is president.

The contract gives to the Merit Film Corporation the first group of pictures to be distributed under the Rayart banner. It takes in the Rayart serial, "Battling Brewster," being a fast action western serial.

"The Street of Tears" is a six-reel melodrama described as picturizing the lights and shadows of a great city and featuring Tom Santschi, Marguerite Clayton, Barbara Tennant and Gordon Griffith. This is a Travers Vale Production.

A series of six special productions in which Reed Howes will be starred are to be produced by Harry J. Brown Productions under the direction of Al Rogel.

A series of six Metropolitan Melodramas known as "The Star Reporter Series," features George Larkin, Olive Kirby, Pauline Curley and Jack Richardson. This series is being produced by the Bob Horner Productions.

The deal also includes the new Rayart Special temporarily called "Just Mary," starring Kenneth Harlan, Mary Thurman, Alan Hale, Tyrone Power, Arnold Daly, Florence Billings and Stella Day. This is a Frank Talbot Production, direction by David Kirkland from the story by the well-known authoress, Pearl Doles Bell, scenarioized by Agnes Christine Johnston and Frank Dazey.

Commenting on the deal, Mr. Thomas said, "We have screened the first Rayart Productions and we feel greatly elated in having secured the New York distribution on their product. We are especially pleased with the production and star value of these first productions."

"Bread" Grosses

According to a recent check-up by Metro-Goldwyn officials, particularly in the Loew theatres that the picture has played, Metro-Goldwyn-Mayer's "Bread" is said to be doubling the average grosses of the houses where it has already been shown. Marcus Loew, in commenting on the success of "Bread," stated last week: "The film has been a revelation to us as an indication of what the public most wants."

Bennett Finishes "Lost Chord" First of Series for Arrow

SOME weeks ago, W. E. Shallenberger closed a contract with Whitman Bennett for a series of special features to be distributed by Arrow Film Corporation.

The first picture under this contract is "The Lost Chord," based on Sir Arthur Sullivan's world famous song. It is now completed and when screened for the Arrow executives they only made one comment, "It is a special and Bennett is to be congratulated."

Dr. Shallenberger said: "While Mr. Bennett has made many notably successful picture, 'The Lost Chord' will probably stand out as his biggest picture. If I could get six or eight pictures a year equal to 'The Lost Chord,' I would be perfectly satisfied. It is a pleasure to handle fine, clean pictures of this kind.

"Mr. Bennett and I have selected stories, casts and directors for this series which I feel will rank with any productions to be released this season."

The cast includes Alice Lake, David Powell, Dagmar Godowsky, Henry Sedley and Faire Binney.

The second of the series is now under way, title and cast to be announced later.

Rork Starts Production

Marking the screen debut of Anna Q. Nilsson as a "vampire" the Sam E. Rork production of "Inez From Hollywood," for First National, has started at the United Studios under the direction of Alfred E. Green.

Not only does this picture reveal Anna Q. Nilsson in the entirely different role of the motion picture vampire heroine of Adela Rogers St. John's intimate story of Hollywood life published in the Cosmopolitan Magazine, but it offers Lewis Stone one of the finest dramatic roles of his career. Supporting these featured players are Mary Astor, Rose Dione and Lawrence Wheat.

Doris Kenyon to Lead

Samuel Goldwyn's first announcement, upon his arrival in New York from Hollywood, was to the effect that he had signed Doris Kenyon to play the leading feminine role in his next George Fitzmaurice production, "A Thief in Paradise," adapted by Frances Marion from Leonard Merrick's novel, "The Worldings." Doris Kenyon is being loaned for this picture to Mr. Goldwyn through the courtesy of First National, which company will release the picture the early part of next year.

Next Ince Production

Thomas H. Ince, following the completion of "Christine of the Hungry Heart" from Kathleen Norris' popular novel, and "Idle Tongues" from Joseph C. Lincoln's Cape Cod novel, "Doctor Nye," for First National, will picturize another best seller novel for that corporation to distribute. It is "Enticement" from Clive Arden's new novel of that title. Bradley King has prepared the continuity. Production will start within two or three weeks.

For September 28 Release

M. C. Levee's initial picture directed by Irving Cummings, "In Every Woman's Life," will be released by First National Pictures on September 28. The picturization, an adaptation of Olive Wadsley's novel, "Belonging," marks the first offering from M. C. Levee Productions and has a cast including Virginia Valli, Marc MacDermott, Stuart Holmes, Lloyd Hughes, George Fawcett, Vera Lewis and others. The film also marks Mr. Cummings' first work for the First National program.

Next Goldwyn Film

Before leaving Hollywood for New York, Samuel Goldwyn announced that the next George Fitzmaurice production following "Tarnish," will be "A Thief in Paradise." Frances Marion has prepared the screen version from Leonard Merrick's novel, "The Worldlings." Actual shooting will start this week with Ronald Colman, whom Mr. Goldwyn has just signed up for five years, heading a stellar cast.

Thalberg Supervising 9 Metro-Goldwyn Specials

NINE of coming Metro-Goldwyn-Mayer productions are under the supervision of Irving G. Thalberg, associate studio executive. Of these productions, two are already completed. "He Who Gets Slapped" is being cut by Victor Seastrom, and Reginald Barker completed "The Great Divide" last week.

Other pictures under supervision of Thalberg are "The Merry Widow," the Mae Murray-von Stroheim special; "The Wife of the Centaur" and "Women and Wives," King Vidor's two next; "Kings in Exile," which Victor Seastrom, will soon produce; Rupert Hughes' two productions of "Excuse Me" and "A Girl's Rebellion," and Reginald Barker's production of "Dixie."

Vidor has already started "The Wife of the Centaur," with Eleanor Boardman, John Gilbert and Aileen Pringle in leading roles, and "The Merry Widow" is about to go into actual production.

While the youngest executive in a film position as important as the one he fulfills as one of Louis B. Mayer associates at the Metro-Goldwyn-Mayer studios, Thalberg is nevertheless credited with being one of the most proficient men in the production end of the industry.

"The day of the program picture, in the sense that that term is generally accepted, has departed," Thalberg says. "Every picture produced at the Metro-Goldwyn-Mayer studios is as nearly a special as we can make it, and if the most expensive and capable casts and directors in the business, with stories that have undoubted box office value, mean specials, then we can honestly claim that our product this season is in a money-making class by itself.

"Reginald Barker's new production of 'The Great Divide' is a sample of what we are giving the public this season. Here is a title familiar to almost every person in the civilized world, a story with a tremendous punch, a cast that has not been surpassed in any picture of the year, a director who knows how to give the public what it wants. What more could be asked of a production to make it a smashing hit?"

The screen version of the William Vaugh Moody stage classic, adapted by Waldemar Young, has Alice Terry, Conway Tearle, Wallace Beery, Huntly Gordon, Alan Forrest and ZaSu Pitts in the cast.

Metro-Goldwyn 100% in Michigan

Fitzpatrick & McElroy, leading exhibitors in the middle western territory, have closed with Metro-Goldwyn for the new season product 100 per cent for their entire Michigan territory.

The deal has just been closed in Chicago by James R. Grainger, eastern sales head of Metro-Goldwyn, and W. C. Bachmeyer, district manager with headquarters in Cincinnati.

Fitzpatrick & McElroy control over a dozen first-class theatres in as many towns, with houses in Grand Rapids, Benton Harbor, Alpine, Travers City, Three Rivers, Manisstee, St. Joe, Cadillac, Ludington, Blue Island, Chicago Heights and Harvey, Ill.



Scene from Warners' "This Woman" in which Irene Rich is featured

Olcott's Next Picture

Sidney Olcott's first picture for Paramount under his new contract will be "Salome of the Tenements," a story of contemporary life in New York's Ghetto by Anzia Yezierska. The production will be made in the Famous Players studio at Astoria, L. I., next month. This new novel by the author of "Hungry Hearts" has been acclaimed enthusiastically by the press throughout the country.

New Title for Carey

Hunt Stromberg's fifth production starring Harry Carey will be released under the title "Flaming Forties" instead of "The Man From Texas" as previously announced.

"Flaming Forties" will be an adaptation of the Bret Harte story "Tennessee's Partner." It is now under production with Tom Forman directing, and is scheduled for release by Producers Distributing Corporation on December 7.

Pilcher Goes West

Jay Pilcher, continuity writer of many of Vitagraph's biggest successes, left New York for Los Angeles late last week, after spending several weeks in the East. Mr. Pilcher had come to New York to be present at the world premiere of "Captain Blood," whose continuity he prepared, and to confer with Albert E. Smith, president of Vitagraph, regarding future productions.

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Scene from "Settin' Pretty" starring Charles Chase. It is a one-reel Hal Roach Comedy for Pathe Release

New F. B. O. Series

"Texas Ranger Series" Name of Eight Specials Starring Custer

"The Texas Ranger" series is the title bestowed upon the eight special productions which Independent Pictures Corporation, of which Jesse Goldburg is president, will make for F B. O., starring Bob Custer. These will be high-class and beautiful western productions, and Bob Custer's horse, an unusually handsome and intelligent animal, will play a prominent role in each production.

Reeves ("Breezy") Eason has been chosen to direct the series. The first story, a western as yet unnamed, was written especially for Douglas Fairbanks and re-purchased for Custer. Mr. Custer's leading lady and the supporting cast will be announced shortly.

Take Over Cameo

"Life's Greatest Game" Opens on September 28

Following the overwhelming success of "Fools in the Dark," Al Santell's melodramatic-farce featuring Matt Moore and Patsy Ruth Miller, and "Messalina," Enrico Guazzoni's colossal Italian production based on the love affairs of Messalina, "history's love-maddened vampire," at B. S. Moss's Cameo Theatre, New York, F. B. O. has taken over the small theatre on 42nd Street for a limited engagement to show Emory Johnson's latest production, "Life's Greatest Game." It opens September 28.

"Fools in the Dark" played to capacity audiences for one week at the Cameo, while "Messalina" packed them in for three solid weeks.

Books Hot Water

While on a trip last week to New York City, M. L. Finkelstein of the Finkelstein and Ruben Circuit of theatres of Minneapolis booked Harold Lloyd's latest Pathe comedy, "Hot Water," over the entire circuit of theatres controlled by this firm. The dates are to start on November 2 and are to open simultaneously in Minneapolis, St. Paul and Duluth. The rest of the circuit will follow. Finkelstein has also signed contracts with Pathe for its first Thomas H. Ince-Charles Ray production, "Dynamite Smith."

"Swan" Cast Complete

The two additions which complete the cast of "The Swan," which marks the return of Elsie Ferguson to the screen, include Maurice Colbourne, who will play the role of the tutor, and Tary Deene, a Russian actress, who appeared in "Peter the Great" under the direction of Dimitri Buchowetzki, who will direct "The Swan." Tary Deene will have the role of "Amphirosa," in the Paramount version of the Molnar play.

Others in the cast in addition are Adolphe Menjou, Ida Waterman, Nicholi Sousannin, Michael Visaroff and General Lodijensky.



Scene from "In Every Woman's Life," a First National Release

Plan Extensive Exploitation for "Life's Greatest Game"

NAT G. ROTHSTEIN, director of publicity, advertising and exploitation at F. B. O., is planning an unusually extensive, high-powered exploitation campaign in connection with "Life's Greatest Game," Emory Johnson's latest production for release through that company.

The new Johnson opus, a melodrama with baseball as its background, is fashioned along the lines of the famous old sporting melodramas which made Drury Lane famous. Featured in the cast are Johnnie Walker, Jane Thomas, Tom Santschi and Gertrude Olmstead. The story and continuity come from the pen of the young director-producer's mother, Mrs. Emilie Johnson.

"Life's Greatest Game" will be exploited on a larger scale than were Johnson's other overwhelming successes, "In the Name of the Law," "The Third Alarm," "Westbound Limited," "The Mailman" and "The Spirit of the U. S. A." The production has been endorsed by prominent baseball officials, prominent among them Harry Williams, president of the Pacific Coast Baseball League.

"Life's Greatest Game" will be dedicated to the baseball league of each city in which it is shown, thus assuring the exhibitor of co-operation and help from all baseball fans when the production is booked.

Babe Ruth has promised his services in connection with exploiting the picture, while many tie-ups have already been effected. One of the "stunts" Nat Rothstein is contemplating is a huge baseball, fully six feet in diameter, which will be inscribed by prominent baseball officials, to be rolled from Los Angeles to New York, which will take in all the key cities en route.

"Life's Greatest Game" will have a Broadway showing at B. S. Moss' Cameo Theatre, where it will open on September 28 for an extended engagement.

Book Gotham Product

Sam Sax, president and general manager of Lumas Film Corporation, which distributes Gotham Productions, has just returned from a sales trip through the middle west, reports the following contracts closed for the series of six Gotham Productions—H. Lieber Co., Indianapolis, for state of Indiana, Celebrated Players Film Corp. of Milwaukee for State of Wisconsin; Big Feature Rights Corps. of Louisville for Kentucky and Tennessee. Sax also sold the following territory for "Defying the Law":—American Booking Corporation of Detroit for State of Michigan, not including Upper Peninsula—United Film Service of St. Louis for Eastern Missouri and Southern Illinois—Big Feature Rights Corp. of Louisville for Kentucky and Tennessee.

FOX NEWS
The Best on Earth —Covers the World



Harry Carey in "Roaring Rails," a Producers Distributing picture.

"Never Say Die" Poster Shows MacLean Smile and Tells Story

DOUGLAS MACLEAN is being cleverly posterized. The designer of these posters has held to a true psychology of the picture in each instance. At the same time he has secured a dominating presentation of his star's most likable and smiling face, which has gotten to be a trade-mark for MacLean's brand of humor.

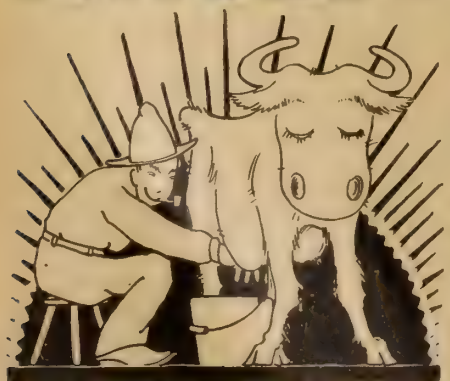
It is simple enough to design a poster for a star who effects eccentricity in dress or conduct on the screen, but Douglas MacLean resorts to none of these burlesque tricks. He always dresses in the latest style, his hair is never ruffled, his trousers never bag at the knees nor drag on the ground over a pair of ridiculous brogans. His face is his own and he wears his own clothes, and they always fit.

One might expect the poster man would have his back to the wall, as it were, when it came to an appropriate poster for the abstract declarative title of "Never Say Die." But he had an inspiration when he decided to introduce the saucy cupid flapper standing on the stars shoulder whispering a love message into his attentive ear. It is labelled "live, love and laugh," which, with the pictured suggestion, is the entire spirit of the action, romance and run in this comedy.

Another Clean-Up On the Way!

C. C. BURR PRESENTS

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Harris Finishes Second

"Girl On the Stairs" Completed at Peninsula Studios

The second of the Elmer Harris Productions to be filmed at the Peninsula Studios, San Mateo, Calif., for release by the Producers' Distributing Corporation, has been completed and is undergoing the final cutting and titling. It is "The Girl on The Stairs," an original adaptation by Harris of Wilson Bouve's magazine story of the same name. Patsy Ruth Miller is starred under the direction of William Worthington.

Supporting Miss Miller are Niles Welch, Freeman Wood, Bertram Grassby, Arline Pretty, Shannon Day, Frances Raymond, Michael Dark, Mathilde Brundage and George Periolet.

"The Girl on the Stairs" is a mystery story that centers around a young girl somnambulist who takes a nocturnal stroll at approximately the same time that a murder is committed in a neighboring house. After the murder she is seen descending the stairs from the murdered man's bedchamber and on awakening can give no account of herself.



"Chalkmarks," a Producers Distributing picture.



Percy Marmont and Jane Wray in "Broken Laws," a Mrs. Wallace Reid production for F. B. O. Release.

Benefit for Salesman

Hope to Raise $1,000 for Herbert Yudkin Who Is Critically Ill

Herbert Yudkin, for fifteen years a film salesman is now afflicted with an illness which will necessitate his wearing a plaster cast, weighing over 400 pounds, for the next six months. He has a wife and family to support.

D. J. Hennessy of the Rivoli Theatre, Ferry Street, Newark, N. J., and H. F. Jans of Jans Productions, Inc., 729 Seventh Avenue, New York City, supervised the benefit for Mr. Yudkin which took place September 24. It is hoped that the amount derived from the sale of tickets will have reached the expected quota of $1,000, affixed as a minimum to tide the veteran salesman and his family over the crisis of his illness.

All exchanges, producers and theatre owners were informed of the benefit. It is known that of the returns $100 was received from the B. F. Keith Theatre Circuit through Edward F. Albee.

Tom Meighan Working

Back from a month's vacation at his country place at Great Neck, L. I., Thomas Meighan has started work by making the first scene for his new Paramount picture, "Tongues of Flame," in the Paramount studio, Astoria, L. I. Joseph Henabery is the director. "Tongues of Flame" is from Peter Clark MacFarlane's book of the same name. The screen adaptation was made by Townsend Martin. In the cast with Meighan are, Besse Love, Eileen Percy, Burton Churchill, John Miltern, Leslie Stowe and Nick Thompson. Eight full-blooded Indians of the Onondaga tribe appear in the picture. Release is scheduled for the middle of December.

Ohio Labor Body Demands Open Theatres on Sunday

THE first action taken by the Ohio State Federation of Labor on the Sunday situation developed in the form of resolutions adopted by the organization at its annual convention held at Springfield, Ohio, which demand that the existing blue laws be modified to the extent of permitting the operation of picture and other theatres in the State on Sundays.

The resolutions were submitted by Carl L. Lippencott, a delegate, of Local No. 71, I. A. T. S. E. and M. P. M. O., Norwalk, Ohio, and were adopted only after a prolonged and spirited debate during which both the advantages and disadvantages of Sunday movies were thoroughly discussed.

This move on the part of the State Federation is generally regarded as the initial step in a nation-wide campaign for Sunday picture exhibitions.

Delegates opposed to the resolutions protested that the organization had always stood for a six-day work week and that this proposal would assuredly result in a seven-day proposition for many men. The argument that Sunday movies are directly contrary to religious teachings was also brought to bear.

However, those in favor of the measure declared that "anyone can keep the Sabbath holy and at the same time enjoy a little amusement of a clean character." The fact that the law is not enforced in the cities but is enforced in the small towns was advanced, and it was further declared that many theatre proprietors and exhibitors in the smaller towns have been forced out of business because of this discrimination.

Whereas, Wholesome amusement and entertainment are made most valuable for working people generally on Sunday, because of their being occupied in their varied tasks for the greater part of the other days of the week; and

Whereas, The Sunday motion picture presentations, and dramatic and other stage plays, have been the source of much pleasure and enjoyment to the people of Ohio, and also furnish the necessary relaxation to them, and many elements of profitable information not otherwise obtainable. But we find a discrimination of that particular section of the Ohio blue laws applying to the closing of the Sunday moving picture shows.

Whereas, The enforcement of the blue laws on Sunday in the small cities and towns has forced them to close, the small theatres being unable to exist without the revenue of the Sunday business. The large cities ignore the enforcement of this law. We find them reaping the harvest because the public seeking amusement motor to the larger cities to attend the shows; and,

Whereas, This condition has forced unemployment of our picture machine operators. We believe this unjust discrimination should be stopped and the law repealed by the Ohio State Assembly at its next session so that this practice will be eliminated; be it

Resolved, By the delegates to the Ohio State Federation of Labor convention that we believe the theatres to be distinctly beneficial institutions, and the motion picture theatre screen the greatest method of conveying valuable information and recreation, and therefore of invaluable service to the government and its people because of the visualized messages transmitted to all people through a universal language, which many workers only have the privilege of viewing on Sundays. Therefore, be it further

Resolved, That we heartily favor the presentation of motion pictures and other stage performances on Sundays, believing the same to be conducive to the mental, moral and material welfare of the people generally, and in no way conflicting with church attendance, but because of the information thus imparted on the screen augmenting religious thought and action, and therefore of special advantage to every community, and that the incoming executive board do all in its power to bring about a repeal of this law, as well as the delegates assembled at this convention upon their return doing all in their power against the closing of Sunday picture shows, thus working to secure the repeal of this law, making it legal to operate within the small city as well as the large city.

Delegates expressed the opinion that labor federations in other States where it is illegal to operate picture theatres on Sunday will emulate the example of the Ohio organization in seeking the repeal of the laws against such performances, thus making the movement nation-wide.

On Special Mission

Samuel Goldwyn in New York to Pay Dollars for Clever Plot Ideas

Samuel Goldwyn, who has arrived in New York from Hollywood comes in quest of what he calls new central ideas for his future productions.

"By this plan I hope to draw to the photoplay a type of mind alive with ideas, yet not skilled in dramatic technique," says Goldwyn. "I have found that in this business like any other, ideas are dollars, and I am willing to pay for any such central dramatic situations which I consider of value for my future productions. The idea's the thing!"

Goldwyn's future plans call for an adaptation of Leonard Marrick's novel, "The Worldlings" and will appear on the screen some time in January as "A Thief in Paradise." Another "Potash and Perlmutter" picture, to follow "In Hollywood with Potash and Perlmutter" is also planned.

Gus Meyers Appointed

Gus Meyers, who has been with F. B. O. since its inception over two and one-half years ago, and formerly with Equity Pictures succeeds Al Boasberg in the Sales Promotion Department.

FOX NEWS
The Best on Earth ~Covers the World



Pola Negri in Paramount's "Forbidden Paradise"

Recent Arrow Sales

Company's Product Well Distributed Over Country

Masterpiece Film Attractions, Philadelphia, Pa., has secured the "Pinto Pete" Stunt Series for Eastern Pennsylvania, Southern New Jersey and Delaware. Consolidated Amusement Co., Ltd., Honolulu, has secured the big Arrow chapter-play, "Days of '49," for the Hawaiian Islands.

Arthur Bromberg, Progress Pictures, Atlanta, Ga., has taken the following: "Gambling Wives" for Texas; Eddie Lyons Comedies for Georgia, Florida, Alabama, Tennessee and Texas; Broadway and Mirthquake Comedies for Georgia, Florida, Alabama and Tennessee; Cruelywed Comedies for Georgia, Florida, Alabama, Louisiana, Mississippi and Texas; Speed Comedies for Georgia, Florida and Alabama.

Merit Film Corporation secured the new chapter-play, "Riders of the Plains," for Greater New York and Northern New Jersey, as well as the "Pinto Pete" Stunt Series for the same territory.



Ramsay Wallace and Mrs. Wallace Reid in F. B. O.'s "Broken Laws."

Ingram to Produce Ibanez "Mare Nostrum"

Rex Ingram will leave for Paris within a month with his own production unit to make for Metro-Goldwyn release the largest spectacle he has yet produced, a screen version of Blasco Ibanez' greatest novel, "Mare Nostrum."

Ingram, who has been in virtual retirement for several months since his return from North Africa where he filmed "The Arab" for Metro-Goldwyn, has recovered from the illness which forced him to give up his screen activities.

For some time he has had a number of novels under consideration for his next production for Metro-Goldwyn release, finally determining on the Ibanez novel, "Mare Nostrum." Mr. Ingram has already begun to engage members of his company.

Willis Goldbeck, who adapted "Scaramouche" to the screen for Ingram, will work with the director on the adaptation and continuity of "Mare Nostrum," and will accompany the Ingram unit abroad.

The interiors of the production will probably be filmed in Paris, which Mr. Ingram plans to make his headquarters.

The exterior scenes will be filmed in France and Spain, on the actual locations described by the author in the novel. "Mare Nostrum," which is translated "Our Sea," is a modern story treating of intrigue and revenge. It is screen material of the highest order, and offers Ingram every opportunity for the most spectaular production of his career.

For October 26 Release

"Trouping With Ellen" is Second of Helene Chadwick's Starring Vehicles

The second Helene Cnadwick starring vehicle produced by Eastern Productions has been completed and the first print delivered to Producers Distributing Corporation under whose banner it will be released on October 26, under the title of "Trouping With Ellen."

The subject is an adaptation of Earl Derr Biggers' story of theatrical life that appeared in the Saturday Evening Post. It was directed by T. Hayes Hunter at the Biograph Studios in New York.

Miss Chadwick's supporting cast in this production is of real all-star calibre and includes such popular names as Gaston Glass, Tyrone Power, Ernest Hillyer, Riley Hatch, Charles McDonald, Zena Keefe, Mary Thurman, Basil Rathburn, Kate Blanke, Jane Jennings, John Tansey and Esther Banks.

Exports for July Big

Figures just compiled by the Bureau of Foreign and Domestic Commerce show our exports of moving picture films during July to have totaled more than 16,000,000 feet, with a value of well over a half million dollars. Shipments for the month included 12,358,517 linear feet of positive film, with a value of $434,175; 3,106,049 feet of unexposed film, valued at $69,197, and 720,399 feet of negative film, valued at $81,727.



Alma Rubens as she appears in "The Price She Paid," a Columbia Picture from the novel by David Graham Phillips

New Exchange Division

Producers Distributing Subdivides Central Group of Branches

Producers Distributing Corporation has made a new division of its exchanges sub-dividing the central group of branch offices into two divisions to be known as the Mid-West Division and Central Division. The Central Division hereafter will consist of the exchanges at Cleveland, Cincinnati, Detroit and Indianapolis. The Mid-West Division will embrace the Chicago, St. Louis, Kansas City, Omaha and Minneapolis branches.

Cecil Maberry, who has been central division manager, has been made Mid-West division manager, and Robert Cotton has been appointed manager of the new Central Division. Cotton has been acting in the capacity of special representative of Producers Distributing Corporation in the Cleveland territory and is well known in film sales circles. He was formerly associated with the World Film, Fox and Vitagraph companies.



Cullen Landis and Lillian Rich in "Cheap Kisses," a C. Gardner Production for F. B. O. Release



Scenes from "Never Say Die," Starring Douglas MacLean, an Associated Ehibitors release.

Metro-Goldwyn Sales Executives Off on Extended Trips to West

E. M. SAUNDERS, head of the western sales department of Metro-Goldwyn, and Paul Burger, division manager of the western sales division in the United States and Canada, left New York this week on extended trips through their territories in the interests of Metro-Goldwyn pictures.

Mr. Saunders will be accompanied on part of the trip by Mr. Burger, who after a survey of his western territory will go on to Canada where he will confer with exhibitors. Before leaving New York Mr. Burger expressed himself as well pleased with the Canadian situation. The success of Metro-Goldwyn pictures in that territory is indicated by the amount of bookings exchanges there have turned in. The sales in Mr. Burger's western Canada territory are now practically twice as great as for the preceding year.

Mr. Burger will confer with the Metro-Goldwyn exchange managers in the territory, but it is said the chief purpose of his visit is to talk with exhibitors showing Metro-Goldwyn product.

Mr. Saunders will make a complete survey of the situation in the west, visiting exhibitors and Metro-Goldwyn exchanges. He will also visit the Metro-Goldwyn-Mayer studios at Culver City, where a large number of pictures are in production.

"We are starting off the most successful season in our history with hundred per cent bookings," said Mr. Saunders before leaving for the west, "and the reason is simply that Metro-Goldwyn is giving to exhibitors pictures that bring money to the box office. That's what the exhibitor wants, and that is what we want, and the producing organization of the company is making every effort to put over the biggest audience pictures in the industry. That Metro-Goldwyn-Mayer has succeeded in this, with only twelve pictures released by the end of September, is shown by the tremendous volume of present sales."

Elected General Manager

At a meeting of the board of directors of the Merit Film Corporation, held September 20, Harry H. Thomas, manager, was elected vice-president and general manager of the corporation and a member of its board of directors.

The Merit Film Corporation releases the product of many of the Independents, among which are productions of the Arrow Film Corporation and Lowell Productions, throughout New York and northern New Jersey.

Semon Making "Wizard of Oz" for Chadwick Pictures Corp.

THE Chadwick Pictures Corporation announces that Larry Semon has begun a feature-length production of "The Wizard of Oz," a story that has long been considered one of the most valuable theatrical properties in the world. The entire West Coast force and technical facilities of the company have been drafted to assist Semon in this production, so that it may be completed in time to be exhibited during the holiday season.

As a book, "The Wizard of Oz" may easily be considered a best seller. Since its publication it has led many of the lists of books. "The Wizard of Oz" was Fred Stone's great stage success. Subsequent to its production some years back at the old Park Theatre, now the Cosmopolitan, its popularity grew almost to the proportions of a national institution. Political cartoonists seized upon the eccentric characters of the story as caricatures for the leading politicians and statesmen of the time.

Mr. Stone and "The Wizard of Oz" remained on Broadway for nearly two years, and then started a tour of the country which lasted five years. At the same time another "Wizard of Oz" company was touring the country, so that for a period of seven years without intermission two "Wizard of Oz" companies kept the American people in high glee.

The plot is very simple, of fairylike qualities; but the eccentric characters which the author, Frank Baum, introduced, the Straw Man, the Tin Man, the Toy Maker, the Wizard and others, caused the audience to be in boisterous uproars from the raising of the curtain to the ending of the piece.

"Wizard of Oz" companies also toured Australia and many other parts of the Old World for many years with great success. Not so long ago there was a revival in New New York, which also had a very long successful run.

Champ Cowboy in Film

A print of the new Western feature, "Romance and Rustlers," starring Yakima Canutt, world's champion cowboy, has just been received by the Arrow Film Corporation home office.

Educational Announces Comedy Releases for Month of October

FOUR two-reel comedies and four single-reel comedies and novelties comprise Educational's releasing schedule for October.

Walter Hiers will make his appearance this month in the first of the Walter Hiers Comedies made under the contract negotiated this summer with Educational Film Exchanges, Inc. This comedy is titled "Short Change." "The Hoboken Nightingale," the second release of the newly acquired Earl Hurd Pen and Ink Vaudeville series, will be the single-reel release for the week.

Lige Conley will be seen in "Fast and Furious," a Mermaid Comedy, released during the second week. The single-reel release for this week will be "Desert Blues," a Cameo Comedy with Cliff Bowes.

The two-reel subject for the week starting October 19 will be "Dirty Hands," a Juvenile Comedy with Jack McHugh in the leading role. "Whirligigs," one of the Lyman H. Howe Hodge-Podge series of single-reel novelty subjects, will complete the week.

Al St. John will be seen in "Stupid but Brave," the two-reel Tuxedo Comedy released the last week of the month, with "No Fooling," another of the single-reel Cameo Comedies with Cliff Bowes and Virginia Vance.



Robert Cotton, who has just been appointed Central Division Manager for Producers Distributing Corporation, also occupies the position of President of the Cleveland Film Board of Trade.

Metro-Goldwyn Weeks to Be Observed from Oct. 5 to 18

METRO-GOLDWYN Weeks, October 5 to October 18, will be the greatest celebration of this kind that the film industry has known, if the enthusiasm of the entire Metro-Goldwyn-Mayer organization is an indication.

With the approach of Metro-Goldwyn Weeks, the drive that has been carried on with such overwhelming results from the east coast to the west will give this company one of the greatest representations in theatres throughout the country that any film concern ever had. Back of the sales drive is a publicity campaign, put over in active co-operation with exhibitors.

Theatres throughout the country have been stressing Metro-Goldwyn Weeks to their patrons, as in St. Paul where the Tower Theatre, managed by Joseph Friedman, has had a banner above the marquee and a sign running the full length of the building advertising the Tower's exclusive showing of Metro-Goldwyn-Mayer pictures.

There is special significance within the industry attached to the observance of Metro-Goldwyn Weeks this year as it marks the first occasion of its kind since the merger of the two big organizations. As such it holds added importance for the Metro-Goldwyn people, following a long period of readjustment after the consolidation. James R. Grainger and Edward M. Saunders have swung the most powerful selling organization in the business into line, and the result is the most successful year for the combined companies.

During Metro-Goldwyn Weeks the new Mae Murray starring picture, "Circe the Enchantress," and Buster Keaton's new feature comedy, "The Navigator," will be released. With these two productions, exhibitors will have fourteen new Metro-Goldwyn pictures to screen.

To Use Mathis' Scenario

R. A. Rowland, general manager of First National, who signed a contract with June Mathis on his recent trip to the studios in Hollywood, announces that her first contribution to his company's program will be a story called "Bobbed Hair," which is said to offer unusual possibilities in its chief role.

"Bobbed Hair" has been assigned to Colleen Moore as the second of her starring vehicles for First National. Miss Mathis will supervise the production of "Bobbed Hair."

Will Address Students

The McMillin Theatre in the new School of Business Building of Columbia University, N. Y., will be the scene of special activities for the Courses in Photoplay Composition when it opens on September 29. The theatre seats fifteen hundred persons and is splendidly equipped with the most modern projectors and screen. It will be used for analytical exhibitions of current releases and previews of new films of exceptional merit. Prominent scenario editors, writers and exhibitors have been invited to address some of the special Monday evening meetings. Among these are: Rupert Hughes, Rex Ingram, William DeMille, Ralph Block, Paul Bern, Julian Johnson, Clara Beranger, Colonel Brady and Florence Strauss.

Filming "Excuse Me"

"Excuse Me," from the pen of Rupert Hughes and a comedy triumph of the stage, will be the first production to be filmed by the noted author-director for Metro-Goldwyn-Mayer. All preliminary arrangements have been completed by Major Hughes and Irving G. Thalberg, studio executive, for the filming of "Excuse Me." Actual production will start as soon as the noted author completes the continuity. That is expected to be soon.



Irene Rich in a Warner Bros. production, "This Woman" from the novel by Howard Rockey



Scenes from "Broken Laws," a Mrs. Wallace Reid production for release through Film Booking Offices.

Much Territory Sold

Cranfield & Clarke Report Quick Sales on Coming Features

Rapid stride has been made by Ed. M. Hopcraft, general manager for Cranfield & Clarke, in selling of the territories for the forthcoming feature productions of that company. In the few weeks that Cranfield & Clarke have begun their whirlwind selling campaign the following exchanges have acquired their franchises in record time:

Nathan Hirsch, Aywon Film Exchange, 729 Seventh Ave., N. Y. C., for Greater New York and Northern New Jersey.

The R. G. Hill Enterprises, Charles Kranz, general manager, with headquarters at 1010 Forbes St., Pittsburgh, Pa., for Western Pennsylvania and West Virginia, covering the Pittsburgh territory, also states of Ohio and Kentucky for the Cleveland and Cincinnati branches.

The Epic Film Attractions, Edward Grossman, general manager, 808 South Wabash Ave., Chicago, Ill., for the states of Illinois and Indiana, also the Wisconsin territory covering the northern peninsula of Michigan.

Rex Film Company, W. S. Whitman, manager, for the State of Michigan, excepting the northern peninsula.

Cosmopolitan Film Company, Boston, Mass., 14 Piedmont St., Bob W. Cobe, manager, for the New England States.

De Luxe Film Corp., Tony Luchesse, 1318 Vine St., Phila, Pa., for western Pennsylvania and southern New Jersey.

New Pathe Serial

George B. Seitz, director, has started to work on a new serial for Pathe, which is to be made in the East at the Universal Studios in New Jersey and is to be based on a racetrack story entitled "Galloping Hoofs." Alene Ray, who has just completed "Ten Scars Make A Man," Pathe's next serial, was brought on from the Coast to carry the feature role, supported by Johnnie Walker and J. Barney Sherry.

Exploit "Ten Commandments" in Germany to Great Advantage

NO greater welcome has ever been given a motion picture in any city than that extended to "The Ten Commandments" in Berlin, according to film men who were in attendance at the Paramount special's premiere in Germany.

The outstanding feature of the exploitation campaign which attracted such attention was the conversion of one of the great underground tube stations into a "Ten Commandments" corridor. This station was what is commonly known in Berlin as the "Polish Corridor," a connecting link between the two subway lines and is located in the most populous section of the city. Forty life-sized sketches depicting scenes from the photoplay were painted on the walls of the corridor by Theo Matejko, a well-known German artist. Each week more than a million persons pass through this corridor, and it became necessary to call the police reserves to keep the great throngs moving.

Many well-known German writers, such as George Bernhard and Dr. Herz, contributed leading articles in the daily newspapers on the subject of the De Mille masterpiece, and this publicity campaign was supplemented by an extensive advertising campaign which reached several millions of readers each week. More than 800 billboard locations throughout Berlin were used to advertise the coming of the Paramount special, while every train, street car, and hundreds of store and hotel windows carried cards announcing the Grosse Schauspielhaus engagement. Two of the large department stores arranged to sell seats for the engagement in their ticket offices, and every package delivered from these stores carried a "Ten Commandments" announcement.

The Grosse Schauspielhaus was entirely redecorated for "The Ten Commandments" engagement, and the orchestra leader was sent to London to familiarize himself with the special music score as used in the London Pavilion. The special campaign was launched and conducted by Peter N. Brinch, general manager of the Paramount office in Berlin.

Co-operating With Branches

A. W. Smith, Jr., who has been placed in charge of the selling of First National's special productions by E. A. Eschmann, general manager of distribution, announces that his staff of salesmen who are devoting their entire time to the marketing of the specials, will co-operate in putting Eschmann Month over. They will work hand-in-glove with the managers of the exchanges in which they are working during the period of the Eschmann Month contest, without, however, detracting anything from the money rewards that the winning district and the three winning branches and the entire personnels of the latter will receive.

Walter Price will work with the sales force in the Washington, D. C. territory; C. W. Bunn in the Chicago territory; Stanley Hand, recently in the Indianapolis branch, with the St. Louis Branch; H. Peters in Minneapolis; A. Hickox in Philadelphia, and Tom Brady in Buffalo.

Crosland On Coast

Alan Crosland arrived in Hollywood this week and immediately drove out to the Famous Players-Lasky studio where he went into conference about the producing of "Top of the World," which he will direct for Paramount. Actual filming is scheduled to begin in two weeks. The story is by Edith M. Dell. Lynn Shores, Crosland's assistant, arrived with him.

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Wm. Fox's "The Hunt," of the Van Bibber series.

First National Sets Oct. 26 as "National Sundown Day"

FIRST NATIONAL'S distribution department has arranged to release its big western special, "Sundown," nationally on Sunday, October 26, and has proclaimed that day as "National Sundown Day." On that date "Sundown" will be shown in a majority of the key city points for extended engagements.

"Sundown" will be marketed as an Eschmann Month Special. Prints are now being made and will be rushed to all First National branches. Posters and other accessories are already in the exchanges. The Earl Hudson scenario for the picture has been made into a novel by Walter F. Eberhardt and published by Grosset & Dunlap, who have made a specialty in publishing photoplay editions of novels that have been picturized. The publishers will co-operate with First National in exploiting the picture through window displays of the novel in all cities where "Sundown" is shown just preceding and during the engagement.

In addition, First National is launching a national "Sundown" advertising campaign of its own which will include advertisements in the Saturday Evening Post and other media.

The sale staff on First National's specials, who have been assigned to A. W. Smith, Jr., to aid in the marketing of "The Sea Hawk," "Secrets," "Abraham Lincoln," "Sundown" and "The Lost World," will cooperate with district and branch managers in placing "Sundown" in key city points on National Sundown Day. Sales and collections on this special will be counted in the Eschmann Month sales contest which First National is conducting, and from the conspicuous merit of the production and the rentals which it will command and the lengthened engagements which it will be given, it will play an important part in making that drive one of the biggest in the history of First National.

The audience appeal of "Sundown" is considered international in scope in that it is an epic of the great West and depicts the passing of the cattlemen and the coming of the railroads as the flood of homesteaders from the East gradually crept westward. "Sundown" has been produced on an immense scale under the personal supervision of Earl Hudson, with Harry O. Hoyt and Laurence Trimble at the megaphone. The cast is Bessie Love, Hobart Bosworth, Roy Stewart, Charley Murray, Arthur Hoyt and Wilfred North.

Run Extended

The Boston engagement of First National's Frank Lloyd Special, "The Sea Hawk," at Symphony Hall has been so successful that an extension of the run has been obtained. This necessitated the cancelling of other leases by Symphony Hall. It had but six weeks open time when First National arranged to show "The Sea Hawk" there, due to other leasing arrangements. By getting a cancellation of some of these, the run of "The Sea Hawk" has been extended two weeks, which will give it eight weeks in Boston.

Peak of Activity

Production on comedies for release through Educational Film Exchanges, Inc., has reached a high peak of activity at the Fine Arts Studio, Los Angeles. Norman Taurog is directing Mermaid Comedies, with Lige Conley in the leading role. He is at present in the midst of production on "The Crime Crushers." Fred Hibbard is directing Lloyd Hamilton in "Hooked." William Campbell is directing a Juvenile Comedy with Jack McHugh and Tommy Hicks in the leading roles. It has been titled "Goat Getters." Cameo Comedies, under the direction of Albert Ray and Lloyd Bacon, with Virginia Vance and Phil Duncan in leading roles, are being turned out on schedule. "No Fooling" and "Empty Heads" with Bowes have been finished.

"Snob" Completed

"The Snob," Monta Bell's first picture for Metro-Goldwyn-Mayer, is in the cutting room. When Bell finishes cutting the picture he has just completed, with the assistance of his film editor, Dawson, the young director will immediately begin preparations for his second Harry Rapf production for the same company. "The Snob" will be cut to about 7000 feet.

Better Films Report

The National Committee for Better Films, a unit of the National Board of Review, has selected a list of book-films now available. Films on this list are deemed by the committee to be especially worthy of exhibitor support. This list may be obtained at the organization's headquarters, 70 Fifth avenue, New York City.



"In-Bad the Sailor," one of Wm Fox's monkey comedy series.



Florence Vidor in a scene from "Barbara Frietchie, a Regal picture distributed by Producers Distributing Corporation

M. P. T. O. A. Campaign to Get Indifferent Voter to Polls

By TOM WALLER

GETTING every voter to the polls on Election Day is the task of which national headquarters of the Motion Picture Theatre Owners of America is now bending its efforts. National President M. J. O'Toole is confident of the success of this movement. It will score one of the greatest points for the industry in that it will further establish filmdom as a nucleus of power to do good and one of the nation's greatest fans for patriotic fervor. The latter was especially well illustrated in the recent "Defense Test" by the Government, much of the success of which is attributed to exhibitor-co-operation.

The 100 per cent. voting movement this year is described by O'Toole as a "general Rotary-Motion Picture Theatre move." National Director Sydney S. Cohen, also a prominent member of the New York Rotary Club, is collaborating with O'Toole in the campaign to get theatre owners get their patrons qualified to vote to qualify on Election Day. The local rotary club inaugurated a vote-getting crusade and sought the aid of the exhibitors in its own jurisdiction. M. P. T. O. A. headquarters has taken hold and has augmented this campaign so as to make it nation-wide.

Object Purely Patriotic

National headquarters stresses the point that its object is purely patriotic and absolutely non-partisan. O'Toole states in this respect:

"It is a duty to vote, just as much a duty as to serve our country in time of strife or trouble. To vote is a freeman's privilege, the definite means all have to make their power in government mean something of a constructive and helpful character. No citizen should deliberately refrain from voting. In fact the duty is so paramount that the possession of the franchise I feel at times should be predicated on its constant exercise. Wherever Theatre Owners can be of service in inspiring greater interest in elections and public affairs generally with a view to having the best thought and action always available to advance the general interests of all communities, I am sure they will co-operate."

As the most important means of this promotion, letters from national headquarters have been sent to 2,000 leading exhibitors throughout the country. With these communications are enclosed slides with slogans so worded as to arouse the indifferent voter to the fact that his vote is of the utmost importance and one of the first true manifestations of his citizenship. It is expected that the big showmen will get in touch with their smaller brothers and in this way make the campaign unanimous.

The necessity for this vote-getting movement is shown by statistics which indicate an alarming decline in voting throughout the country. From eighty per cent in 1896 it dropped as low as fifty per cent. in 1920. These are estimates of the total of those qualified to vote who cast their ballots at the times specified, according to figures obtained by O'Toole.

"This is not a creditable showing and especially in view of the fact that women have been admitted to the use of the franchise on the same basis as men," O'Toole declares.

Started Last Week

King Vidor started shooting last week on "The Wife of the Centaur" on the Metro-Goldwyn-Mayer lot at Culver City. The script was prepared from Cyril Hume's best-seller by Douglas Doty, who adapted the novel in collaboration with Vidor. John Gilbert is seen in the hero role. Eleanor Boardman and Aileen Pringle share the leading feminine roles.

Two Box Offices Necessary

"The Sea Hawk," First National's Frank Lloyd Special, has again smashed attendance and receipts records, this time at the Circle Theatre in Indianapolis, where two box offices were necessary to handle the crowds seeking admission on the opening day.



PRODUCER AND AUTHOR CONFER

Sol. Lesser (left) President of Principal Pictures Corporation enlisted the aid of Harold Bell Wright in the filming of Mr. Wright's story, "The Mine with the Iron Door."



Samuel Goldwyn's "In Hollywood with Potash and Perlmutter" for First National.

First National Will Bring Two Producing Units East

OFFICIAL confirmation has been forthcoming from First National that by the middle of next month two of its producing units will have been brought to New York City to begin work in the East. One of the units will be that featuring Doris Kenyon, recently signed to a long term contract by R. A. Rowland, general manager of First National. It is understood that Miss Kenyon will start for New York immediately upon the completion, at the United Studios, of "If I Marry Again," which John Francis Dillon is directing. The other unit coming east is that featuring Milton Sills, who has just completed work with Nazimova in Edwin Carewe's picturization of W. B. Maxwell's novel, "The Ragged Messenger."

Earl Hudson, it is announced, will be transferred to New York from the West Coast studios where he has been in charge of all of First National's own productions. He has been handling the Corinne Griffith unit, making First National pictures under the name of Corinne Griffith Productions, Inc. Miss Griffith's next picture following "Wilderness," upon which she is now engaged, will be made in the east.

Colleen Moore will, for the present at least, remain in Hollywood. John McCormick, who has been First National's special representative at the United Studios will handle the business affairs of Miss Moore's pictures while June Mathis will have charge of production matter for her. It is probable that Miss Moore's producing unit will be brought East when First National has completed its studio arrangements.

Marion Fairfax, who has charge of the editorial department, will also come east to join the producing organization in New York.

Big in Stockholm

Directly on top of the sensational success of "Scaramouche" on its Paris premiere at the Madeleine Theatre comes word from Raoul Le Mat, exhibitor and distributor of Metro-Goldwyn pictures in the Scandinavian countries, of the phenomenal popularity the Rex Ingram production has just met with in Sweden and Denmark. "Scaramouche" opened last week at the Palladium Theatre, Stockholm, Sweden, and two weeks ago at the Victoria Theatre, Christiania. Norway, for extended runs. The cable received from Le Mat stated that both the Palladium and Victoria have been sold out since the openings of the big Ingram special. The King and Queen of Norway and other members of the Royal Family, the cable said, attended a performance at the Christiania playhouse.

Picking Barrymore's Next

Chadwick Busy Looking Over Material for Star's Coming Play

I. E. Chadwick, president of Chadwick Pictures Corporation, and other officials of this organization are busy reading books, plots and original stories to select Lionel Barrymore's third starring vehicle which is scheduled to go into production shortly.

Mr. Barrymore's two earlier pictures already completed are "Meddling Women" and "I Am the Man," the first already being released throughout the country by the leading Independent exchanges and the latter to be available to exhibitors in October.

Wanda Wiley Recovers

Wanda Wiley, young star of Century Comedies, has left the hospital and is convalescing at her home in Hollywood. Wanda was badly injured a couple of weeks ago when her horse, which she was riding in a scene in "On Duty," her latest starring vehicle for Century, threw her after becoming frightened at the noise of a huge wind machine being operated on another set.

Hutton With Century

Lucille Hutton, well known screen player is working on her second production of this season for Century Comedies. Her first was "Uncle's Reward," in which Buddy Messinger is starred supported by Hilliard Karr and Lillian Worth. "Be Yourself" is the title of the second.



Irene Rich in Warner Brothers' "This Woman."



Alice Terry and Ramon Novarro in Rex Ingram's "The Arab" for Metro-Goldwyn.

"Flying Fists" Bookings

Bennie Leonard Series Going Over Big, Henry Ginsberg Reports

Bennie Leonard's series of fight films, "Flying Fists," are being launched by representatives of the leading independent exchanges throughout the country, as a result of the whirlwind campaign executed by Henry Ginsberg, who is disposing of the territorial rights to the six two-reel features.

"Flying Fists" will be handled in the following territories: Maynard R. Schwartz, 829 South Wabash avenue, Chicago, for Chicago; John Scully, 71 Broadway, Boston, for Maine, Vermont, New Hampshire, Massachusetts and Rhode Island; Ben Levine, Oxford Exchange, 729 Seventh avenue, for Greater New York and Northern New Jersey; Ben Amsterdam, 1329 Vine street, for Philadelphia, Southern New Jersey and the remainder of Pennsylvania; Jack Grauman, 713 Wells street, Milwaukee, for Wisconsin.

Contracts for the remaining territories are pending, and it is Mr. Ginsberg's expectation to close the entire United States in the next week. In the meantime, the territories already contracted for are beginning to sell.

Play "Potash" Angle

In exploiting "In Hollywood with Potash and Perlmutter," the second of the "Potash" pictures, Samuel Goldwyn, the producer, believes that exhibitors should take advantage of the fact that their patrons may be under the impression that "In Hollywood with Potash and Perlmutter" is the same picture as the first "Potash." He suggests that in all preliminary campaigns, exhibitors inform their patrons in their newspaper ads and in publicity that "In Hollywood" is the second of the series.

A. M. P. A. Will Investigate the Broadcasting of Film Reviews

BROADCASTING of radio reviews of moving pictures is being investigated by the Associated Motion Picture Advertisers, Inc., following recent alleged unfairness displayed by certain New York newspaper critics who have arranged with big eastern stations to send out their reviews by wireless.

The matter was brought up at the first meeting of the new regime of the A. M. P. A., held September 18, at the Cafe Boulevard, New York, when the newly elected officers, headed by President A. M. Botsford, officially took up their responsibilities and committee apppointments for the year were made.

At this meeting several complaints were made relative to radio reviewing. One was that a certain newspaper reviewer, not satisfied with merely reading his review "panning" a picture then on Broadway, had counselled the thousands or millions of radio listeners, as the case may be, to "stay away" and "not to pay any money at the box office" when that particular motion picture came to their local playhouse.

It was suggested that while a "knocking" review in itself might be perfectly right and proper for the newspaper reviewer to publish for the benefit of his particular little circle of readers, it was obviously unfair to the great unseen public as well as to the picture people for that newspaper reviewer to go beyond his own much lesser field than the radio with a one-man opinion that did not necessarily coincide with the opinions of other reviewers.

Another newspaper man on a different publication, according to the report of one A. M. P. A. member made at the meeting, had approached him and, to use his own language, applied "old-time blackjack methods to get business," emphasizing the fact that reviews on any of this member's pictures "would not only be published in my paper but would also be broadcast all over the country by radio."

President Botsford pointed out that while radio reviewing could do in some instances much good he believed it had a still greater capacity for doing harm. Also, he took the stand that since the big radio corporations, outside of one or two small commercial ones, had refused to send out advertising propaganda boosting pictures it was hardly fair that they should allow the broadcasting of statements condemning them. It was the consensus of opinion that if radio reviewing is to continue it should embrace the review of all of the critics of a town and not be confined to one-man opinions, with scattered "side remarks."

The officers of the new administration who went in with President Botsford at Thursday's meeting were: Vice-president, Charles W. Barrell; secretary, Walter Eberhardt; treasurer, Glendon Allvine.

Back from South

George Weltner, representative of the foreign department of the Famous Players-Lasky Corporation, returned to New York, September 15, on the S. S. American Legion from Buenos Aires, where he has been stationed for several months. During his stay in South America, Weltner assisted in exploiting Paramount's "The Covered Wagon" and other special features.

FOX NEWS
The Best on Earth —Covers the World

SELLING the PICTURE to the PUBLIC

EDITED BY EPES WINTHROP SARGENT

Jacksonville Manager Enlists Town to Help Him Put Over Big Paramount Week

COMPETING for the special prize offered the Paramount theatres for the best Paramount Week campaign, Charles S. Morrison, of the Imperial Theatre, Jacksonville, Fla., put all he had on the ball and exhausted most of the ideas on The Enemy Sex. Then he capitalized his personality for the benefit of the house. It may sound like "small time stuff," but it helped to get over with a minimum of cost and a maximum of effect.

He could not put over The Enemy Sex for a record playing it for a week in a three-day house, but he ran the figures up and everyone in town knew that The Enemy Sex was there. The following week he broke all house records—and in hot weather.

Made a Speech

He went out at a special matinee and told the children that he was trying for a prize, and the youngsters went out and spread the word. He had the business clubs working for him, he interested merchants and as a last word he had a Boy Scout parade for Paramount Week, not because the boys cared a whoop about Paramount, but because Charlie Morrison was their friend and he wanted their help. He had practically the entire town working for him and he swung it all over to the theatre.

This is a point that too few managers realize. They do not understand that it is possible to create a goodwill that can be sold through the box office window without diminishing the supply.

In the past thirty years we have had hundreds of managers tell us that they do not believe in self-advertisement; that they want it all to go to the house. Some of them really believed that any popularity they might win would detract from the advantage of the house.

On the other hand, we have seen managers who sold themselves without selling the theatre, simply because they did not make themselves a part of the theatre. Where the proper connection is made, the personal popularity of the manager is as much an asset as any other good hook-up.

Worked for House

Morrison has known this a long time, for in the histories of his frequent stunts may clearly be read the influence of his personality in effecting hook-ups that were purely matters of personal friendship. In making his special appeal Morrison simply carried his habitual practise to a further point, but personality underlay this campaign, as it does every successful campaign. The alert manager first sells himself and then sells the house through his personal sale. It is rarely that he has an entire town hustling to help him with a prize.

And personal popularity is something more than merely getting into print. There are some managers whose names appear as often or even more often than the name of the theatre and yet who could not go out and effect a hook up with an ash barrel. They get publicity but there is no personality back of it, and so it is worth nothing to themselves or the house.

Much of Morrison's campaign was the result of personality. The parade of the scouts was filmed and used for a week on the house

It Reaches N. Y.

After kicking around the towns and smaller cities for some three years, the rain insurance idea has been drawn into New York, and a new twist given it.

Five days before the opening of Feet of Clay at the Rivoli, Paramount advertised that it had taken out rain insurance for the opening day. Tickets might be purchased in advance. If it rained on Sunday between one and four and seven and ten you could present the ticket at the box office, get your money back and a free ticket for some other day.

Large display advertisements announced the fact, and the comment it made more than returned the cost of the policy. It's old, but it is new to New York. It was a good ten years before we got the "No Bull" stunt. It took only three for rain and insurance to land.

Sign Was Visible Eight Miles Away

One of the best stunts done on Paramount Week was worked by Oscar Kantner, Paramounteer for the San Francisco district. He arranged for the use of a hillside along the San Joaquin Valley Highway, which parallels the tracks of the Southern Pacific, and wrote "Paramount Week" in such gigantic letters that the sign was visible in Oakland, eight miles distant.

It was clearly seen by all patrons of the bay ferries, and if you did not actually see the sign someone was certain to tell you about it, so you got the message.

It took nine persons the better part of a Sunday to write the sign, the letters being formed of whitewash painted on the grass. Usually it does not take as long as this, but all of the water used for mixing the wash had to be carried three-quarters of a mile by hand and the moisture then carried up the hill by the same means. It took about an hour a letter, and there are nine letters.

Two years ago it was a culm bank in the Pennsylvania coal district that got the white letters. Someone does it every year for the Paramount event, but they generally have it easier than Kantner.



SOLD SAN FRANCISCANS PARAMOUNT WEEK FROM DISTANCE

This photograph does not properly suggest the immensity of this sign which was written by Oscar Kantner on a hillside of San Francisco where it was visible to Oakland, eight miles across the bay to ferry patrons and to all automobile traffic.

screen. The parade has been escorted by a motorcycle policeman who was a favorite with the youngsters because he was often detailed to handle the crowds at Morrison's children's matinees. Morrison asked that he be detailed on that account. Two days later the officer was killed in a battle with a negro gunman, and the papers commented upon the fact that the dead hero was to be seen on the screen, and the trailer was made a sort of tribute to him.

Getting down to his full campaign, Morrison started the small teaser ads on "Which is the Enemy Sex" four days in advance. He did not take a big newspaper smash until the opening day. He did not need to, so he saved the money.

He arranged a library tie up. The librarian at first was loath to go in to any stunt that would revive The Salamander, so Morrison suggested that he sell all of the Owen Johnson's novels instead of just that one. Even at that there was one letter of protest from some ultra sensitive person.

Window Work

This engagement marked the launching of a campaign with Whiddon's Stores, a chain of 36 stores in the city and four in the suburbs. The store supplied 20,000 No. 20 bags which were imprinted for Paramount Week, as well as The Enemy Sex. He also advertised Unguarded Women and The Man Who Fights Alone, which were his actual Paramount Week attractions, and with these two attractions, neither of which is a strictly Class A offering, he broke the records on all the Lloyd pictures. The sole cost was for the printing, and the bags were all used within three days.

He also obtained permission to use an insert frame in each of the stores, the first time any foreign advertising had been permitted, and through Robert A. Schuler, of the Ad-sales department, who was in town, he had this made a permanent stunt.

Since both weeks count in the contest Morrison's average is lower than it should be, but any manager who can beat a Lloyd comedy record with the man who Fights alone has something coming to him.

HENNEGAN
PROGRAM COVERS
SELL THE PICTURE
TO THE PUBLIC
THE HENNEGAN CO. CINCINNATI, O.

Production Hints from Edward L. Hyman

Managing Director, Mark-Strand Theatre, Brooklyn

AFTER two weeks of Valentino, with which only a prologue could be given because of the length of the picture, the varied and diversified music-photoplay programs were resumed with "Flirting With Love," the Colleen Moore-First National attraction. Running two hours, the show had thirty-five minutes of film, including the feature. The latter took up one hour and eighteen minutes, and the Topical Review nine minutes

The overture, a specially orchestrated medley of popular tunes, struck the keynote of the show—light but artistic stuff all through. This overture introduced "June Night," "It Had to Be You," "Red Hot Mama," "What'll I Do," "Why Did I Kiss That Girl" and "Yes, Yes In Your Eyes." The orchestration by M. L. Lake had some of the tunes running simultaneously, carried by different sections of the orchestra. The lighting: Two Mestrum floods of 150 amperes, orange, on the musicians from the dome. Four arch spots hitting the silver draw curtains over the small stage with magenta. Entrance spots of light pink and light green hitting the ceiling drapes. Large stage in blue, with blue foots for the small stage. The members of the orchestra donned their new green velvet jackets, replacing the deep red ones of last season.

Divertissements embraced (1) music box novelty from "What's In a Name," (2) medley of of New York songs by male quartet, (3) a waltz presentation, five melodies and five dancers. The first was set before deep plush cyclorama, showing a girl and boy figures on top of large music box. To tune of "A Young Man's Fancy" three ballet dancers went through to the chorus, which was vocalized by soprano who was on the box. At finish another dancer entered and to interpolated tune danced with the boy from off the box. Original positions were resumed to second chorus of "Young Man's Fancy." A dark amber spot from overhead lighted the box and its figures. Two orange floods were on the musicians from the booth. For the duet dance a straw flood followed the dancers. The medley following was done in front of a street transparency which was dropped on the preceding number. The singers wore the orthodox "East Side" stage "get up," and grouped, standing, to the right. Two light blue spots from overhead lighted the vocalists, the set representing night. The front stage, or musicians' stage, was in blue, with two dark blue floods on the orchestra from the dome. At the finish a new set of gold draw curtains were closed directly over the street drop and four color blend spots were thrown on the pleats. Tenor and soprano entered from left and sang duet to the tune of "When Lights Are Low," but with specially written words to fit the number. Soprano made her exit and the tenor danced with girls as follows: "Blue Danube," "Merry Widow," "After the Ball," "Falling in Love With Someone" and "Kiss Me Again," each girl remaining on stage. Each was costumed to fit the melody.

An Old Southland Suite started with a Colonial parlor set behind a transparency, with a soprano and four Colonial maids seated. Crystal chandelier hung from the ceiling and the room was fitted to every detail. Soprano sang "Sweetest Story Ever Told," after which the maids danced the "Jingle Bells Polka." The lights dimmed off and an overhead spot of light green came down on the transparency showing the exterior of the Colonial home. A contralto as negro mammy sang "Doan Yo Cry, Ma Honey," and then the male quartette, which had come on during the closing measures, sang "Heaven, Heaven," closing the number.



A Paramount Release

TWO VERY GOOD WINDOWS ON BEAUCAIRE FROM C. B. STIFF, OF THE TIVOLI THEATRE, CHATTANOOGA

That on the left is a bookstore with a general stock, but with special emphasis on the photoplay edition of Beaucaire. The other window is used to connect the Parasian locale with the French fashions of today. Not all of the stills are from the play, some of them being fashion photographs to show the fall styles and the store's approximation of these styles.

Divided Story Is Manhandled Stunt

Southern Enterprises managers are reporting extra big business for Manhandled, considering the weather, and George E. Brown, of the Imperial Theatre, Charlotte, N. C., writes that he would have broken a bunch of records had it not been that about 10,000 of his possible patrons were out of town on vacation.

He used the running story in short paragraphs for a co-operative page with a bit of the reader in each of the merchant ads. These had to be clipped and pasted in proper sequence, with the source of each written opposite. Only one woman had but a single error and three tied for second place with two misplacements each. There was one line that might have run in several positions, and that caused most of the trouble.

If you have not seen the idea, here it is. You can write your own story and adapt it to any play. We believe the original copy was supplied by Lem Stewart, along with the idea. It will put a new kick into the co-op page.

"Day after day, through crowded subways, she made her way to the department store basement to be mauled over by impatient customers, who sought the bargains."

"Life was one darned sock after another."

"She was earning an existence but not a living, but she didn't fret."

"Here was a girl who was vivacious and lack of air and sunshine could not curb her comedy outlook on life."

"Then one day her sweetheart was called away on business—the business that was to make them happy."

"And while he was gone, her beauty became apparent to men of wealth. She was really beautiful, too."

"And then temptation, in the guise of wealth, knocked at her door. Money was hers for a smile."

"Scions of wealth of society dressed her gaily as they would dress a doll—in the height of fashion."

"Artists vied with one another in hopes she would become their inspiration."

"But withal, she was not manhandled as bargain counter goods often are. She knew what every woman wants."

"See Gloria Swanson in her greatest picture, "Manhandled," at the Imperial Theatre Thursday, Friday and Saturday. It's a Paramount Picture."



A Universal Release

HOW THEY PUT OVER THE SIGNAL TOWER IN NEW YORK

This was the banner used by B. S. Moss's Broadway Theatre, but does not suggest the vivid coloring of the original. This house picks up the transient trade and always uses a splash banner.

Altoona Theatre Quotes Pittsburgh

Milt Crandall, of the Rowland and Clark theatres, Pittsburgh, sends in a clipping from an Altoona paper in which there is a quotation from the Pittsburgh Post relative to the extension of the engagement of Monsieur Beaucaire at the Liberty Theatre.

This is run around a single column line cut of Valentino below which is run: "New Olympic, Altoona, commencing August 25."

An announcement such as this carries real weight. A press criticism may be regarded more or less with suspicion, but when a run is extended it means that the picture is making good.

Crandall is as pleased as though he had done the advertising himself.



A Paramount Release

GETTING IN WHERE THE USUAL CARD WAS NOT PERMITTED

Giving the card the form of the book enabled C. B. Stiff, of the Tivoli Theatre, Chattanooga, Tenn., to land a window where the regular cards were refused. It cost little more, got twice the attention and sold Wanderer of the Wasteland to more business.

Rides to Theatre for Free Tickets

Leon J. Bamberger has a rival in C. D. Haug, of the Metro-Goldwyn staff. Recently in Macon, Ga., Haug got a hook-up page for The Shooting of Dan McGrew, at the Rialto Theatre, by giving each merchants tickets to be given persons whose names were printed in their co-operative displays. That was in the Telegraph. He used the names-in-the-want-ads to wrench some front page stuff from the News.

Then the taxicabs blossomed out with the statement that anyone who used a cab to ride to the theatre to see Dan shot would be given a free ticket. The limited number of taxis kept the free tickets down and gave a lot more publicity than the tickets were worth. It gave new copy for the spare tire cards.

Good Prizes

It's old stuff, but the Des Moines Theatre made it new by offering some unusual prizes in a resemblance contest. If you looked more like Corinne Griffith than any other girl in town you got a handsome dinner gown, a screen test or a season pass to the theatre.

For two weeks the News laid all the enticing details before its readers, not forgetting to run a two-column cut of the star (14 times) nor to add that she would be at the Des Moines presently in Lilies of the Field.

Good stunts never die. They may get tired, but a little rest will refresh them.

Seal of Success

Because the Tivoli Theatre, Newark, has a fountain in the lounge, Leon O. Mumford hustled over to the ten cent store and bought a flock of celluloid seals which he turned loose in the basin of the fountain to advertise The Galloping Fish. Announcement cards were painted and stuck in the greenery which formed part of the regular display.

If your local store has the seals and you have The Galloping Fish booked, get a dozen or so and put them in pans of water in store windows with the pans banked with moss or crepe paper.



An Associated Exhibitors' Release

A TYPICAL GROUP OF TRAINED NURSES FOR NEVER SAY DIE

This bunch was put out by Milton Feld, of the Newman theatres, Kansas City, to distribute the novelty buttons, but the idea has been worked by scores of other managers with equally good effect. The button stunt seems to be the one best bet.

Window Displays Won with Stills

Down in Jacksonville, where they do not recall the dramatic version of Nellie, the Beautiful Cloak Model, the Arcade Theatre figured that intensive work would be needed and Guy Kenimer, in his report, credits C. D. Haug, a Metro-Goldwyn exploiteer, with a very able assist on the picture.

A still of a gown was put into a special showcase in the lobby with a dress very like it from a local shop. The shop also gave a set of windows to a display of stills and gowns. Other stills helped win a milliner's window and a picture of Lew Cody was the key to a cigar store window with a display of cigarettes which might have been the sort Cody was smoking. The pictures of Claire Windsor in undress got another window, this time in a lingerie shop.

The novelty card of a man looking through a prison window with the copy: "This is the only person in the city who will not see Nellie the Beautiful Cloak Model," was largely used because it got a laugh.

Look Out

There seems to be a tendency this season to work composition contests on "What I thought of —" which requires attendance at the picture in order to be eligible to receive a prize.

Requiring that the competitor purchase a ticket puts this in the lottery class.

Post Office Inspectors are nice chaps, but it is more pleasant to meet them socially than officially. Cut out the lottery.

Perhaps Hickory, N. C., is not a metropolis, but it has a live manager in the Rivoli Theatre.

Playing Borrowed Husbands, Manager Lee advertised free admission to all ladies who came with borrowed husbands, and he knew them all, so he could check up. It made a lot of talk.

Rode on Fireworks for Paramount Week

E. D. Turner, of the Imperial Theatre, Asheville, N. C., pulled a new version of stealing the circus parade for Paramount Week. L. C. Jackson, who is half owner of the Plaza Theatre, bought one thousand dollars worth of fireworks and shot them off on top of a new sky scraper to mark its completion.

Turner put a man with a megaphone in the tower to tell the crowd about Paramount Week and after each spiel he shot a searchlight on a Paramount Week sign on a building across the street. The fireworks helped the week more than they did the building, for most persons were more interested in pictures than in skyscrapers.

Another good stunt was selling off a movie ball to a dance pavilion, merchants giving prizes for the best impersonations. There were 1,546 paid admissions to the ball and 76 impersonations, including a notably good Pola Negri. It gave 400 inches of free advertising.

The Asheville Citizen worked over the Paramount trade mark into a cartoon booming "Paramount Asheville," and Mr. Turner combined the trademark with the house design of a crown, which was placed atop the sunburst in an effective combination. Casts of this were given all merchants who were willing to carry them in their own advertisements, and thirty-one were used. Other merchants used the word Paramount without the cut, to extend the list.

Each patron on being seated the previous week was reminded that "Next week is Paramount Week" and all house employees were pledged to tell ten outsiders the same thing.

Swiped Parade

William A. Taylor, Paramounteer, has found another way to horn in on a circus parade. This time it was with a bus load of crippled children.

Because the Robinson show was in Tulsa, Okla., day and date with The Covered Wagon, they shot Taylor down to help the Majestic Theatre. He planned a big lithographic campaign and then bannered a set of buses which connect Tulsa with eight feeder towns, each announcing that it was the modern covered wagon while the original was at the Majestic.

Circus day Taylor pulled a boat off the regular line, filled it with crippled children—the banners still on—and the circus crowd did not order the cripples out of the line.



Cooperation with a Capital "C"

VIVAUDOU, the largest creator of high-class perfumes and toilet articles in the country, has made arrangements with Metro for a complete, cooperative, national advertising and window display campaign on their product—Narcisse de Chine perfumes—tied-up with Barbara La Marr, Mae Murray, Viola Dana, Laurette Taylor, Renee Adoree and Jean Tolley.

When you book a Metro picture in which any of the mentioned Metro players appear, get in touch with Vivaudou, and with your local drugstores—

Tell Mr. J. E. Vogt
V. Vivaudou, Inc.
469 Fifth Avenue, New York City

When you are playing the picture—He will start the wheels—It will profit you to cooperate with

VIVAUDOU



A First National Release

A FIVE-PIECE BAND HELPED THOSE WHO DANCE TO DANCE

Those figures in the foreground are "mechanical doll" dancers who broke their rigid poses every few minutes to dance to the music of the jazz band in the lobby of the Central Theatre, Jersey City. Planned by David Schaefer.

Lobby Dancers Were the Big Attraction

Not many managers can boom Those Who Dance as extensively as did David Schaefer, of the Central Theatre, Jersey City. Either he has more money to spend than most exploitation managers, or he knows where there is a bargain counter, for a five-piece jazz orchestra and two dancers were used to supplement the inanimate objects used to turn the lobby into a cabaret. The dancers were of the "human doll" type, who can hold a pose rigidly for a considerable time, and most of the time they sat at the table, which bore a card "Reserved for Those Who Dance," which might be read two ways. Now and then they would break the pose to do a short dance, and then go back to the table. The orchestra had few rest periods. They stopped only when it was desired to break the crowd, so they could buy tickets.

Human dolls are not at the command of every exploiteer, but it might be possible to dig out some jazz band looking for some free advertising and give them a large credit card in return for their services a couple of hours a night, and if the lobby is large enough it can be cleared for those who dance while waiting the second show.

In its original form the stunt is too costly for most houses, but it can be cut down to fit. Most stunts can.

Looking Around

J. M. Edgar Hart, who has been doing some good work in San Diego through the summer, has come to the end of his engagement and is looking around for a new world to conquer. We hope his eyesight is good, as he is a mine of good ideas when he has a place to use them.

Bread in Cleveland Meant Exactly That

One hundred and fifty perambulators worked for Bread when it was shown at Loew's Ohio Theatre, Cleveland. C. C. Deardouff, an M-G exploiteer, landed the idea on the Star baking company, and every one of the fleet of wagons was bannered with advertisements for the particular brand being pushed.

More than that, the company supplied two girls who handed out miniature loaves to the women patrons for three days in advance of the opening and the first four days of the run. Some 3,500 samples were given out, from which we gather that not every woman patron took the proffered loaf.

The company was given a special stand in the lobby to serve as a base of supplies and an advertisement.

The delivery wagons cover the entire territory daily, and while part of the route was traveled too early to be of much use, there was plenty of advertisement to be had.

The bakers have been left pretty well alone the last year or so and they are responding nicely to the present drive on the Norris story.

Dan Roche, the old Paramount star exploiteer, is now with the Producers Distributing Corp., working the Chicago district. For Hold Your Breath at the Orpheum he tied in to Lifesavers, and bannered their three distributing cars, also obtaining a walking perambulator in the form of a package of the candy. We don't particularly care for the copy, which reads: "Hold your breath or else eat Life Saver Mints, Orpheum Theatre." No special kick to that.

Made Records

August is no time to go after records, but Rockey Newton, of the Capitol Theatre, Little Rock, Ark., picked up a couple, with only newspaper and pictorial work.

First off he had The White Moth, which did very nicely, and then he took the last three days for Manhandled, which played to as large a business as did A Society Scandal, with a full week's run in cool spring weather.

With the support of The White Moth the week played to more persons than saw Girl Shy.



A Metro Goldwyn Release

TO GET BREAD IN CLEVELAND YOU WENT TO THE THEATRE

You had to pay for it at the grocery, but the Ohio Theatre would give you a loaf free, if you were a perfect lady—or even an imperfect one. Some 3,500 miniature loaves were distributed in a seven-day run for the film version of Bread.

Buddy Stuart's Big Bathing Girl Idea

Buddy Stuart makes a belated report on his bathing beauties contest, but this stunt was pulled at the Fenway Theatre, Boston, for the week of August 9.

Harold B. Franklin, of the Paramount Theatres Department, suggested to all his managers that they work the B. B. idea, and Buddy was merely one of the many. The reason he gets into the news at this late day is that he put it over for more publicity than most of the other managers, and his campaign can serve as a model for next year, for it will be just as good next June.

First of all Buddy put a classified advertisement in all of the Boston papers for girls to come to the Fenway at a certain time, bringing their one-piece suits with them.

Lucky Judge

Meanwhile he had arranged for a set of judges, mostly newspaper men, and had arranged with the Park Commissioner for the use of the Fenway, only a couple of blocks from the theatre, where the girls could be tested for their diving ability, also doing a tug of war, and a parade. All the time the newspaper photographers, the A. P. man and the International and Kinograms cameramen were on the job. Twelve of the girls were selected for the revue, the others were paid for their day's work, and the selected twelve were drilled for the stage showing.

Meanwhile Buddy arranged with the Boston Braves to play a girl nine for one inning ahead of the regular game, and that got another big local smash. It was the best advertised act Buddy ever put into the house, and the least costly. Sophie J. Wolfe, Buddy's secretary, was captain of the ball team, wearing the same romper dress she used for the jazz orchestra stunt instead of a one-piece like the rest. It was a big cash cleanup because it had been planned to get the newspapers to the limit.



An Associated Exhibitor's Release

AN EASY AND YET STRIKING LOBBY FOR YANKEE CONSUL

This was planned by Ralph Noble, of the Palace Theatre, McAlester, Okla., with a three sheet half cutout. It did not take long to make, nor did it cost very much, but it got the money into the box office and most all of it was just velvet.

Masked Movie Stunt Gets Merchant's Ads

Russell B. Moon, Paramounteer, is working the smaller towns around Chicago with a variation of the identification contest as a result of the success of the initial venture on behalf of the Fox and Rialto theatres, Aurora, Ill.

In this scheme he does not work for a co-operative page but makes each advertisement complete in itself. In Aurora he landed only three merchants for a three-day stunt, but he gave out 800 ticket prizes and the idea worked strongly to renew interest in the pictures.

Three Paramount stars were selected, but they were not announced in advance as belonging to that organization. Instead the co-operating newspaper merely stated that well-known picture stars would be shown in various merchnat advertisements and that prizes would be given for the best identifications. The "best" was the elimination angle, taking this out of the "first" class. In addition to naming the star the contestant was required to tell the company the player was with, what plays each had been seen in and why the star profitably could use the wares of the advertiser. That was where the merchant profited. In trying to get a prize the contestant unconsciously sold himself on the goods.

Each day for three days there was printed a four tens, one column of which was given to a single column cut of the star and the terms of the contest, the merchant taking the other three columns. Forty-eight hours were given for each reply, and there were daily prizes for the winner of each day and 100 tickets for the best set of three letters. The cuts were masked by cropping out, and most of the face was removed. Meighan, Swanson and Negri were selected because of their impending appearances. This handling of the stunt brought so much interest that Moon is broadcasting the idea and getting good repeats.



A Producers Distributing Release

MAKING A TABLEAU OUT OF THE LITHO CUTOUTS

For Another Scandal, the Capitol Theatre, Dallas, worked out a strong attractor with cutouts from the paper set into a proscenium opening with foot and side lights. It made a very attractive showing and cost comparatively little money.

Chalk Numerals Was Big Shade Teaser

Preliminary to his showing of Twenty-one in Sandusky, George J. Schade bought a box of chalk and sent two of his advertising staff out late at night to write the numerals upon everything they could reach. For several days the towners were surprised to find 21 in various sizes written upon everything from the ash barrel to the Police Headquarters door.

There were not wanting persons to hint at the K. K. K. and from there the guesses tapered off to small boys, but for once Schade seemed to be free of suspicion and no one thought of accusing him until he came out with the announcement that Barthelmess would be seen in the play with the numbers.

Nine times out of ten anything out of the ordinary is blamed on Schade and the First National pictures, but the chalk marks did not look like theatrical advertising, and he got away with it.



A Paramount Release

HERE IS A RECORD BREAKING COVERED WAGON FROM DRUMBAR

W. E. Drumbar, of the Riviera Theatre, Knoxville, Tenn., made a wagon to cover his marquise. Some idea of the size may be gleaned from the fact that the rear wheel is fifteen feet high. This smashing display cost only $45.

Made a Real Hook-up With Life Savers

Most of the hook-ins with the ever-willing life savers are clumsy, but Eddie Collins got a polished gem when he used them to help the Queen Theatre, Galveston.

He scattered them all through the business district with tags reading: "See Gloria Swanson in Manhandled. Queen Theatre, Sunday. Life Savers and not Manhandled. They are packed by machinery." That's what we call a hook-up.

Eddie also persuaded a newsdealer to fold in 1,000 rotos in the Sunday papers, and he found the trailer a big help on this picture.

A Narrow Lobby

As he has a very narrow lobby, he had to be different in order to get a display and still leave passageway. He did this with a three-plane display, the first a false proscenium, the second cutouts of men manhandling Gloria and the last a green silk drape. It was effective and compact.

He did rather more than usual on this because he knew from advance reports elsewhere that he could get his money back on Manhandled. He would have blown the roof off had the weather been cold. As it was he almost licked the hated swimming pools.

Rang in Six Boys on Flapper Stunt

A. L. Snell, of Gadsden, Ala., doesn't believe in letting a favorite star ride on her favor. If the star is a draw he does a lot of exploitation to sell to the limit. He finds it a more profitable way than boosting the poor ones and letting the good work out their own salvation.

His public was strong for Colleen Moore, so he declared a flapper contest for The Perfect Flapper. For the first time on record the stunt was a bust so far as entries were concerned. Only two local girls entered their names, and it was up to Mr. Snell to work fast. He hired some wigs and sent on six boys to keep the girls company, and they did so well that they fooled the audience until they pulled their wigs off. They sang and danced and put the idea over in a large way, and helped to pull down about $60 extra profit on a two-day run.

Most of his extra work was hung on the query: "What sort of a girl do men want?" and this was plastered on the soda fountains and around town. For the lobby he had a revolving cutout.

Leashed the Dogs

A. A. Fielding, of the Strand Theatre, Truro, N. S., sends in photos of a dog parade he framed up while he was pinch hitting at Charlottestown, P. E. I., this summer.

He worked it for The Love Master and used the classified ads to tell he wanted one hundred dogs, specifying that all dogs must be on leash. He actually got 76 dogs and with the banner boys raised this to about an even hundred. They got by with only two fights, and as Mr. Fielding has a pet dog of his own he had little difficulty in stopping these in the incipient stage.

Mr. Fielding writes that not only does the parade itself make for business but that the boys talk about it for days before and after the event.

An Insurance Window

Life insurance concerns have been immune from window hook-ups until Jean Belasco, of Universal, dropped into Kansas City and hooked one of the pests to the idea that this is The Reckless Age, when everyone should be carrying life insurance, and if you did not believe it, you could go to the Liberty Theatre and see for yourself.

Then he roped in a haberdasher to prove that it was a reckless age by slashing his necktie prices. It all helped in a town where help is needed in the hot weather.

Up Aloft

J. M. Blanchard is up in the air—or was. There was to be a farmers' picnic in Sunbury, Pa., and Mr. Blanchard arranged to go up in a plane with his projectionist, who can also operate a motion camera, and take 500 feet of the affair.

This was shown the following week at the Strand Theatre, and was not only a good local attraction but an advertisement for a series of shots of similar length Mr. Blanchard is planning to make of the surrounding country. After the pictures are shown at the Strand, the prints will be given into the custody of the Chamber of Commerce for preservation until they attain historic value.

Not many managers can arrange for the camera and the plane, but if it can be done the pictures will well repay their cost in the local pull.



A First National Release

ADVERTISING PERAMBULATORS ARE FORBIDDEN, BUT—

When the crippled children of Atlantic City were invited to see The Sea Hawk at the Garden Pier Theatre, they had to be wheeled along the boardwalk. And if each child carried a balloon, who was to stop them? The Sea Hawk was a cleanup.

Texas Manager Is Resourceful

With so many managers complaining that they cannot obtain good results from their printers and with others telling how poor the plan books are, it is always interesting to get a letter from M. W. Larmour, of the National Theatre, Graham, Texas, who rises superior to all obstacles. When a plan book cut will not work, Mr. Larmour gets two or three and fixes up something he likes and when he wants special composition he goes over to the printing office and he and the compositor work it out together and come as close as they can to his ideals. Mr. Larmour writes: "They have a good man in the shop and he and I work together nicely, but the type and equipment is naturally limited." Take for example this three sevens on The Confidence Man. Mr. Larmour wanted to change the position of cut and title, so he got casts from the mat and sawed the money bag from one and the title from the other, not forgetting the circular Paramount trade mark, which was set into a strip of rule, along with the signature, which is placed almost in the centre of the cut; a novel placement we do not recall having seen before. Practically all signatures run top or bottom. Mr. Larmour puts it more effectively in the diagonal, which divides The Confidence Man from The Fighting Coward which forms the other half of the week's bill. The paper is issued only once a week, so he has to give the entire bill. For another program he gives most of the space to Cytherea, with some rule work to give emphasis to the single column cut and raise it to larger value. Mr. Larmour wanted twelve point rule, and the boss of the shop would not permit his twelve point to be cut into the short lengths required at the bottom. That did not worry Mr. Larmour in the least. They had no suitable rule faces on the linotype, but they could cast twelve point slugs, building these up with pasteboard until they were type high, the slug, of course, being intended to fall below the type face. Mr. Larmour says they did not print up very well, but we have seen work printed from brass which came out no better. The office may be short of material, but it carries a better line of small faces than some of the big newspapers, probably finding them useful in the job department. Mr. Larmour gets what he wants even if he has to make it, but since he can make it, he does not complain that he cannot get it.



A Paramount Release

MADE FROM TWO MATS



A First National Release

HOME MADE "RULES"

Pasadena Improves But Still Has Room

The last batch of display from Pasadena shows that Mr. Roediger is getting better results from the newspapers, but there still is room for improvement. These two announcements are the Saturday ads for Dorothy Vernon. Each is three eights and carries about the same amount of copy. We on the right is much better than the other do not know just how far Mr. Roediger went in laying out the space, but the one because the panel does not cut off about half of the display. On the right the announcement is given as a whole. On the left the announcement of the play is cut off from the Greater Movie Season and the smaller features. It's only a one point rule, but it is heavy enough to cut the display into two and give only half value. The three fives gives a better result than would the two sevens; which Mr. Roediger affected when he first came down the coast, and this layout gives room for the cut and talk in proper display. In the selection of type faces both compositors have made a decided advance over their initial efforts with Mr. Roediger, and we think that he and they will come to an amicable working agreement in time. On both instances half tones are used and they do not come up well. United Artists usually offers a good variety of line work, and the probabilities are that there were good line cuts available on this subject. They would have been better than weak halftones—and almost all halftones are weak in newspaper reproduction. If Mr. Roediger will throw halftones overboard, make careful selection of his line material and write copy to fit the space, we think that in time he will get as good results as he obtained further north. He already has made a very decided advance, as you will see if you want to take the trouble to turn back to some of the earlier examples. The right hand example in this pair is easily the best he has gotten out of Pasadena thus far even though the ad on the left offers more white space. The value of the white is killed to a large extent by the panel effect.

Los Angeles Ads Drop On the Run

When a play takes hold at the California Theatre, Los Angeles, they slip it over to the Miller for a run and let it coast along on the splash made for the opening, which explains the contrast between these two displays on Never Say Die. The first shown is the opener at the California, with a space about a four tens, which is a 140 by 4, or 560 lines in all. A clutch and four scene





A United Artists Release

TWO EXAMPLES FROM PASADENA FOR DOROTHY VERNON

cuts illustrate the space and bear out the suggestion of plenty of action conveyed in the compact selling bank over on the left. The gist of the plot is told in eleven lines and yet told in such a manner that the reader is thoroughly sold on the suggestion of a fast-moving comedy. There are no adjectives here; merely the story of the plot condensed to a point where the surprises are suggested but not explained, and cuts back up the story. Generally the use of a number of small scene cuts is not as good as a single larger cut, but here the use of a number from a press book cut suggests



An Associated Exhibitors' Release

THE L. A. OPENING

that it is not possible to select any one particular situation to tell the story. The suggestion backs up the story. The entire layout is a good example of not talking too much. Ten times as many words might be written about this story without repeating, but ten times as many words would not get themselves read, and so the aim of the advertiser would be defeated. Just enough is told to win a thorough interest, and imagination does the rest. For the third week of the run at the Miller the space allowance is not quite a three fours, a 165 lines against 560, but all of the previous work is still helping to sell, and the title and star and the length of the run are the only essentials. Here the weak spot is the cut. It would have paid to put in a well drawn line cut,



An Associated Exhibitors' Release

IN THE THIRD WEEK

even at the cost of a special cut. Los Angeles press work is pretty poor and it is reasonably certain that a fine screen cut will be a total loss. It requires no fortune teller to forecast this result, and lines should have been used to make the space work.

Gets a Good Cut in Pittsburgh Ad

Pittsburgh cannot take half tones and give back better than a puddle of ink, but the Olympic Theatre wanted to break its usual rule and take in a cut of Valentino, so it had a crayon made and got a good result



A Paramount Release

BEATING PITTSBURGH PRESSES

by routing the highlights, evidently what is known as the "drop out" process. We did not think it could be done, but they worked it.

This Good Pose Is Spoiled On Press

This would have been a good cut in the advertisement of the Ohio Theatre, Indianapolis, had it not been that the background



A Paramount Release

TOO LITTLE CONTRAST

did not come up black enough to put the faces into relief. With better press work the cut will come back in this reproduction but in the original the ground is too grey and there is not enough contrast, so the result is flat and uninteresting. It is a fine pose, and if you can get this cut and have it routed out it will work well, but don't monkey with solid black grounds unless you get a written guarantee from the newspaper that you'll get a nice black, and we don't believe that any newspaper would write such a promise. Outside of this the layout is exceptionally good. There is a good top line, a brief but sufficient reader, times and prices, the display and the signature, a nice and orderly procession that suggests the dignity of this big production. And just remember that you will hurt the picture if you use too much circus on it. Circus Valentino but not the picture.

Small Letters Die in Large Reverse

This annonuncement for Lilies of the Field from the Rialto Theatre, Omaha, would be very nice if it were printed in a magazine, but even though it came up blacker than the usual newspaper impression, it does not show well, largely because there is too much small lettering. This seems to be a reverse



A First National Release

WHITE WOULD BE BETTER

of a type imprint. If it is hand lettering, it is unusually good. Even the half tone comes up well for newspaper work, but the result is not as good as would be the same idea with white and regular type inside the frame. Even with type a letter smaller than eighteen point will not be distinct ini reverse, and here practically all of the sales talk is in the panel, with the result that you have to stop and puzzle over the panel if you read the appeal. It is a nice piece of art work, considered purely as such, but it is not a very good advertisement because it is only about 60 percent legible.

In looking at the cut here it should be remembered that reduction and better press work bring it back again to what the artist had in his original drawing.

NEWEST REVIEWS and COMMENTS

EDITED BY CHARLES S. SEWELL

"Feet of Clay"

Striking and Typical DeMille Production Introduces Scenes of Life Just Beyond the Grave.

Reviewed by C. S. Sewell

Paramount's "Feet of Clay" is a typical Cecil B. DeMille offering, embodying the various angles of showmanship value which the public has learned to expect in his pictures. These include a production on a lavish scale, an unusual theme, a cast of well-known players, gorgeous gowns, an interesting romance, novel and striking as well as colorful situations, unusual photography, and the introduction of an episode which gives opportunities for striking effects and highly imaginative treatment.

With the story involving a romance between a man of moderate means and a girl who belongs to the ultra-wealthy set, there are snappy and entertaining scenes of an aquaplane race participated in by attractive girls in beautiful bathing suits, also shots of a ball marked by lavish splendor with a revolving orchestra. In contrast to this is the modest flat of the young couple. There are also views in a fashionable modiste shop introducing beautiful wearing apparel including some lingerie. In addition, we are shown the blowing up of a motor boat, the hero's under-water fight with a shark, a melodramatic situation in which the wealthy woman who is trying to vamp the hero climbs out of a window to escape from her husband and falls to her death.

By far the most striking feature of this picture, however, is the episode in which the hero and heroine attempt suicide by inhaling gas and their spirits cross into the great beyond. They journey with hundreds of other wraiths until they come to the Keeper of the Book who points out the path each spirit shall take, and find that they can go neither way as they did not complete their lives. They meet the spirit of the dead woman and learn the truth of earthly things and finally fight their way back to life. These sequences are decidedly impressive and there are some striking photographic effects. They have the fascination of a peep into the unknown and have been handled with fine technique so that they register strongly. It is a question, however, as to how the average patron will react to this for the situation of the two characters attempting suicide is not a pleasant one, the meeting with the dead woman and the other spirits is uncanny and there is a decidedly morbid note in their encounter with a man who has just been hanged and still wears the noose.

The shifting of the scene back to this earth shows the pair have been revived by the timely arrival of the physician who has received the thought message from his dead wife and gone to aid them, stifling his desire for revenge on the hero who he believes to have stolen his wife. The knowledge that they are still alive brings happiness and complete understanding to the hero and heroine.

FEATURES REVIEWED IN THIS ISSUE

Feet of Clay (Paramount)
Find Your Man (Warner))
Painted Lady, The (Fox)
Rose of Paris (Universal)
Tarnish (First National)
World Struggle for Oil, The (Selznick)

Rod LaRoque is excellent as the hero and Robert Edeson gives a fine performance as the physician with Ricardo Cortez and Theodore Kosloff capably portraying less important roles. While attractive and wearing gorgeous gowns, Julia Faye shows a tendency to overact and Vera Reynolds does not seem quite an ideal type for the heroine.

Mr. DeMille has endeavored to cover so much ground in this picture that it runs to almost ten thousand feet, and we are of the opinion it could be considerably shortened to advantage. While his other box-office values are present, the tone and decidedly unusual nature of the glimpse-beyond-the-grave sequences make the audience reaction hard to gauge; we do not believe, however, that "Feet of Clay" will appeal to as many patrons as some of his former successes, though Mr. DeMille's name should bring them to your theatre.

Cast

Amy Loring.....Vera Reynolds
Kerry Harlan.....Rod LaRocque
Keeper of the Book.....Victor Varconi
Tony Channing.....Ricardo Cortez
Bertha Lansell.....Julia Faye
Bendick.....Theodore Kosloff
Dr. Fergus Lansell.....Robert Edeson

Based on Margaretta Tuttle's Novel.
Scenario by Beulah M. Dix and Bertram Millhauser.
A Cecil B. DeMille Production.
Length, 9,746 feet.

Story

With a fashionable yachting party on the Pacific is Kerry Harlan a young engineer whose foot is mangled in a fight with a shark to save Amy Loring, whose sister Bertha is wife of the host Dr. Lansell. Amy and Kerry are married on the return trip and go to live in a flat. Jealous of the attentions of Tony a former suitor, Kerry dances despite the advice of Dr. Lansell and is informed that he must not walk for a year. Amy gets a position as model in a fashionable shop. Bertha is madly in love with Kerry but he does not return the affection. Bertha calls on Kerry and Dr. Lansell appears on the scene. Bertha climbs out a window and hangs on wires that give way and she is killed. Disheartened at the scandal and the fact that Amy misunderstanding, leaves him, Kerry inhales gas. Amy returns and believing him dead also inhales gas. The scene changes and they are shown wandering along with hundreds of other spirits. The keeper of the book tells them they cannot go through either portal as they did not finish their lives. They meet Bertha who takes all the blame. Bertha's spirit dissuades Dr. Lansell from his revenge and he succeeds in reviving them as the supply of gas from the quarter-operated meter has stopped. With their return to consciousness they find happiness in the love of each other.

"Tarnish"

First National's Adaptation of Successful Stage Play Decidedly Interesting Entertainment

Reviewed by C. S. Sewell

George Fitzmaurice has taken "Tarnish," the Gilbert Emery play which scored a success on the New York stage last season, and with the assistance of an excellent cast has produced a thoroughly enjoyable screen entertainment which is being presented by Samuel Goldwyn through First National.

There is a thoroughly modern and up-to-date theme which deals with the romance of a young man who after being "tarnished" in an affair with a woman who is not above reproach falls deeply in love with a good woman. The reappearance of the other woman at a crucial moment threatens to wreck the new romance. While this basic situation is not new, the development of the story is out of the ordinary, leading up to an unusual climax of compelling drama.

The opening scene is a novelty, showing three "gold-diggers" of 1890 discussing a forthcoming marriage, and their quaint dresses with the mutton-leg sleeves will get a laugh. This serves to introduce and give an effective insight into the character of the heroine's father, a type not often seen on the screen, a man who is a philanderer and spendthrift, who squanders a fortune and never learns the value of money, but even in adversity and old age still considers himself a charmer of women and lets the unprincipled kind wheedle out of him money badly needed for life's necessities. Albert Gran, an actor whom we do not recall having seen before, gives a fine performance of this role and holds the attention while the romance of his daughter is being developed. So human is his work that you are apt to have a certain amount of sympathy for him although he does not deserve it.

This element of sincerity and realism is one of the picture's strongest points. Every one of the characters are convincingly developed and even if coincidence has been utilized to bring the hero and the two women together under unusual circumstances for the climax, and probability has been stretched in a later scene, so logical and thoroughly true to life is the attitude of each of this trio that strong dramatic force is developed, and the situations grip you.

The continuity is fine, the dramatic construction excellent and combined with practically faultless direction and acting, and splendid characterizations "Tarnish" holds your attention throughout and never allows the interest to lag. Though the story involves a shady woman, there is no scene

to which exception could be taken, and this picture should provide satisfactory entertainment for the majority of patrons.

Ronald Coleman as the hero, May McAvoy as the good woman and Marie Prevost as the other woman give excellent performances, Kay Deslys scores as a bootlegger's wife. The entire cast is high class, with such players as Norman Kerry and Harry Myers in scenes that are little more than bits.

Cast

Letitia Tevis.....May McAvoy
Emmett Carr.....Ronald Coleman
Nettie Dark.....Marie Prevost
Adolf Tevis.....Albert Grau
Josephine Tevis.....Mrs. Russ Whytall
John Graves.....Norman Kerry
Aggie.....Priscilla Bonner
Barber.....Harry Myers
Mrs. Stutts.....Kay Deslys
Mrs. Healy.....Lydia Yeamans Titus
Mr. Stutts.....Ned Sparks

Based on play by Gilbert Emery.
Scenario by Frances Marion.
A George Fitzmaurice Production.
Length, 6,831 feet.

Story

Josephine Lee marries the profligate Adolf Tevis who in a score of years has dissipated her entire fortune, spending most of it on other women. As a consequence their daughter Letitia has to work as her father won't and she gets a position with Emmett Carr who falls in love with her. Before meeting Letitia, Carr has run around with other women and had an affair with a manicure Nettie Dark who also manages to wheedle from Tevis $500 badly needed to pay bills. New Year's Eve, Nettie by a ruse gets Carr to come to her apartment. Letitia goes to Nettie to try and persuade her to give back the money and finds Carr there, and loses her faith in him. Carr finally forces Nettie to come with him to Letitia's home and explain the situation and Letitia finally decides to forgive him.

"Find Your Man"

Warner Brothers Lumber Camp Melodrama With Rin Tin Tin Furnishes Enjoyable Entertainment

Reviewed by C. S. Sewell

Rin Tin Tin, the wonderful police dog that made such a hit in "Where the North Begins" is the star of the Warner Brothers' production "Find Your Man," which, contrary to what might be inferred from the title has nothing whatever to do with the Northwest Mounted Police. It is a picture that the average spectator will thoroughly enjoy.

The star is shown as the companion of a doughboy who brought him back from the other side and the picture starts off with some clever comedy and scenes in which strong human interest is developed when the hero finds his sweetheart has disappeared, no one gives him a welcome hand and to cap the climax his dog is taken away from him and put in the city pound.

With the shift of the scenes to a lumber camp where the hero arrives just in time to save a girl from a ruffian, with the aid of the dog, and discovers the girl is his lost sweetheart, the story becomes melodramatic and introduces several familiar situations some of which appear forced for effect and there is considerable reliance on coincidence. While not altogether convincing, considerable punch is developed in the situation where the hero is "framed" and about to be convicted for a murder he did not commit.

Without Rin Tin Tin, this picture would be just an ordinary good melodrama, but the acting and personality of this wonderful dog makes "Find Your Man" a picture that should appeal to all classes of patrons and prove a good box-office attraction. Everyone will like this remarkable animal. You are fascinated every minute Rin Tin Tin is on the screen and want to see even more of him. His intelligence in some of the scenes is almost uncanny. His stunts are clever, and considerable use has been made of his exceptional ability as a climber and jumper. There are several shots showing him leaping over fences and obstacles as well as surmounting high fences, going through a transom and finally running and climbing up a stone chimney and then going down the chimney to reach his master. There is excellent suspense in Rin Tin Tin's repeated attempts to do these stunts and genuine thrills when he succeeds. These scenes will cause a glow of admiration and affection for this magnificient animal and will "get" anybody.

The human members of the cast give satisfactory performances. Eric St. Clair appears as the hero, with Charles Mailes as a "yellow" villain and Pat Hartigan gives a fine portrayal of an out-and-out melodramatic heavy. June Marlowe is attractive as the girl, but after all, it is Rin Tin Tin that scores the honors and you will be glad you saw this picture.

Cast

Buddy.....Rin Tin Tin
Caroline Blair.....June Marlowe
Paul Andrews.....Eric St. Clair
Gregory Mills.....Charles Mailes
Martin Dains.....Pat Hartigan
Sheriff.....Fred Stanton
Half-Breed.....Lew Harvey
Lumber Jack.....Charles Conklin

Story by Daryl Francis Zanuck.
Directed by Mat St. Clair.
Length, 6,800 feet.

Story

Returning from the World War, Paul Andrews is disheartened when he finds his sweetheart Caroline has disappeared, and his dog Buddy is taken away from him and put in the city pound. Paul hops a freight, Buddy escapes and comes with him. Paul is put off in a lumber camp and on rescuing a girl from the attack of a villain finds it is Caroline. Caroline's step-father Gregory, and the villain, Martin, have stolen logs and they frame Paul. Martin kills Gregory throwing suspicion on Paul who is tried and is about to be convicted when Buddy climbs on a roof and comes down a chimney and so terrified Martin that he confesses the crime, as he is afraid of the dog on account of its having almost killed him during the fight over the girl.

"The Painted Lady"

George O'Brien and Dorothy Mackaill Are Starred in Rapid-Fire Fox Melodrama of Love and Vengeance

Reviewed by Tom Waller

If the success of pictures of this type in the past is a criterion then William Fox's "The Painted Lady" scores several additional points as a box office attraction. With George O'Brien and Dorothy Mackaill playing the leads Fox has surrounded a modern Magdalen phase of life with circumstances, plausible and implausible, which keep situations of love, hatred, luxury, poverty, small town and South Sea Isle, moving at a pace best defined as suspenseful, rapid and diversifying.

The title is excellently descriptive of what follows. The story is deftly handled in such a way as to be true to type and yet of the kind which, to us, is censor-proof.

"The Painted Lady" was a different type of painted woman. She becomes painted through compulsion necessitated by the great sacrifice of her own reputation for that of keeping above board and returning to the straight path the weakling daughter of a woman who has mothered her. It is obvious that Fox's painted woman will have the sympathy of the audience from the beginning. This role is admirably portrayed by Miss Mackaill.

Another point achieved by the painted woman in this Fox production is that her unwilling activities with men of the wealthy and unmarrying kind are touched upon just sufficiently to make this part of her career apparent. Predominating throughout the feature is the man of the clean mind and heart, essayed by George O'Brien, who makes it ultimately possible for this painted lady to return to the life of respectability in which category she really has always belonged.

There are fights galore. The climax in these is when O'Brien as the young mate avenges the death of his sister upon the sea wolf captain, realistically enacted by Harry Morey. The realization of this vengeance comes unexpectedly, on a picturesque island inhabited by outcasts in the South Seas, after the captain's brigantine has collided with the yacht upon which the painted lady was hostess. It brings the feature to a brilliant termination, uniting the mate and the painted lady, who, although rescued by the captain narrowly escapes a repetition of the attack which netted vengeance and a wife for the mate.

Cast

Luther Smith.....George O'Brien
Violet.....Dorothy Mackaill
Captain Sutton.....Harry T. Morey
Pearl Thompson.....Lucille Hutton
Roger Lewis.....Frank Elliott
Matt Logan.....Lucien Littlefield

From Larry Evan's Saturday Evening Post Story.
Scenario by Thomas Dixon, Jr.
A Chester Bennett Production.
Length, 6,938 feet.

Story

Violet, for love of her foster mother, goes to jail for a burglary committed by a weakling daughter. Luther Smith, sailor, returns home to find his sister dead as the result of an attack upon her by a friend. He vows to avenge his sister. Violet, who has been released from jail and haunted by the police into living the easiest way, goes in her latest benefactor's yacht to a South Sea isle for diversion. There she meets Smith, who, in his quest for vengeance, has reached the same place. Violet feels unworthy of Smith's love and leaves the next day. The same time Smith's vessel departs. Smith then learns from a seaman, who has also been left behind, that Captain Sutton of their ship was his sister's assailant. A storm causes the two vessels to collide. Sutton rescues Violet and when she refuses to accede to his demands he takes her back to the island. He is auctioning her off to coke fiends when Smith fulfills his vow and recovers Violet.

"The World Struggle for Oil"

Oil Industry Furnishes Theme for Interesting, Instructive and Timely Production

Reviewed by C. S. Sewell

"The World's Struggle for Oil," Captain Hank Butler's production which is being distributed by Selznick, deals with the oil industry, especial emphasis being placed on the unceasing efforts to locate additional fields in order to keep pace with the constantly multiplying demand.

No attempt has been made to inject a fiction background or to weave a story around a romantic hero or heroine. This picture sticks entirely to facts and the man-

(Continued on page 430)

CURRENT and ADVANCE FILM RELEASES

ALLIED PRODUCERS AND DISTRIBUTORS

		Reviewed	Footage
Loving Lies	Monte Blue	Feb. 2	6,526
No More Women	Matt Moore-Bellamy	Feb. 2	6,186
The Hill Billy	Jack Pickford	Mar. 22	5,734

ARROW

Days of '49	Neva Gerber serial	April 5	
Western Yesterdays	Edmund Cobb		
Western Fate	Hatton-Gerber		
Whirlwind Ranger	Hatton-Gerber		
Notch Number One	Ben Wilson		
Models and Artists	Bobby Dunn		
Oh, Billy	Billy West		
Come On Cowboys	Dick Hatton	May 24	4,700
Mysteries of Mah Jong	Novelty	May 24	2,000
Two After One	Billy West	May 24	2,000
Western Feuds	Edmund Cobb	July 26	4,908

ASSOCIATED EXHIBITORS

The Yankee Consul	Douglas MacLean	Feb. 23	6,148
When a Girl Loves	Star cast	May 3	5,876
The Lone Wolf	Holt-Dalton	May 10	6,000
The Chechahcos	Star cast	May 17	7,000
The Spitfire	Star cast	July 5	6,109
Racing Luck	Monty Banks	July 26	6,000
Never Say Die	Douglas MacLean	Sept. 13	5,891
East of Broadway	Owen Moore		
The Sixth Commandment	Feature cast		
The Price of a Party			

EDUCATIONAL FILMS CORP.

Jumping Jacks	Hodge-Podge	Mar. 1	1,000
Getting Gertie's Goat	Dorothy Devore	Mar. 1	2,000
Cave Inn	Sid Smith	Mar. 1	1,000
The Ant Lion	Secrets of Life	Mar. 8	1,000
Long Ago	"Sing Them Again"	Mar. 8	1,000
The New Sheriff	Tuxedo comedy	Mar. 8	2,000
Under Orders	Clyde Cook	Mar. 15	2,000
Midnight Blues	Lige Conley	Mar. 22	2,000
Family Life	Jack White prod.	Mar. 29	2,000
Bargain Day	Sid Smith	Mar. 29	1,000
Barnum Jr.	Juvenile comedy	Mar. 29	2,000
The Fly	Scientific	April 5	1,000
Killing Rime	Lloyd Hamilton	April 5	2,000
Dusty Dollars	Cameo comedy	April 5	1,000
Dandy Lions	Neal Burns	April 12	2,000
Safe and Sane	Jimmie Adams	April 12	2,000
There He Goes	Mermaid comedy	April 19	2,000
Heart Throbs	"Sing Them Again"	April 19	2,000
Realm of Sport	Hodge-Podge	April 19	1,000
Fold Up	Cameo comedy	April 19	1,000
Going East	Lloyd Hamilton	April 26	2,000
The Fun Shop	Humor reel	April 26	1,000
The Trader Keeps Moving	Bruce scenic	April 26	1,000
The Lady-Bird	Instructive	April 26	1,000
Corniea	Bobby Vernon	May 3	2,000
Out Bound	Cliff Bowes	May 3	1,000
The Fun Shop	Humor Reel	May 3	1,000
Powder Marks	Cliff Bowes	May 3	1,000
Lost Chords	"Sing Them Again"	May 3	1,000
The Junior Partner	Juvenile comedy	May 10	2,000
The Bonehead	Tuxedo comedy	May 10	2,000
Flowers of Hate	Wilderness Tale	May 17	1,000
Nerve Tonic	Christie comedy	May 17	2,000
Tiny Tour of U. S. A.	Hodge-Podge	May 17	1,000
Air Pockets	Mermaid comedy	May 17	2,000
Lunch Brigade	Lige Conley	May 24	1,000
Dizzy Daisy	Mermaid comedy	May 24	2,000
Good Morning	Lloyd Hamilton	May 24	2,000
Tootsie-Wootsie	Christie comedy	May 31	2,000
Just Waiting	Robert Bruce series	May 31	1,000
Echoes of Youth	"Sing Them Again"	May 31	1,000
Hot Air	Lee Moran	June 7	2,000
In A Drop o Water	"Secrets of Life"	June 14	1,000
Grandpa's Girl	Kathleen Clifford	June 21	2,000
The Chase	Alps Novelty	June 21	2,000
Snapshots of the Universe	Hodge-Podge	June 21	1,000
The Farewell	Bruce Scenic	June 21	1,000
Wedding Showers	Jack White prod	June 28	2,000
The Ex-Bartender Retires	Bruce Scenic	June 28	1,000
Family Fits	Cameo comedy	June 28	1,000
His First Car	Tuxedo comedy	July 5	2,000
Pardon Us	Cameo comedy	July 5	1,000
Melodious Moments	"Sing Them Again"	July 5	1,000
Pigskin	Mermaid comedy	July 12	2,000
Heads On	Cliff Bowes	July 12	1,000
Jumble in the Jungle	Hodge-Podge	July 12	1,000
Never Again	Tuxedo comedy	Aug. 2	2,000
Turn About	Cameo comedy	Aug 2	1,000
Frozen Water	Novelty	Aug. 9	1,000
Savage Love	Jimmie Adams	Aug. 9	2,000
Good News	Cliff Bowes	Aug. 9	1,000
Oh, Teacher	Juvenile comedy	Aug 23	2,000
Boneyard Blues	Earl Hurd cartoon	Aug 23	1,000
Drenched	Cliff Bowes	Aug 23	1,000
Wild Game	Mermaid comedy	Aug 30	2,000
Don't Fail	Cameo comedy	Aug 30	1,000
Jonah Jones	Lloyd Hamilton	Sept. 6	2,000
Hazardous Hunting	Hodge-Podge	Sept. 6	1,000
Rough and Ready	Lige Conley	Sept. 13	2,000
Cheer Up	Cliff Bowes	Sept. 13	1,000
Stupid but Brave	Al St. John	Sept. 20	2,000
Dirty Hands	Juvenile comedy	Sept. 20	2,000
Short Change	Hiers comedy	Sept. 27	2,000
Bright Lights	Vernon comedy	Sept. 27	2,000
Her Boy Friend	Larry Semon	Sept. 27	2,000

FILM BOOKING OFFICE OF AMERICA

		Reviewed	Footage
Week-End Husbands	Alma Rubens	Feb. 9	6,700
White Sin	Madge Bellamy	Feb. 23	6,237
The Telephone Girl (series)	Alberta Vaughn	Feb. 23	
Damaged Hearts	Featured cast	Mar. 1	6,154
When Knighthood Was in Tower	"Telephone Girl"	Mar. 8	2,000
North of Nevada	Fred Thompson	Mar. 15	5,000
Galloping Gallagher	Fred Thompson	Mar. 29	4,700
Money to Burns	"Telephone Girl"	Mar. 29	2,000
Sherlock's Home	"Telephone Girl"	Mar. 29	2,000
Yankee Madness	Larkin-Dove	April 5	4,680
His Forgotten Wife	Bellamy-Baxter	April 12	6,500
The Silent Stranger	Fred Thomson	April 19	5,000
The Beloved Vagabond	Carlyle Blackwell	April 26	6,217
William Tells	"Telephone Girl"	May 3	2,000
Girl of the Limberlost	Gloria Grey	May 10	6,000
Untamed Youth	Ralph Lewis	May 10	5,000
For the Love of Mike	"Telephone Girl"	May 17	2,000
The Danger Line	Sessue Hayakawa	May 24	5,800
The Spirit of the U. S. A.	Emory Johnson prod	May 31	8,312
The Dangerous Coward	Fred Thomson	May 31	6,000
Napolean and Josephine	Star cast	June 7	6,591
The Fighting Sap	Fred Thomson	June 14	5,138
There's Millions In It	Star cast	June 28	6,000
Bee's Knees	"Telephone Girl"	June 28	2,000
Swords and the Woman	Pedro DeCordoba	July 12	6,000
Fools in the Dark	Patsy Ruth Miller	July 26	7,002
Neglected Women	Seena Owen	Aug. 9	6,265
Messalina	Spectacle	Sept. 6	8,473
American Manners	Richard Talmadge	Sept. 6	5,200
The Desert Sheik	Wanda Hawley	Sept. 20	5,044
Vanity's Price	Anna Q. Nilsson	Sept. 20	6,124

FIRST NATIONAL

The Song of Love	Norma Talmadge	Jan. 19	8,000
The Love Master	"Strongheart"	Jan. 19	6,779
Painted People	Colleen Moore	Feb. 9	5,700
When a Man's a Man	John Bowers	Feb. 12	6,910
Flowing Gold	Nilsson-Sills	Mar. 1	8,005
Lilies of the Field	Corinne Griffith	Mar. 22	8,510
The Galloping Fish	Thos. H. Ince prod.	Mar. 22	6,000
Secrets	Norma Talmadge	April 5	8,345
The Enchanted Cottage	Richard Barthelmess	April 19	7,120
Abraham Lincoln	George A. Billings	Feb. 2	12,000
Cytherea	Rich-Stone	May 31	7,603
Why Men Leave Home	J. M. Stahl prod.	May 3	7,480
The Woman on the Jury	Feature cast	May 17	7,145
A Son of the Sahara	Feature cast	May 24	7,990
The Sea Hawk	Feature cast	June 14	13,046
The Marriage Cheat	Jay-Marmont-Menjou	June 14	6,022
Those Who Dance	Thos. H. Ince prod	June 21	7,312
The White Moth	LaMarr-Tearle	June 21	6,571
The Perfect Flapper	Colleen Moore	June 28	7,000
A Self-Made Failure	Ben Alexander	June 28	7,345
For Sale	Windsor-Menjou	July 5	7,840
Born Rich	Claire Windsor		
Single Wives	Griffith-Sills	Aug. 9	7,526
The Girl in the Limousine	Larry Semon	Aug. 30	5,630
Flirting With Love	Colleen Moore	Sept. 6	6,920
In Hollywood With Potash and Perlmutter	Star cast	Sept. 20	6,700
Husbands and Lovers	Stone-Cody-Vidor		
Madonna of the Streets	Alla Nazimova		
Tarnish	Star cast		
One Night	Constance Talmadge		
In Every Woman's Life	Star cast		
Sandra	Barbara La Marr		
Classmates	Richard Barthelmess		
Christine of the Hungry Heart	Vidor-Baxter		
The Silent Watcher	Glenn Hunter		
Wilderness	Corinne Griffith		
So Big	Colleen Moore		
If I Marry Again	Doris Kenyon		

FOX FILM CORP

Just Off Broadway	John Gilbert	Feb. 2	5,444
Not a Drum Was Heard	Charles "Buck" Jones	Feb. 9	4,823
The Net	Barbara Castleton	Feb. 9	6,000
Highly Recommended	Al St. John	Feb. 9	2,000
Shadow of the East	Featured cast	Feb. 16	5,874
School Pals	Imperial comedy	Feb. 16	2,000
Ladies to Board	Tom Mix	Feb. 23	6,112
The Blizzard	Featured cast	Mar. 1	5,800
Frogland	Special	Mar. 1	1,000
Love Letters	Shirley Mason	Mar. 8	4,749
The Wolf Man	John Gilbert	Mar. 15	5,145
The Vagabond Trail	Charles Jones	Mar. 22	4,562
The Arizona Express	Charles Jones	Mar. 29	6,316
The Plunderer	Frank Mayo	April 5	2,000
A Man's Mate	John Gilbert	April 5	5,812
A New England Farm	Instructive	April 12	1,000
The Circus Cowboy	Charles Jones	May 3	6,400
Slippery Decks	Card sharps exposed	May 3	1,000
The Trouble Shooter	Tom Mix	May 17	5,702
He's My Pal	Chimpanzees	May 17	2,000
The Lone Chance	John Gilbert	May 24	4,385
When Wise Ducks Meet	Sunshine Comedy	May 24	2,000
Western Luck	Charles Jones	June 28	5,020
The Magic Needle	"Etching" Novelty	June 28	1,000
Romance Ranch	John Gilbert	July 12	6,471
The Heart Buster	Tom Mix	July 19	4,500
Beaten Gold	Instructive	July 19	1,000
Against All Odds	Charles "Buck" Jones	Aug. 9	4,890
Pain As You Enter	Lee Moran	Aug. 9	2,000
That French Lady	Shirley Mason	Aug. 16	5,470
The Man Who Came Back	Giant Special	Sept. 6	8,273
The Desert Outlaw	Buck Jones		
Wolves of the Night	William Farnum		
It Is the Law	Featured cast	Sept. 13	6,805

(Continued from preceding page)

		Reviewed	Footage
Dante's Inferno	Featured cast		
The Cyclone Rider	Featured cast	Sept. 20	6,472
The Last of the Duanes	Tom Mix	Aug. 30	6,942
The Iron Horse	Star cast	Sept. 13	11,400
The Hunt	Van Bibber series		
The Love Throne	Edmund Lowe		
The Conquerer	W. Farnum reissue		
The Fight	Featured cast		
Oh, You Tony	Mix and Tony	Sept. 27	6,392
Winner Take All	Buck Jones		
Hearts of Oak	Feature cast		
Great Diamond Mystery	Shirley Mason		
Warrens of Virginia	Feature cast		
The Race	Feature cast		
End of the Trail	William Farnum		
Rambles of a Rainbow	Featured cast		
Daughters of the Night	Instructive	Sept. 27	1,000

METRO-GOLDWYN

Through the Dark	Colleen Moore	Jan. 19	7,999
Yolanda	Marion Davies	Mar. 1	12,000
Wild Oranges	King Vidor prod.	Mar. 15	7,000
Nellie, the Beautiful Cloak Model	Star cast	April 5	7,002
Three Weeks	Pringle-Nagle	April 12	7,540
Janice Meredith	Marion Davies	Aug 23	12,000
The Rejected Woman	Rubens-Nagel	May 3	761
The Heart Bandit	Viola Dana	Jan. 19	4,900
The Fool's Awakening	Harrison Ford	Feb. 16	5,763
The Man Life Passed By	Novak-Marmont	Mar. 1	6,200
Thy Name Is Woman	Mong-La Marr	Mar. 1	9,087
The Uninvited Guest	Jean Tolley	Mar. 8	6,145
Happiness	Laurette Taylor	Mar. 8	7,700
Women Who Give	Reginald Barker prod	Mar. 22	7,500
A Boy of Flanders	Jackie Coogan	April 5	7,018
The Shooting of Dan McGrew	Star cast	April 12	6,318
Mademoiselle Midnight	Mae Murray	May 17	6,778
Sherlock, Jr.	Buster Keaton	May 17	4,065
The Arab	Novarro-Terry	July 12	6,710
Bread	V. Schertzinger prod	Aug. 2	6,500
Tess of the D'Urbervilles	Blanche Sweet	Aug. 9	7,500
Little Robinson Crusoe	Jackie Coogan	Aug. 16	5,717
Broken Barriers	Reginald Barker prod	Aug. 16	6,216
True As Steel	Rupert Hughes prod	June 28	6,454
Revelation	Viola Dana	July 5	8,752
The Recoil	Blythe-Hamilton	July 12	7,089
Wine of Youth	Star cast	July 26	6,000
Along Came Ruth	Viola Dana	Aug. 2	5,000
The Red Lily	Bennett-Novarro	Aug. 16	6,975
Sinners in Silk	Menjou-Boardman	Aug. 30	5,750
Circe, the Enchantress	Mae Murray	Sept. 13	6,882
His Hour	Aileen Pringle	Sept. 20	6,300
One Night in Rome	Laurette Taylor	Sept. 27	5,883
The Navigator	Buster Keaton	Sept. 13	5,600
The Bandolero	All star cast		8,000
Mrs. Paramor	All star cast		
The Great Divide			
The Snob			
He Who Gets Slapped	Lon Chaney		
The Rag Man	Jackie Coogan		
The Silent Accuser	All star cast		
So This is Marriage	All star cast		
The Beauty Prize	Viola Dana		

PARAMOUNT

The Ten Commandments	Cecil B. DeMille prod.	Jan. 5	12,000
Shadows of Paris	Pola Negri	Mar. 1	6,549
Icebound	Dix-Wilson	Mar. 15	6,471
A Society Scandal	Gloria Swanson	Mar. 22	6,433
The Fighting Coward	James Cruze prod.	Mar. 29	6,501
The Dawn of a Tomorrow	Jacqueline Logan	April 5	6,084
Singer Jim McKee	W. S. Hart	April 12	7,998
The Breaking Point	Star cast	April 19	6,064
The Confidence Man	Thomas Meighan	April 26	6,500
The Moral Sinner	Dorothy Dalton	April 26	5,439
Triumph	C. B. DeMille prod.	May 3	8,292
Bluff	Ayres-Moreno	May 10	5,442
Men	Pola Negri	May 17	6,504
Wanderer of the Wasteland	Holt-Technicolor	May 31	6,700
Code of the Sea	La Rocque-Logan	June 7	6,096
The Bedroom Window	W. C. DeMille prod	June 21	6,550
The Guilty One	Agnes Ayres	June 28	5,365
Tiger Love	Geo. Melford prod	June 28	5,325
Changing Husbands	Leatrice Joy	July 5	6,799
Unguarded Women	Deniels-Dix	July 5	6,051
The Enemy Sex	Betty Compson	July 12	7,861
The Side Show of Life	Ernest Torrence	Aug. 2	7,511
Manhandled	Gloria Swanson	Aug. 9	6,908
The Man Who Fights Alone	William Farnum	Aug. 9	6,337
Monsieur Beaucaire	Rudolph Valentino	Aug. 23	9,932
Empty Hands	Jack Holt	Aug. 30	6,976
Lily of the Dust	Pola Negri	Sept. 6	6,811
The Female	Betty Compson	Sept. 13	6,167
Merton of the Movies	Glenn Hunter	Sept. 20	7,655
Sinners in Heaven	Daniels-Dix	Sept. 20	6,881
Open All Night	Feature cast	Sept. 20	5,071
Man Who Fights Alone	Lois Wilson		
Feet of Clay	Feature cast		
The Female	Betty Compson		
The Alaskan	Thos. Meighan	Sept. 27	6,736
Her Love Story	Gloria Swanson		
Empty Hands	Holt-Shearer		
The Fast Set	Compson-Menjou		
Forbidden Paradise	Pola Negri		
Story Without A Name	Ayres-Moreno		

PATHE

Love's Detour	Charles Chase	Mar. 8	2,000
The National Rash	"Sportlight"	Mar. 8	1,000
The All Star Cast	Terry cartoon	Mar. 8	1,000
The Buccaneers	"Our Gang"	Mar. 8	2,000
Herman the Freak Mouse	Terry cartoon	Mar. 8	1,000
Love's Reward	"Dippy Doo Dads"	Mar. 15	1,000
The Mandan's Oath	Frontier series	Mar. 15	2,000
Zeb Versus Paprika	Stan Laurel	Mar. 15	2,000
Why Mice Leave Home	Terry cartoon	Mar. 15	1,000
Wolfe and Mountain	Chronicles of America	Mar. 22	3,000
Scarem Much	Sennett comedy	Mar. 22	2,000
Fields of Glory	"Sportlight"	Mar. 22	1,000
Hunters Bold	"Spat Family"	Mar. 22	2,000
From Rags to Riches & Back Again	Terry cartoon	Mar. 22	1,000
Don't Forget	Charles Chase	Mar. 22	1,000
King of Wild Horses	Rex (horse)	Mar. 29	5,000
Big Moments From Little Pictures	Will Rogers	Mar. 29	2,000
Fraidy Cat	Charles Chase	Mar. 29	1,000
Shanghaied Lovers	Harry Langdon	Mar. 29	2,000
The Champion	Terry cartoon	Mar. 29	1,000
Dirty Little Half Breed	Frontier series	Mar. 29	2,000
Seein' Things	"Our Gang"	April 5	2,000
Birds of Passage	Bird Novelty	April 5	3,000
Running Wild	Terry cartoon	April 5	1,000
Friend Husband	Snub Pollard	April 5	1,000
The Swift and Strong	"Sportlight"	April 5	1,000
Girl-Shy	Harold Lloyd	April 12	7,457
Our Little Nell	"Dippy Doo Dads"	April 12	1,000
Medicine Hat	Frontier series	April 12	2,000
Brothers Under the Chin	Stan Laurel	April 12	2,000
Gateway of the West	8th Chronicle	April 19	3,000
The Hollywood Kid	Sennett comedy	April 19	2,000
Hit the High Spots	"Spat Family"	April 19	2,000
One at a Time	Earl Mohan	April 19	1,000
If Noah Lived Today	Terry cartoon	April 19	1,000
A Trip to the Pole	Terry cartoon	April 26	1,000
Sun and Snow	"Sportlight"	April 26	1,000
Get Busy	Snub Pollard	April 26	1,000
Highbrow Stuff	Will Rogers	April 26	2,000
Flickering Youth	Sennett comedy	April 26	2,000
Commencement Day	"Our Gang"	May 3	2,000
An Ideal Farm	Terry cartoon	May 3	1,000
Homeless Pups	Terry cartoon	May 3	1,000
Sporting Speed	"Sportlight"	May 3	1,000
Publicity Pays	Charles Chase	May 3	1,000
When Winter Comes	Terry cartoon	May 10	1,000
Near Dublin	Stan Laurel	May 10	2,000
North of 50-50	Dippy-Doo-Dads	May 10	1,000
The Fortieth Door	Allene Ray-Serial	May 17	
April Fool	Charles Chase	May 17	2,000
The Pilgrims	Chronicles-series	May 17	3,000
Fishin' Fever	Sportlight	May 17	2,000
Black Oxfords	Sennett comedy	May 17	2,000
Bottle Babies	Spat Family	May 17	2,000
Going to Congress	Will Rogers	May 24	2,000
Position Wanted	Charles Chase	May 24	1,000
The Cat's Meow	Sennett comedy	May 24	2,000
Cradle Robbers	"Our Gang" comedy	May 31	2,000
One Good Turn Deserves Another	Terry cartoon	May 31	1,000
Building Winners	"Sportlight"	May 31	1,000
Before Taking	Earl Mohan	May 31	1,000
Rupert of Hee-Haw	Stan Laurel	June 7	2,000
Yukon Jake	Ben Turpin	June 7	2,000
Up and At 'Em	Dippy-Doo-Dads	June 7	1,000
The Flying Carpet	Terry cartoon	June 7	1,000
Declaration of Independence	"Chronicles"	June 14	3,000
Fast Black	Mohan-Engle	June 14	1,000
Lion and the Souse	Mack Sennett comedy	June 14	2,000
On Guard	"Sportlight"	June 14	1,000
Suffering Shakespeare	"Spat Family"	June 14	2,000
That Old Can of Mine	Terry cartoon	June 14	1,000
Young Oldfield	Charles Chase	June 21	1,000
His New Mama	Mack Sennett comedy	June 21	2,000
Don't Park There	Will Rogers	June 21	2,000
Her Memory	Will Nigh Miniature	June 21	1,000
Solitude and Fame	"Sportlight"	June 28	1,000
Stolen Goods	Charles Chase	June 28	1,000
Jubilo, Jr.	"Our Gang"	June 28	2,000
Jeffries, Jr.	Charles Chase	July 5	1,000
The Wide Open Spaces	Stan Laurel	July 5	2,000
The Body in the Bag	Terry cartoon	July 5	1,000
Yorktown	Chronicles of America	July 12	3,000
Why Husbands Go Mad	Charles Chase	July 12	1,000
Desert Sheiks	Terry cartoon	July 12	1,000
Radio Mad	Spat Family	July 12	2,000
Maud Muller	Special	July 19	2,000
Our Congressman	Will Rogers	July 19	2,000
A Woman's Hour	Terry cartoon	July 19	1,000
A Ten-Minute Egg	Charles Chase	July 19	1,000
It's a Bear	Our Gang	July 26	2,000
The Sport of Kings	Terry cartoon	July 26	1,000
Our Defenders	Sportlight	July 26	1,000
Seeing Nellie Home	Charles Chase	July 26	1,000
Into The Net	Mulhall-Murphy serial	Aug. 2	
Romeo and Juliet	Sennett comedy	Aug. 2	2,000
Flying Fever	Terry cartoon	Aug. 2	1,000
Short Kilts	Hal Roach comedy	Aug. 2	2,000
A Hard Boiled Tenderfoot	"Spat Family"	Aug. 9	2,000
The Puritans	"Chronicles" series	Aug. 9	3,000
Amelia Comes Back	Terry cartoon	Aug. 9	1,000
The First Hundred Years	Sennett comedy	Aug. 16	2,000
A Truthful Liar	Will Rogers	Aug. 16	2,000
The Battling Orioles	Special	Aug 23	5,000
East of the Water Plug	Sennett comedy	Aug 23	2,000
High Society	"Our Gang"	Aug 23	2,000
The Prodigal Pup	Terry cartoon	Aug 23	1,000
Hoofbeats	"Sportlight"	Aug 23	1,000
House Cleaning	Terry cartoon	Aug 23	1,000
Alexander Hamilton	Chronicles series	Sept. 6	3,000
Lizzies of the Field	Mack Sennett comedy	Sept. 6	2,000
Barnyard Olympics	Terry cartoon	Sept. 6	1,000
South of the North Pole	"Spat Family"	Sept. 6	2,000
One Third Off	Cobb-Rice comedy	Sept. 6	2,000
The Happy Years	"Sportlight"	Sept. 6	1,000
Why Men Work	Charles Chase	Sept. 6	1,000
Message From the Sea	Terry cartoon	Sept. 6	1,000
Luck of the Foolish	Harry Langdon	Sept. 13	2,000
Ourdoor Pajamas	Charles Chase	Sept. 13	2,000
Three Foolish Weeks	Ben Turpin	Sept. 13	2,000
In Good Old Summertime	Terry cartoon	Sept. 13	1,000
Sundown Limited	"Our Gang"	Sept. 20	2,000
The Mouse That Turned	Terry cartoon	Sept. 20	1,000
Hawks of the Sea	Terry Cartoon	Sept. 27	1,000
Gee Whiz, Genevieve	Will Rogers	Sept. 27	3,000
Should Landlords Live	Arthur Stone	Sept. 27	2,000
Sittin' Pretty	Charles Chase	Sept. 27	1,000
Little Robinson Corkscrew	Sennett comedy	Sept. 27	2,000
Dynamite Smith	Charles.. Ray	Sept. 13	6,400

(Continued from preceding page)

PLAYGOERS PICTURES

		Reviewed	Footage
Tipped Off	Featured cast	Nov. 3	4,284

PRINCIPAL PICTURES

Listen Lester	Feature cast	May 10	6,242
Daring Youth	Daniels-Kerry	May 17	5,975
Daughters of Pleasure	Prevost-Blue-Bow	May 24	6,000
The Masked Dancer	Helene Chadwick	May 31	4,987
Good Bad Boy	Joe Butterworth	June 7	5,198
Captain January	Baby Peggy	July 12	6,194
Helen's Babies	Baby Peggy		

PRODUCERS DISTRIBUTING CORP.

Grit	Glenn Hunter	Jan. 12	5,800
Love's Whirlpool	Kirkwood-Lee	Mar. 22	6,028
The Hoosier Schoolmaster	Henry Hull	Mar. 29	5,556
His Darker Self	Lloyd Hamilton	April 5	5,000
Try and Get It	Bryant Washburn	April 12	5,607
Not One to Spare	Star cast	April 19	5,000
Wandering Husbands	Kirkwood-Lee	May 10	6,300
Hold Your Breath	Dorothy Devore	June 7	5,900
Miami	Betty Compson	June 14	6,317
The Night Hawk	Harry Carey	June 14	5,195
The Lightning Rider	Harry Carey	June 21	6,000
What Shall I Do?	Dorothy Mackaill	June 28	6,000
The Legend of Hollywood	Percy Marmont		
The Wise Virgin	Patsy Ruth Miller		
Siren of Seville	Priscilla Dean		
Welcome Stranger	Florence Vidor		
Ramshackle House	Betty Compson		
Barbara Frietchie	Florence Vidor		
Chalk Marks	Marguerite Snow		
The House of Youth	Jacqueline Logan		
Roaring Rails	Harry Carey		
Another Man's Wife	Kirkwood-Lee		
Trouping With Ellen	Helene Chadwick		
Reckless Romance	Comedy Feature		
The Girl on the Stairs	Patsy Ruth Miller		
The Follies Girl	Margaret Livingston		
A Cafe in Cairo	Priscilla Dean		
The Man From Texas	Harry Carey		
The Mirage	Florence Vidor		

B. P. SCHULBERG PROD.

Breath of Scandal	Betty Blythe		

SELZNICK

Woman to Woman	Betty Compson	April 26	6,804
Twenty Dollars a Week	George Arliss	June 21	5,900

TRUART FILM CORP.

On Time	Richard Talmadge	Mar. 15	6,630
In Fast Company	Richard Talmadge	May 24	6,000
Daring Love	Elaine Hammerstein	July 5	5,606

UNITED ARTISTS

A Woman of Paris	Chas. Chaplin prod.	Oct. 13	8,000
Dorothy Vernon of Haddon Hall	Mary Pickford	May 17	10,000

UNIVERSAL

Hats Off	Pete Morrison	Feb. 9	2,000
Down in Jungle Town	"Joe Martin"	Feb. 9	1,000
The Fast Express	Wm. Duncan serial	Feb. 9	
Jack O' Clubs	Herbert Rawlinson	Feb. 16	4,717
Lone Larry	Eileen Sedgwick	Feb. 16	2,000
You're Next	Century comedy	Feb. 16	2,000
The Jail Bird	Neely Edwards	Feb. 16	1,000
Memorial to Woodrow Wilson	Special	Feb. 16	1,000
Ride for Your Life	Hoot Gibson	Mar. 1	5,310
A Society Sensation	Valentino (reissue)	Mar. 1	2,000
The Very Bad Man	Neely Edwards	Mar. 1	1,000
Peg o' the Mounted	Baby Peggy	Mar. 1	2,000
The Law Forbids	Baby Peggy	Mar. 8	6,263
Swing Bad, the Sailor	"Leather Pushers"	Mar. 8	2,000
Sons in Law	Century comedy	Mar. 8	2,000
Should Poker Players Marry?	Neely Edwards	Mar. 8	1,000
Fool's Highway	Virginia Valli	Mar. 15	6,800
Big Boy Blue	"Leather Pushers"	Mar. 15	2,000
The Oriental Game	"Pal"-Century	Mar. 15	2,000
Keep Healthy	Slim Summerville	Mar. 15	1,000
Phantom Horseman	Jack Hoxie	Mar. 15	4,389
Stolen Secrets	Herbert Rawlinson	Mar. 22	4,742
The Young Tenderfoot	Buddy Messinger	Mar. 22	2,000
Nobody to Love	Neely Edwards	Mar. 22	1,000
The Night Message	Gladys Hulette	Mar. 29	4,531
Ship Ahoy	Bobby Dunn	Mar. 29	1,000
That's Rich	Arthur Trimble	Mar. 29	2,000
The Galloping Ace	Jack Hoxie	April 5	4,561
Hit Him Hard	Jack Earle	April 5	2,000
Marry When Young	Neely Edwards	April 5	1,000
Checking Out	"Pal" the dog	April 12	2,000
Spring of 1964	Neely Edwards	April 12	1,000
Excitement	Laura LaPlante	April 19	4,913
The Storm Daughter	Priscilla Dean	April 19	5,303
The Racing Kid	Buddy Messinger	April 19	2,000
Forty Horse Hawkins	Hoot Gibson	April 26	5,149
One Wet Night	Neely Edwards	April 26	1,000
Pretty Plungers	Follies Girls	April 26	2,000
Riders Up	Creighton Hale	May 3	4,904
Politics	Slim and Bobby	May 3	1,000
Green Grocers	Slim and Bobby	May 3	1,000
A Lofty Marriage	Jack Earle	May 3	2,000
Taxi, Taxi!	Jack Hoxie	May 10	4,843
The Pigskin Hero	Harry McCoy	May 10	2,000
The Bulltosser	Lyons-Moran reissue	May 10	1,000
The Dangerous Blonde	Pete Morrison	May 10	2,000
Fast Steppers	Laura LaPlante	May 17	4,919
Trailing Trouble	New Series	May 17	2 r each
Ridgeway of Montana	Buddy Messinger	May 17	2,000
My Little Brother	Slim Summerville	May 17	1,000
The Lone Round-Up	Jack Dougherty	May 17	2,000
The Signal Tower	Super-Jewel	May 24	6,714
Tired Business Man	Al Alt-Follies girls	May 24	2,000
Why Pay Your Rent?	Bert Roach	May 24	1,000
The Honor of Men	Neal Hart reissue	May 24	2,000
The Reckless Age	Reginald Denny	May 31	6,954
The Fighting American	Star cast	May 31	5,251
Case Dismissed	Summerville-Dunn	May 31	1,000
Boss of the Bar-20	W. E. Lawrence	May 31	2,000
Delivering the Goods	"Pal" the dog	May 31	2,000
The Gaiety Girl	Mary Philbin	June 7	7,419
High Speed	Herbert Rawlinson	June 7	4,927
The Turmoil	Tarkington novel	June 7	7,000
Fearless Fools	Century-McCoy	June 7	2,000
Rest In Pieces	Bert Roach	June 7	1,000
The Powerful Eye	Pete Morrison	June 7	2,000
Sailor Maids	Century-Follies girls	June 14	2,000
Winning A Bride	Fritzi Ridgeway	June 14	2,000
The Family Secret	Baby Peggy	June 21	5,076
The Back Trail	Jack Hoxie	June 21	4,615
Fight and Win (series)	Jack Dempsey	June 21	2,000
Please Teacher	Buddy Messinger	June 21	2,000
Miners Over Twenty-one	Slim Summerville	June 21	1,000
Blue Wing's Revenge	Wm. E. Lawrence	June 21	2,000
The Dark Stairway	Herbert Rawlinson	June 28	5,030
The Iron Man (serial)	Albertini	June 28	
Behind the Curtain	Winifred Bryson	July 5	4,873
A Royal Pair	Century Comedy	July 5	2,000
Why Be Jealous?	Bert Roach	July 5	1,000
Young Ideas	Laura LaPlante	July 12	4,005
Her Fortunate Face	Century comedy	July 12	2,000
The Little Savage	Western drama	July 12	2,000
The Sawdust Trail	Hoot Gibson	July 19	5,509
The Cry Baby	Slim Summerville	July 19	1,000
Starving Beauties	Waunda Wiley	July 26	2,000
Flying Eagle	Wm. E. Lawrence	July 26	2,000
Patching Things Up	Bert Roach	July 26	2,000
Fighting Fury	Jack Hoxie	Aug. 2	4,491
Kid Days	Snooky (monkey)	Aug. 2	1,000
Her City Sport	Waunda Wiley	Aug. 2	2,000
The Gun Packer	Pete Morrison	Aug. 2	2,000
Big Timber	William Desmond	Aug. 9	4,650
Paging Money	Century Comedy	Aug. 9	2,000
The King's Command	W. E. Lawrence	Aug. 9	2,000
Love and Glory	Star Cast	Aug. 16	7,094
Hit and Run	Hot Gibson	Aug. 16	5,508
Wolves of the North	Wm. Duncan serial	Aug. 16	
Wine	Clara Bow	Aug 23	6,220
Hysterical History	Series	Aug 23	1 reel
A Sagebrush Vagabond	Western	Aug 23	2,000
Butterfly	Laura LaPlante	Aug 30	7,472
The Blow Out	Buddy Messinger	Aug 30	2,000
K—The Unknown	Virginia Valli	Sept. 6	8,146
All's Swell on the Ocean	Dempsey series	Sept. 6	2,000
So This is Paris	Dempsey series	Sept. 6	2,000
Scared Stiff	Century comedy	Sept. 6	2,000
Mind the Baby	Pal, the dog	Sept. 13	2,000
The College Cowboy	Western	Sept. 13	2,000
Traffic Jams	Harry McCoy	Sept. 13	2,000
Tempest Cody Gets Her Man	Marie Walcamp	Sept. 13	2,000
That's the Spirit	Bert Roach	Sept. 13	1,000
Measure of a Man	Wm. Desmond	Sept. 20	4,979
The Fast Worker	Denny-La Plante	Sept. 27	6,806
Low Bridge	Buddy Messinger	Sept. 27	2,000
A Game Hunter	Bert Roach	Sept. 27	1,000
Between Fires	Western	Sept. 27	2,000

VITAGRAPH

The Ninety and Nine	David Smith prod.	Dec. 23	6,800
Modern Banking	Urban classic	Dec. 22	1,000
Newsprint Paper	Urban classic	Dec. 22	1,000
Horseshoes	Larry Semon	Dec. 22	2,000
The Last Stand of Red Man	Urban classic	Dec. 29	1,000
Let Not Man Put Asunder	Lou Tellegen	Jan. 26	8,250
My Man	Patsy Ruth Miller	Feb. 23	6,800
Virtuous Liars	David Powell	April 19	5,650
Between Friends	Blackton prod.	April 26	6,936
Code of the Wilderness	Bowers-Calhoun	July 12	6,480
Behold This Woman	Blackton prod.	Aug. 2	6,425
The Love Bandit	Doris Kenyon		6,000
Borrowed Husbands	Williams-Vidor		7,000
One Law for the Woman	Landis-Harris		6,000
Captain Blood	J. Warren Kerrigan	Sept. 20	
The Clean Heart	Percy Marmont	Sept. 27	8,000
The Magnificent Ambersons	Star cast		

WARNER BROTHERS

Conductor 1492	Johnny Hines	Feb. 23	6,500
Daddies	Belasco play	Feb. 23	6,800
George Washington, Jr.	Wesley Barry	Mar. 22	6,700
Beau Brummel	John Barrymore	April 12	10,000
Broadway After Dark	Adolphe Menjou	May 31	6,300
Babbitt	Star cast	Aug. 2	6,500
Being Respectable	Feature Cast	Aug. 16	7,500
Three Women	Lubitsch prod.	Sept. 27	8,200

MISCELLANEOUS

ARTCLASS PICTURES CORP.

		Review	Footage
Rough Ridin'	Buddy Roosevelt	April 26	4,670
Rarin' To Go	Buffalo Bill, Jr.	Aug. 2	5,000
Battling Buddy	Buddy Roosevelt	Sept. 13	4,000
Biff Bang Buddy	Buddy Roosevelt	Sept. 20	4,500
Hutchison Series	5 revised stunt features		
Fast and Fearless	Buffalo Bill, Jr.	Sept. 27	4,600

BANNER PRODUCTIONS

The Truth About Wives	Sherman-Hampton	Aug. 2	5,600
The Man Without A Heart	Novak-Harlan	Aug. 2	6,000
Those Who Judge	All star	Aug. 2	5,700
Empty Hearts	Bow-Bowers		6,300
Daughters Who Pay	All star cast		5,800

CHARLES C. BURR

Restless Wives	Doris Kenyon	Feb. 16	6,000
Three O'Clock in the Morning	Constance Binney	Feb. 23	6,293
The Speed Spook	Johnny Hines	Aug 30	6,000

C. B. C.

Innocence	Anna Q. Nilsson	Jan. *	5,000
Traffic in Hearts	Mildred Harris	July 12	5,500
Pal O' Mine	Irene Rich		6,007
The Barefoot Boy	John Bower		5,943
The Battling Fool	Eva Novak		4,978
The Foolish Virgin	Elaine Hammerstein		5,900
Racing For Life	William Fairbanks		4,954
The Price She Paid	Alma Rubens		
A Fight For Honor	Eva Novak		4,570
The Midnight Express	Elaine Hammerstein		
The Beautiful Sinner	Eva Novak		
One Glorious Night			
Women First	Fairbanks-Novak		

CHADWICK PICTURES CORP.

The Fire Patrol	Feature cast	May 24	6,600
Meddling Women	Lionel Barrymore		
The Painted Flapper	Kirkwood-Garon		
I Am the Man	Lionel Barrymore		
The Tom Boy			
Sunshine of Paradise Alley			
Flattery	John Bowers		
Romance of an Actress			

CLARK & CRANFIELD

A Soul's Awakening	Flora LeBreton	Sept. 6	6,000

DOUGLAS FAIRBANKS

The Thief of Bagdad	Douglas Fairbanks	Mar. 29	12,000

GINSBERG & WILK

Flying Fists	Benny Leonard	Sept. 6	2,000

GRAND-ASHER

Between Worlds	Star cast	July 19	6,000
Leave It To Gerry	Billie Rhodes	July 19	6,400

D. W. GRIFFITH, INC.

America	Feature cast	Mar. 8	14,000

LUMAS FILM CORP.

Black Lightning	"Thunder" (dog)		

WM. STEINER PROD.

Surging Seas	Charles Hutchison	April 26	4,700
Hush of the U. S. A.	Charles Hutchison	May 31	
Payable on Demand	Leo Maloney		
Lawless Men	Neal Hart		
Black Gold	Pete Morrison		
Poison	Chas. Hutchison	Sept. 13	5,000
Turned Up	Chas. Hutchison	Sept. 27	4,990
Riding Double	Leo Maloney		
Tucker's Top Hand	Neal Hart		
Rainbow Rangers	Pete Morrison		
Perfect Alibi	Leo Maloney		
Left Hand Brand	Neal Hart		
Pot Luck Pards	Pete Morrison		



Scenes from the closing chapter of the ten-episode Pathe serial, "Into the Net," the story of which was written by the New York Police Commissioner, Richard E. Enright. The serial features Edna Murphy. George B. Seitz directed and Malcolm Strauss produced the picture.

EQUIPMENT-CONSTRUCTION-MAINTENANCE

Is a Theatre a Business?

MUSICAL instrument makers, we are told, have reached an agreement with the Federal Trades Commission to do away with a lot of the practices of the field that have come to earn the designation of "evils."

To many exhibitors this may sound like bad news, for they read that the eliminations include "price-cutting," false allowances on old instruments, and so on.

But the truth is that this is good news for the exhibitor.

Just as an extension of house cleaning to all branches that have to do with the mechanics and physical appurtenances of the theatre would be good news to the exhibitor.

Just as the enforcement of a better standard of credit dealing would be good news to the majority of exhibitors.

Doesn't sound that way, at first hearing.

But it is truth.

For this reason: The majority of exhibitors throughout the country, and this applies particularly to the small man, would welcome the day when every angle of his daily transactions was on a strict and standard business basis.

He pays his bills, he asks no more than legitimate credit arrangements, he is willing to allow the other fellow a fair profit—provided he feels certain that the price he pays is the price that every customer pays.

The average small exhibitor particularly has usually come to this industry from another line of business. In many cases he still operates another business. In those lines he does not have to go about his daily tasks with an attitude of twisted, grouchy suspicion, of uneasiness.

He knows the peace of mind that comes when business relations and ethics are standard and clean. And he knows that in this business he is often paying for the other fellow's sins.

And that is why he knows it is good news to hear of the work of the equipment dealers' organization, of the plans of the musical instrument makers, of anything and everything that makes for the days when the picture exhibitor will be a business man.

Jim Jones

PROJECTION

EDITED BY F. H. RICHARDSON

The Limit

Recently a gentleman by the name of Mario Luporini, from Rome, Italy, called upon me with a note of introduction from our old friend, Stephen Bush. Luporini has invented a projector which is, I think, the absolute limit for pure, unadulterated simplicity. It certainly had two moving parts, viz., a crank and a sprocket, except that he also had a motor driven model. Really I had to laugh. The reels attach outside the mechanism—"mechanism" is good—and with the reel holder detached the entire projector—the whole dad blamed thing, mind you—is about two inches thick by six square. Inside is a single sprocket, which engages one side of the film only. There is a small wire dingus which acts as a tension spring shoe, and—that's all, unless there is a shutter concealed somewhere. I forgot to ask about that. I did not see the thing project a picture, as there was no film available when I saw Mr. Luporini, but he says positively that it will project a good, steady picture about two feet wide. If this is true it certainly should be a winner, since the traveling salesman would just stick one in his grip (made of aluminum, therefore very light) among his shirts and be all set to show customers motion pictures of his goods, or any process of their manufacture. The projector may be held in the hand, or set on a table or counter. There is no upper or lower sprocket, the upper and lower loop being formed and held by the shape of the interior of the projector.

Sounds a bit absurd? Sure! But I've a hunch that it'll do all Mr. Luporini says it will. My belief is strengthened by the fact that Steve Bush would not have sent Luporini to me with it unless it was a practical thing. I'll see it work next time I see friend Luporini. Mentally comparing it to a Powers or a Simplex causest a wide smile!

Power Gets Feaster

The Nicholas Power Company, much to my surprise, has taken over the Feaster Non-Rewind, and will manufacture and sell it, also equipping Power projectors with same, when ordered, as special equipment. The Feaster was placed on the market years ago. At that time the then owner, at my request, placed them in three theatres for a thirty day trial. One of the theatres was, and still is, on Park Row, directly opposite the old general postoffice.

They were given a thorough try-out, and as I remember it, every one of the three theatres purchased the equipment. I know the one referred to did, and the projectionist liked them very much.

Practical Device

The Feaster is a thoroughly practical device which eliminates rewinding entirely. It is well designed and well constructed and delivers the goods. The only criticism I have ever heard is that with rewinding eliminated the projectionist will not examine his film after each run, as he is presumed to do.

Granted that this may be true, how many projectionists do that little thing anyhow? Not one in fifty, I venture to say; moreover, except in high-priced theatres, where audiences have the right never to see a break, I hold that if the projector be properly adjusted and kept in good condition, and the films be THOROUGHLY examined once a day, or twice at most, it is sufficient.

Of course, in theatres such as the Capitol, films may well be examined every time they are run, because in such a theatre a break would be nothing short of a catastrophe. This is also true in theatres where big productions are run, constituting an entire afternoon or evening show, at high prices. Such shows have two projectionists and films must be examined thoroughly after each running.

Not Approving Breaks

Please do not imagine I am approving breaks in the film in any sort of theatre, but the fact remains that with one thorough examination a day (making all necessary repairs, of course) the chance of a break is very slight indeed—too slight to enter into account as against such a labor-saving, DAMAGE-saving device as the Feaster. It is in fact the elimination of the enormous damage to film caused by almost universal improper rewinding of film which makes me stronger for the Feaster.

This department has no hesitation in recommending the Feaster. I presume the Power Company will send you full description of it upon application.

Bluebook School Vacation

During the absence on a mid-western trip of Mr. Richardson, no Bluebook School questions will be published. This does not mean that the school will be discontinued. The questions will continue in an early issue.

—THE MAKE-UP MAN.

All Dead??

From a man in Georgia, whose very neat letterheads announcing him as "Projectionist ——— Theatre, ———, Ga.," proclaim him as a progressive, up-to-date man and who has respect for his profession, comes the following:

Dear Brother Richardson: I have been a reader of the department for a long while, but do not remember having, in all that time, seen a letter from Georgia. The Southern States all seem to be projectionally dead.

In my opinion the Bluebook school is the very best thing which could have happened for the projectionist, who does not, as you have remarked, have the opportunities of meeting his fellows and exchanging ideas. Might also add that I am in favor of the terms "Projector" and "Projection Room."

At present am projecting with two Simplex, using A. C. through two G. E. Compensarcs (ALWAYS say whether it is an A. C. to A. C., or a D. C. to D. C. Compensarc, brother.—Ed.), using 60 amperes at the arc. Projection distance is 75 feet. Picture is 9 x 12 feet. Have the Third Edition handbook, and it is no exaggeration when I say I would NOT take $100.00 for it, if I could not get another.

New Position

In a few weeks I am to take a position as Chief Projectionist of two large city theatres. Naturally I want all the latest information possible, so you will find inclosed seven dollars, for which please send, by return mail, the Bluebook and the Lens Charts.

Most of the film in this section is in very bad condition. Ends of reels are filled with punch holes and marks of other sorts. Also I find many misframes, which speak eloquently of an ignorant, shiftless or lazy "OPERATOR." I use the word advisedly, because no PROJECTIONIST would either himself make, or permit any one else to make an out-of-frame splice in his projection room, any more than he would punch holes or make scratch marks as a change-over signal. All that belongs to the man who is merely a machine "OPERATOR," and not to the PROJECTIONIST.

Film Board Active

The Film Board of Trade, located in Atlanta, has started a most excellent thing. It is sending an inspector to examine the projectors in each theatre, and to make repairs thereon, without extra cost for labor. This I regard as especially excellent, because of the fact that so many of our small town theatres have men in charge of projection who are not capable of making repairs to the projectors as they should be made.

Just as soon as I am located in the new quarters I intend to start answering the Bluebook School questions and writing often, in an endeavor to wake up some of our Georgia men. For no perhaps very valid reason I would prefer that may name be not published at this time.

Progressives Welcome

Progressives are always welcomed to this department of the Moving Picture World. It is true that the South has not been very active in the department of late, but that is not necessarily because there have been no letters from the Land of the Magnolia. You must remember that only a very few of the letters received can be printed in the limited space at our disposal; also many of them are not suitable for publication. It is a fact, however, that this is the first letter received from Georgia for quite some time.

The plan adopted by the Atlanta Film Board of Trade has been advocated by me many times, both in this department and by correspondence. The only difficulty is the securing of a man really qualified for the position of instructor. The very fact, however, that the projectionist knows that an inspector may appear at any time, and is certain to appear periodically, has a decidedly beneficial effect, because it would be a queer man indeed who would like to have an inspector find anything very radically

(Continued on page 438)

Bluebook School Answers 104-107

Question No. 104—Explain why spacing condenser lenses wastes light.

G. W. Bennewitz, Sioux Falls, S. D.; P. E. Thomas, Creston, Ia.; Walter Lewis, Endicott, N. Y.; Harry T. Dobson, Toronto, Ont.; Arthur H. Gray, Boston, Mass.; C. H. Hanover, Burlington, Ia.; John Allbright, San Antonio, Texas, and W. L. Purdee, Kansas City, Mo., all made correct replies in part, but only one, Karl H. Summermeyer, Marietta, Minn., made the addition which showed a comprehensive understanding of the whys and wherefores. Sommermeyer says:

The collector lens of the condenser combination ordinarily has a focal length of six and one-half inches, hence if the light source were placed six and one-half inches from the optical center of the collector lens, then the resultant beam of light issuing from the lens would be a parallel beam. (This would only be strictly correct were the light source a point source; also I believe that even then to be exactly correct the lens would have to be corrected, though as to that I am not sure. However, what brother Sommermeyer says shows that he understands the proposition. It is a reversal of the known fact that a 6½ inch focal length lens is a 6½ inch focal length lens because it will focus a parallel beam of light at 6½ inches from its optical center.—Ed.) However, the light source is usually considerably less than 6½ inches from the optical center of the lens in projection practice, therefore the light leaves the collector lens as a diverging beam, under which condition it will readily be seen that the further the collector and converging lenses are apart, the greater will be the amount of light falling outside the converging lens.

Note: Those named above made correct replies to the question as it stands. Sommermeyer went a step further and showed us he understood the WHY of it.

Question No. 104A—Explain why, when using a plano-convex condenser combination, the collector lens should, under all ordinary conditions, be 6½ inch focal length, the longer focal length lens being the converging lens.

Sommermeyer, Bennewitz, Thomas, Lewis, Hanover, Gray and Allbright all made replies which were, in the main, correct. Bennewitz, however, put it over them all. Here is what he says:

When using a plano-convex condenser combination of greater E. F. than two 6½ lenses, the 6½ should always be the collector lens because crater distance being equal, it will send forward a more nearly parallel beam than will a longer focal length lens, thus making it possible for the converging lens, spacing being the same in all cases, to "pick up" a greater total percentage of the light. We thus see that using the shorter focal length lens for a collector reduces light waste.

Another thing: The shorter the focal length of a plano-convex lens the greater the amount of spherical aberration, hence if used for the converging lens it would, at least under some conditions, cause additional light loss because the light from the outer zones of the lens will be refracted at such a sharp angle that it will either not get through the aperture, or, if it does, then not through the projection lens. When using a 6½ collector and 7½ converging lens—plano-convex, of course—with a projection lens just able to admit the entire beam, if the lenses be reversed it would be found that the entire beam no longer enters the lens, distance Y remaining the same in both cases. This, incidentally, would also involve unevenness of illumination of the screen.

Note: This latter is important, since the divergence of the beam beyond the aperture is either wholly or at least very largely due to spherical aberration and in proportion to the amount thereof. Note, all of you, that these questions are calculated to make you STUDY, and that unless you really do that some very important items will escape you.—Ed.

Question No. 105—To what is condenser breakage usually due?

Bennewitz, Chas. Oldham, Norwich, Conn.; Thomas, J. O. Sholseth, Sioux Falls, So. Dak.; Lewis, Dobson, Gray, Allbright, Hanover and Sommermeyer all made very good replies, though some were better than others. I hesitated quite a bit as to whether the Dobson, Gray or Bennewitz reply was best for publication, but finally selected that of Gray, which is very excellent, or so it seems to me. Gray says:

Condenser lenses should be carefully handled, both in or out of the mounts, as they are subject to the same possibility of accidental breakage as any other fragile object. Breakage while in mounts, due to uneven contraction and expansion of the glass between different parts of the lens while it is becoming heated, or when cooling, may be traced to numerous causes. These may be grouped as follows: First; (a) Thin flimsy mounts with little capacity for balancing the temperature of the rim of the lens with that of its center. (b) A heavy mount, but with an uneven mass of metal around the entire circumference. (c) Lens clamped too tightly in mount. (d) Carbon dust accumulating between the lens surface and the rim of the mount near the bottom, and (e) Placing a hot condenser in a cold mount or vice versa. Second; Defects in lens or faulty design such as, (a) chipped edges. (b) Edges too thin. (c) Poor material from which lens is made. Third; undue heat and draughts, such as (a) arc placed too near to the lens for the amperage in use, or, flame from the arc striking the lens. (b) Excessive temperature of entire lamp house. Usually due to clogged ventilation of lamphouse. (c) Draughts striking lens because of opening the lamp house door. (d) Up or down draught from vent flue striking lens. (e) Improper provision for permitting only a nominal amount of properly distributed cool air to enter lamp house. And finally, accidental contact of cold tools, carbons, etc., with the heated lens, and improper spacing of the lenses that will permit the surfaces to come into actual contact with each other.

To which Dobson adds by saying that some causes of breakage just cannot be traced at all, with which I heartily agree.

Question No. 106—Is the floor of the arc crater of even brilliancy? If you say it is not, then tell us what causes the unevenness you claim is present.

Gray, Dobson, Bennewitz, Sommermeyer, Lewis, Sholseth and Allbright all made correct replies. Allbright's seems best for publication. He says:

The floor of the crater is not of even brilliancy because: (1) The core, being made from different material, a different brilliancy, as may sometimes be observed by a bright ghost in the center of the screen. (2) The carbon composition contains some impurities which lower the brilliancy of the point where they lie while they are being consumed. (3) There are sometimes minute cracks in the carbon, which may or may not, but probably will alter the brilliancy of the spot where they occur and (4) the outer zones of the crater will, in the very nature of things, be of somewhat less temperature than the center, due to proximity of circulating air.

Will add that in this as in many other things I did not really study all these points until these questions came along and focused my mind upon individual subjects. I have already been very largely the gainer through the Bluebook School. Long may she wave!

Question No. 107—Why should the crater not be focused sharply at the projector aperture?

All the above, except Brother Thomas who, to my surprise, stubbed his toe on this one, answered correctly. I think Thomas was thinking so strongly that the ordinary arc crater cannot be thus focused that he forgot all about the high intensity and the reflector type, and the fact that the question sought to bring out knowledge of the WHY, presuming it could be done.

Allbright says:

The crater floor is not of even brilliancy. If it be focused sharply at the film plane then it will be focused shaprly on the screen, with resultant more or less "spotted" illumination of the picture.

Note: Once more I caution you to be very careful to examine the questions from ALL angles. The purposes of the school is to cause men to STUDY their profession, and thus to improve both your individual selves and the profession as a whole.

A CORRECTION: Friend Bennewitz, Sioux Falls, So. Dakota, hands in the following correction of Harry Dobson's reply to question No. 72, which was published in August 16 issue. He says:

If there is level projection at the Palace theatre, where he works, his answer is right for his case. Otherwise it is not.

The question should have read: "How can you test a projection lens for distortion," not "how can you test YOUR projection lens for distortion."

With an angle to the projection, no matter how slight it may be, you will have keystone effect, hence could not use a plumb bob and line to test the perpendicular lines.

Now, F. H., keep away from those ships at sea and keep a weather eye on our answers, so that you can pick out those little mistakes that we all make!

Bing! Just like that! I am slapped on the wrist and told to be good. I'll see Bennewitz the latter part of this month and when he sees the size of the critter I'll bet he'll calm down. Just for that I'll eat him out of house and home—for he has rashly invited me to visit his home and sample the cooking of his frau.

Dobson is not to blame. He but followed the Bluebook. It's queer, but that particular thing has been in the handbooks for years and neither I nor apparently any one else caught the error, though now that Dobson's "Irishman" has called attention to it, it is perfectly obvious. I don't visit the ships at the twelve mile limit—why should any one do that? I watch as closely as I can, but it seems I myself need some watching and—there you are. Glad you called attention to the thing, anyhow.

Likes Bluebook

A. C. Hargrave, Projectionist Liberty Theatre, Hillsboro, Oregon, says:

This is my first time to write you. I want to tell you that I like the Bluebook very much. It has been a great help to me. Started projecting pictures seven years ago. Bought the Third Edition and it surely did help me.

We have two Motiographs—specials—with G. E. Mazda equipment. The projection distance is 98 feet. Have used the Mazda for two years. They give us a good picture.

As I have many times said, under right conditions Mazda will give very good results, IF HANDLED AS IT SHOULD BE. Glad you like the books and that they have helped you.

All Dead??

(Continued from page 436)

wrong with things in his place. That and a THOROUGH inspection of film, with a WRITTEN RECORD of all unusual damage, such as ripped sprocket holes, sprocket tooth indentations, PUNCH MARKS and mis-frames, with immediate calling to account of the offending projectionist would clean up the matter of unnecessary film damage very quickly and very effectively.

A Suggestion

I would suggest to the inspector of the Atlanta Film Board of Trade that he should —he doubtless is, and if so this suggestion does no harm—examine the rewinder to see if its elements are in perfect line, and should oblige projectionists to reduce the rewinding speed to not less than six (6) minutes per 1,000 feet of film. The projectionist may set up the objection that he cannot watch the process of re-winding for so long a time, but that is met with the statement that with slow re-winding it is not necessary to watch the process, except when inspecting, and if an automatic stop be installed, it is only necessary to place the reel on the rewinder, start the motor and go about your business. When rewinding is stopped the rewinder motor will stop—and there you are.

Incidentally, when I got to the last line above, an idea was born. I stopped and made a drawing. I shall submit it to a manufacturer. I believe that it will be entirely practicable to build a rewinder, without any considerable additional expense, which will detect all loose splices and ripped sprocket holes. Looks very practicable. Maybe you'll hear from it later—maybe.

Fine Dope

In the current issue of that excellent publication, the American Projectionist, appears an article which is so excellent that I shall once more make a dent in my rule of only original stuff for the department and print it. It is by "Tipperary Tim," and believe me Tip, old top, has spoken words of real wisdom in this sample of his writing.

Long ago I said, in this department, that of all the poor jokes perpetrated upon hummanity, the very worst of the bad ones is the issuance by nature of a permit to be born to the octagonal headed simpleton who tries to bottle up knowledge. "Tipperary Tim" talks sound sense; also he talks it well, except that his charge of stupidity of men outside the union is not necessarily true. Remaining outside the union is not necessarily evidence of anything wrong with the man himself, because thousands of small-town men, many of whom have very real ability, are refused admission to the local under whose jurisdiction they work. Other small-town men cannot quite see why they ought to pungle up anywhere from one to three hundred dollars to join a local located in a city many miles away, which will not and cannot, in the very nature of things, offer them much protection.

"Tip" should remember that so long as unions refuse to admit competent projectionists who are working within their jurisdiction, they at least have no right to call them names. If they are competent projectionists, and have made bonafide effort to join the union under the jurisdiction of which they work and have been refused, then I, for one, regard them as in every way on an equal moral footing with union men. I do not even condemn small-town projectionists who refuse to pay an initation fee, which is to them nothing short of huge, where it is extremely doubtful that the union can do much for them, except of course in a very general way. I think "Tipperary Tim" did not mean to really censure such men, however.

The article under discussion reads as follows:

"It is curious how some ideas which have the outward appearance of hard-boiled common sense prove upon closer examination to be utterly fallacious. Casual observation often leads to conclusion which are entirely false. Man trod this earth for many thousands of years before he realized that he was walking on a sphere instead of a flat surface. Of course this mistake was quite natural as he could not be blamed under the circumstances. But the way he acted when the truth became available proved pretty conclusively that man, as a whole would prefer to be left in peace with his delusions rather than be called upon to make the mental effort necessary in grappling with reality. Copernicus realized this so well that he deferred the publication of his views and theories until after his death, which prompts us to remark in passing that if George Edwards and F. H. Richardson ever had any desire to live a quiet life and die peaceably, unhonored and uncursed, they should have done likewise.

"Even today we dearly love our superstitions. It is not at all uncommon for a projectionist who has, or thinks he has, some unusual piece of information in regard to some technical matter, to act as if he was the keeper of some state secret. He fondly imagines that the possession of this "inside dope' places him just so far ahead in the competitive struggle. Nearly all of those 'trade secrets' are bunkum pure and simple. The tendency toward secrecy in such matters is in itself presumptive evidence of a weak intellect. It is a confession that the party involved feels he needs to have something up his sleeve if he is to compete with his fellows. The man of ability can easily afford to tell the world all he knows and still retain his place in the vanguard of

(Continued on following page)

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progress by manifesting a superior intelligence in the application of his knowledge.

"If this tendency to hoard genuine or spurious knowledge were confined to the 'weak sisters' in our profession the whole matter would not be worth a line of type, but such is not always the case. Some time ago we heard a man whose opinions in other matters are worthy of genuine respect, give voice to his doubts as to the advisability of broadcasting information relating to technical matters. The gist of his argument was something like this: 'How do you know that when you send out the 'American Projectionist' all over the country it does not get into the hands of those who make use of the valuable information it contains, to take and hold our jobs whenever we have a strike.'

"We think this is placing altogether too high an estimate upon the potential strike breaker's intelligence. The man who remains outside the union of his craft because he thinks he can make a better bargain with his employers by individual action, is simply too stupid to assimilate knowledge anyway.

"Joining a union is not what it was thirty or forty years ago. We today give little thought to those hard-fought battles and grim sacrifices which were the foundation of our present-day comparative security. It took courage then; a man often risked all he had and all he ever hoped to have in those early labor struggles. But nowadays joining a union is a cold matter of business. Any projectionist who has not sufficient business acumen to join his local union, where such is available, is certainly not in a condition to absorb much knowledge from the pages of the 'American Projectionist.'

"The desire for the exclusive possession of some measly mite of information is, to put it mildly, a cheap and pretty ambition. Anyone whose intellectual horizon is not coincident with the tip of his nose should be able to see that our salvation lies rather in the direction of raising the standard of competence in our craft by the diffusion of knowledge among its members. If all of us were as proficient in our business as our latent ability combined with a little conscientious study would make us, we would have little to fear from those outside the union. The contrast between regular projection and non-union projection would then be so great that fusion of knowledge among its members even in case of strike, one week's experience with non-union men in the projection room would be a far more powerful argument with the bosses than any number of pickets walking up and down outside.

"We wonder what Faraday, Thomson or Steinmetz would say if anyone who tried to set limits to the dissemination of the knowledge they labored so hard to give to the world. They certainly never intended that the discoveries which they placed at the disposal of mankind should be treated as if they wer the mysteries and passwords of a secret society."

Three Projectors

John Cambleton, Brooklyn, New York, says:

Dear Mr. Richardson: In current issue of the American Projectionist there is a recommendation to the effect that all projection installations ought to consist of three projectors instead of two. May I ask your opinion as to this? Seems to me it is a rather unnecessary expense in small theatres.

As soon as your letter came I examined the article you refer to. I think what the Editor of the Projectionist had in mind was quite all right, but that he perhaps did not set it forth quite right.

No, I don't think all projection installation ought to consist of three projectors. I agree with brother Edwards (Editor of the Projectionist), however, that all projection installations where the conditions are such that good results may be had with a 3-projector installation, or where conditions are such that the investment is justified, a 3-projector installation ought to be made.

However, it must be considered that the 3-projector installation is NOT the proper thing where the projection distance is short, as is the case in many of the smaller theatres. This because two of the projectors would be altogether too much out of center with the screen. The side angle would be too great. I would not myself recommend the installation of a 3-projector projection plant in any theatre where the E. F. of projection lens was less than that required to project an 18-foot picture at 75 feet.

If friend Edwards meant that no projection installation ought to be made except the conditions be such that a 3-projector installation is possible without injury through side distortion—well, that is rather out of reason, because it would operate to prevent thousands of village theatres from operating at all, because the limited patronage will not justify the erection of so large an auditorium, nor would it justify the 3-projector investment.

I think Brother Edwards really had in mind only the large theatre, and in that I am heartily with him. In the smaller houses —whose number is legion—an extra mechanism, or at least a complete assembled intermittent movement, ought to be kept ready for use. This latter I have recommended for many years.

Bluebook Worth $20

William A. Burnett, Projectionist, 314 West 2nd street, Newton, Iowa, sends six dollars for a Bluebook. Evidently he has already seen one, for he makes these pertinent remarks:

I finally scraped up enough coin to get the Bluebook. It is worth more than six dollars these days. In fact I'd give up twenty dollars before I'd be without it.

As an author I'm proud of one thing, viz: thousands upon thousands of my books (first, second, third and fourth editions) have been sold during the past thirteen years, and to this date NOT ONE OF THE PURCHASERS HAVE, SO FAR AS I KNOW, EXPRESSED THE LEAST BIT OF DISSATISFACTION, while thousands have expressed more or less enthusiastic approval of the various editions.

Many Have Written

One of the surest indications of thorough satisfaction is that many have written to me calling attention to some error, more or less important (such errors are inevitable in ALL books like these), and in every instance these letters have been in the most kindly tone. And believe me the man who has paid a price for a book which has caused him to save and scrimp to get it and is not well pleased with it, WON'T write kindly concerning the errors therein. Nay, verily he will NOT. Instead he will dip his pen in carbolic acid when he starts to ROAST the author as he points out the error or errors he has discovered.

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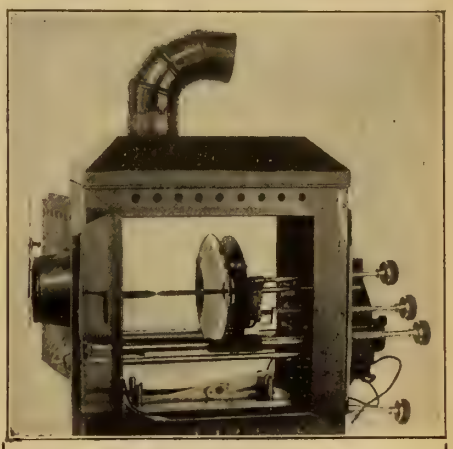
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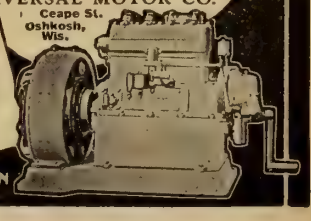


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Many Milwaukee Theatres Undergo Remodeling, Involving Many Thousands

THOUSANDS of dollars were spent in Milwaukee during the last month on remodeling and renovating of theatres. A survey indicates that never before in the history of the industry did so many showhouses undergo changes as during the present season.

Among houses where such work was done recently are Saxe's Strand and Princess, both downtown theatres; Otto Meister's Whitehouse, the State, Riviera, Kosciusko and Fern, controlled by the Rice and Cohen interests; Fred Seegert's Regent; the Burleigh, Guttenberg's Grand and Eric Karle's Garrick.

Of these, the State probably underwent the greaest changes, the house boasting 450 additional seats, a Kimball organ, a new ventilating system, new draperies, a remodeled canopy and front and elaborate interior decorations when it was reopened recently by M. Rice and N. Cohen, its owners.

With its new seats, the theatre now has a capacity of 1200, placing it among the largest outskirt houses in the city. To obtain such an addition it was necessary to build a section of considerable size at the rear and set the stage back a distance of forty-five feet. The State, located at Twenty-seventh and State streets, is nine years old and has always been considered one of the most successful outskirt houses in the city.

After completing the job at the State, Rice and Cohen redecorated the Fern, Kosciusko and Riviera.

By spending thousands of dollars to redecorate and otherwise alter the Strand and Princess, the Saxe interests demonstrated that their older houses are not to be neglected because of the new picture palaces opened by them, one at a cost of $2,000,000 and the other at an expenditure of $1,000,000.

The Strand alterations included the laying of thick, red carpet throughout the house, installation of a gold fiber Gardner screen, remodeling of the stage to allow more elaborate presentations, change in lighting system, building of a permanent stage setting and general redecorating. It also is considered likely that a new arc lamp of low intensity will shortly replace the one now in use which draws approximately 75 amperes.

Work at the Strand did not interfere in any way with the shows presented there, but remodeling at the Princess, which consisted of a general overhauling, necessitated a week's closing. The Princess is one of the oldest houses in the city, but the Saxes insist on keeping up its appearance just as they do at the newer houses.

The Grand, an outskirt house, was renovated and received a new lighting system as did the Whitehouse, downtown theatre. The Burleigh, among other things, boasts a new $25,000 Barton organ. The Regent received a general housecleaning and renovation as did the Garrick.

Install 30 Motiographs

Earl J. Ferney, traveling representative of the Enterprise Optical Mfg., Co., Chicago, makers of the Motiograph Projector, is in Boston aiding in the installation of thirty Motiograph Projectors in and around Boston. Mr. Ferney is working with R. L. Hosmer, owner and manager of the Eastern Theatre Equipment Co., Motiograph distributors.

Motiograph machines are being installed in several down East circuits, among them the Gordon Circuit and the Emery Circuits. Mr. Hosmer reports big business in his territory in Motiograph De Luxe machines.

To Open October 9

Lon C. Brown, who is building the new Brown's Theatre, Snohomish, Wash., will be ready to open October 9, according to present plans. Brown shades will be used in color scheme and furnishings throughout the house, carrying out the significance of the name. The Theatre Equipment Company of Seattle has the contract for 500 Stafford chairs, upholstered in fabrikoid, with spring seats, and for complete projection, including the latest type Powers projectors with roller pin intermittent movement and Governor speed control, Spencer stereopticon, a 75 ampere, 2 arc Westinghouse motor generator of the new series type. The booth will be at the rear of the balcony. A large Kimball organ is being installed. The house will cost $35,000.

Norwood Is Equipped with Two Motiographs

The new Norwood Theatre at 24th street and 12th avenue, North, Birmingham, Ala., is fitted with the most modern equipment that can be obtained. Its projection room is furnished with two Motiograph special machines, G. E. Mazda units with the latest cinephor condensing system and Gundlach radiant projection lenses.

The projection surface consists of a Gardiner velvet gold fibre screen. Bilt Rite frames are being used in the lobby, which add to the refinement of the theatre.

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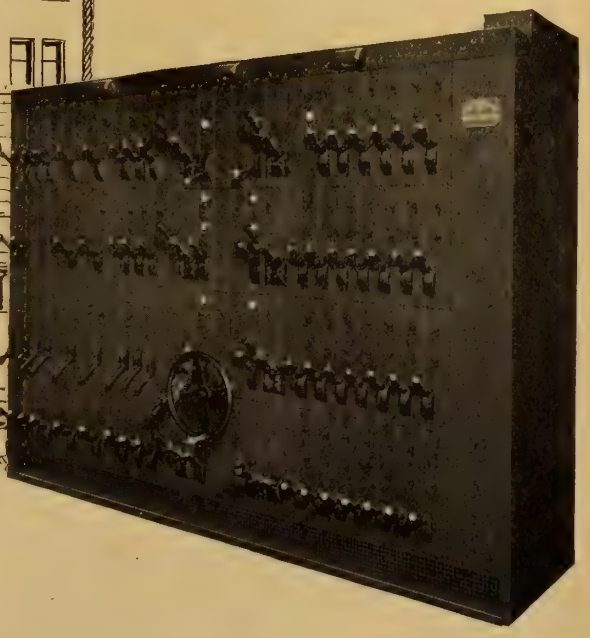
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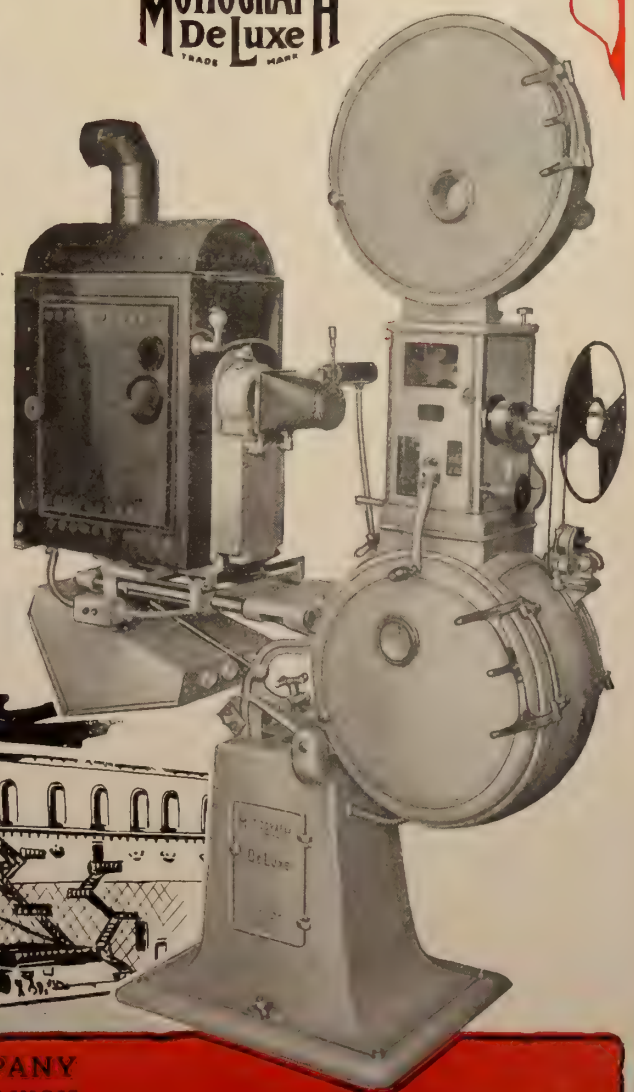
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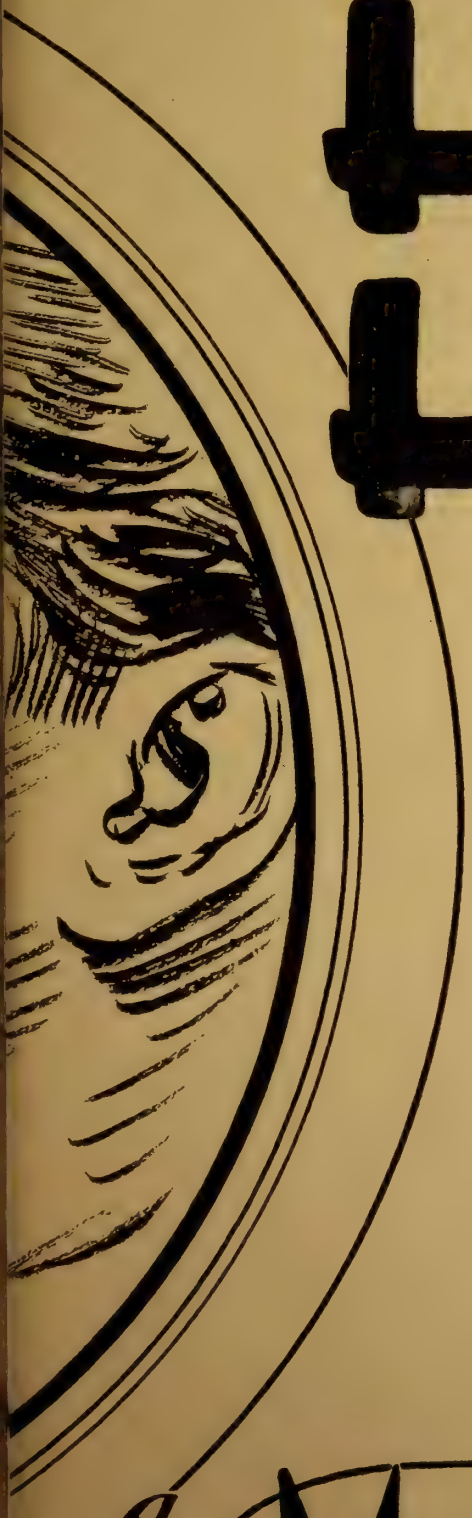


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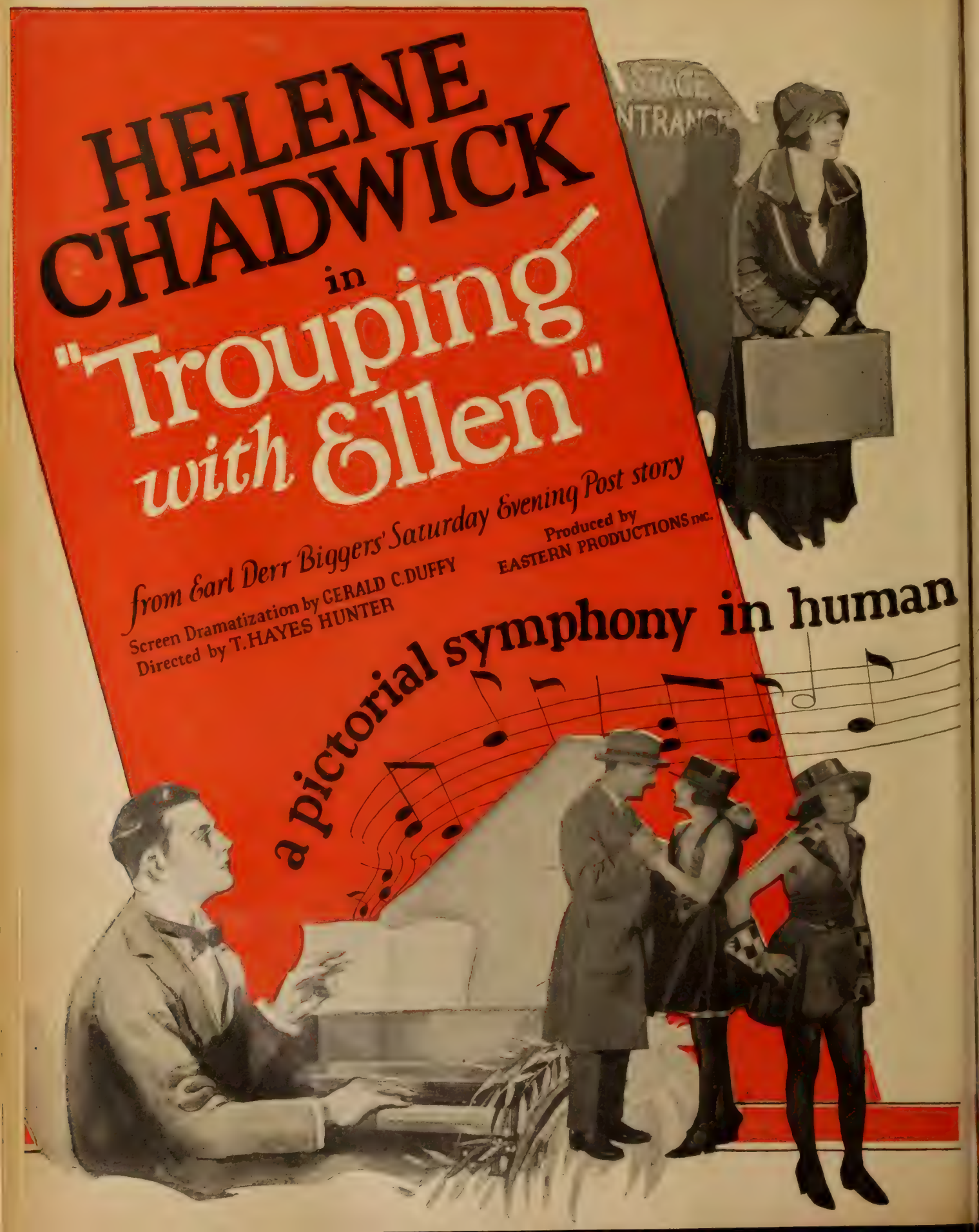
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A Drama of Modern Youth
from the story by Willard Robertson

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Filmed from an original story by Paul Bern and directed by R. William Neill—

Says the Moving Picture World

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BACKED BY
NATIONAL TIE-UPS

GET a copy of the Exhibitor's Trade Review dated Sept. 13th, but out Sept. 6th. In that issue appears a complete exploitation section specially gotten up with tie ups with National Advertisers in connection with "VANITY'S PRICE." By using this special section you can get a whale of a campaign in your town, costing you nothing and producing big results.

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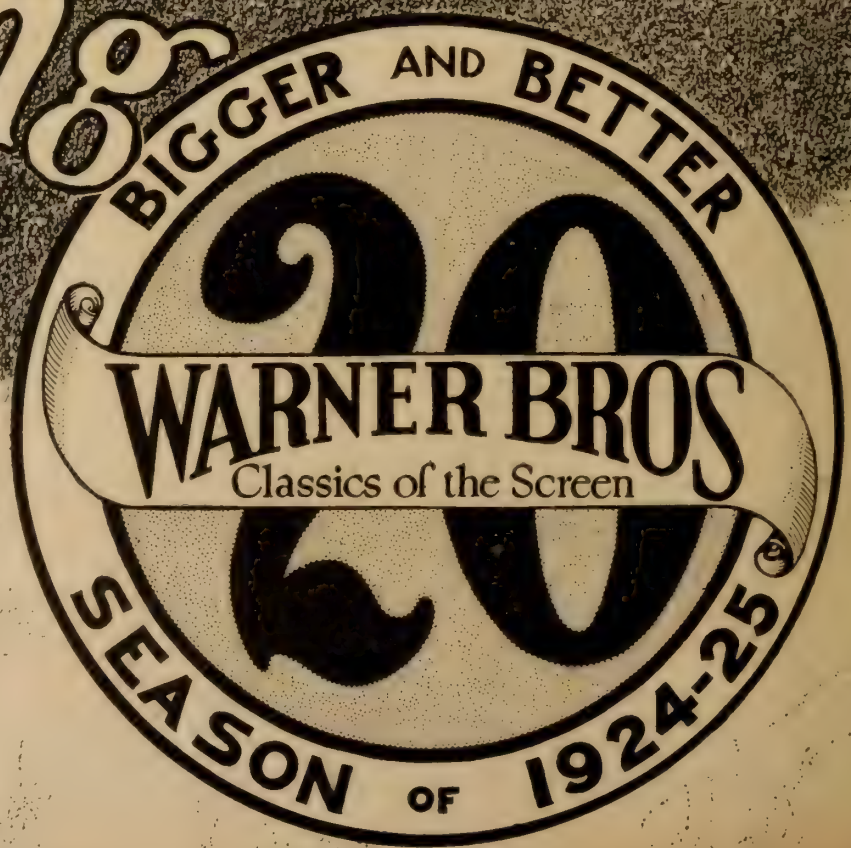
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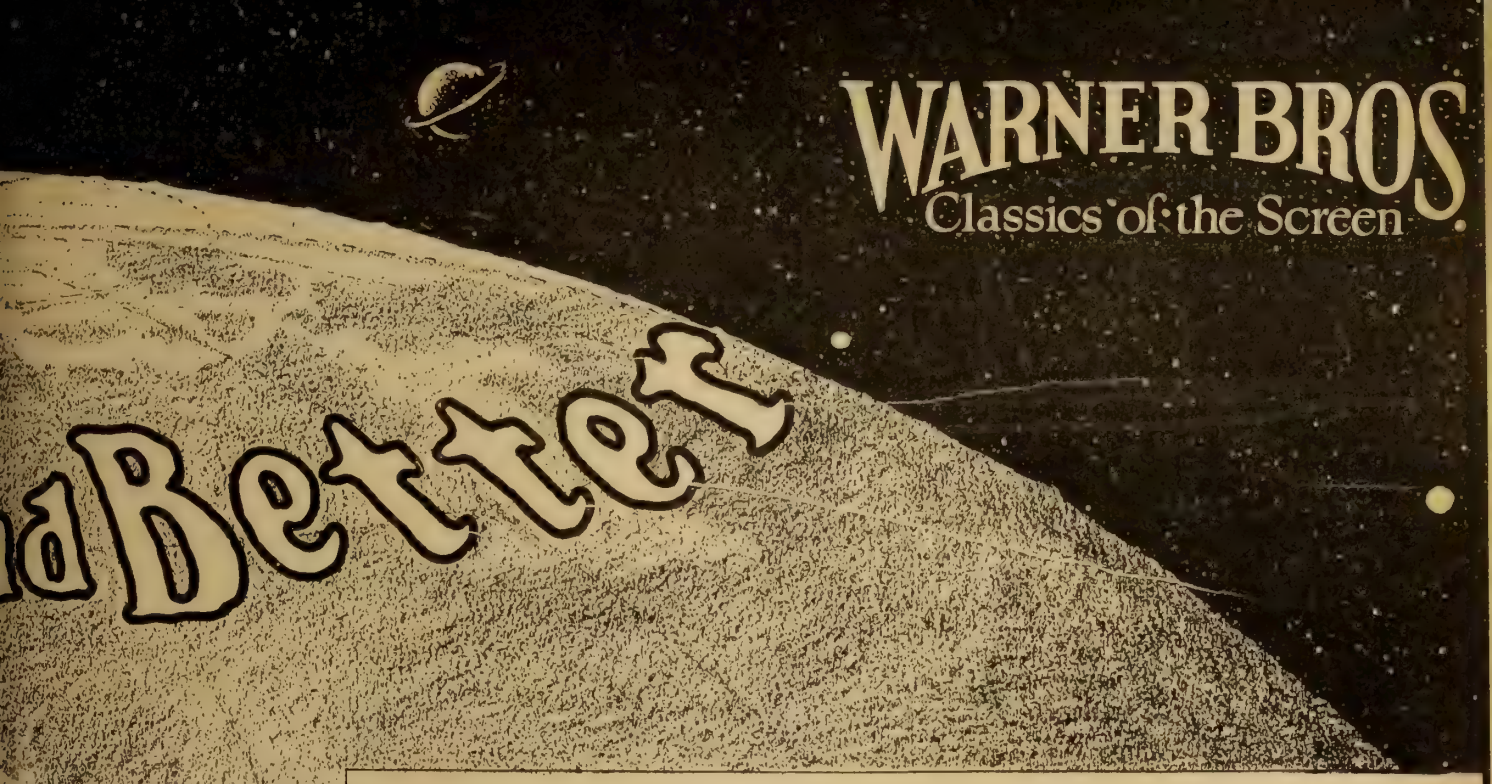
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"The Man Without a Conscience"



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Merrimack Square, Lowell
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Poli Theatre, Worcester
Modern, Lawrence

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Wm. Gray New England Circuit
Strand Theatre, Portland

RHODE ISLAND
Rialto, Providence
Strand, Pawtucket

CONNECTICUT
Poli, Bridgeport
Strand, Hartford
Rialto, Waterbury

NEW YORK
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Strand, New York City
B. S. Moss Circuit
Keeney's Brooklyn Circuit
Proctor's, Yonkers
Park, Newburg
Proctor's, Albany
Proctor's, Schenectady
Proctor's, Troy
Piccadilly, Rochester
Empire, Syracuse
Avon, Utica
Majestic, Elmira

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Newark Theatre, Newark
Regent, Paterson
Lyceum, Bayonne
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Roosevelt, West Hoboken
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ALBERT

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THE CLEAN HEART

OR

THE CRUELTIES OF LIFE

BY A. S. M. HUTCHINSON

WITH

PERCY MARMONT MARGUERITE DE LA MOTTE

READ what a fellow showman, JOHN HAMRICK, owner of big theatres in Portland, Seattle and Tacoma, wired:

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By RAFAEL SABATINI

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Don't wait! Get in early on this money-maker

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Story by
EMILIE JOHNSON

First Run in New York City at B. S. MOSS'S
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Howard Estabrook

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"The Price of a Party"

Directed by
Charles Giblyn

From the Cosmopolitan Magazine story by William Mac Harg
Adapted for the screen by Charles Forrest Roebuck

with **Hope Hampton, Harrison Ford, Mary Astor, Arthur Edmund Carew, Dagmar Godowsky**

If it's your sister who is the price of a party, it makes a difference!

She was a good girl and the jazzy atmosphere of the cabarets where she danced left her unharmed.

She needed money. To earn it she became the accomplice of an unscrupulous financier, and persuaded his young rival to remain in town to the neglect of his business.

Love spoiled the plan; and her little innocent sister made her the foe and not the ally of her employer. She could take money to be the lure, but not when her sister was to pay the price!

A great big cast in a real money picture.

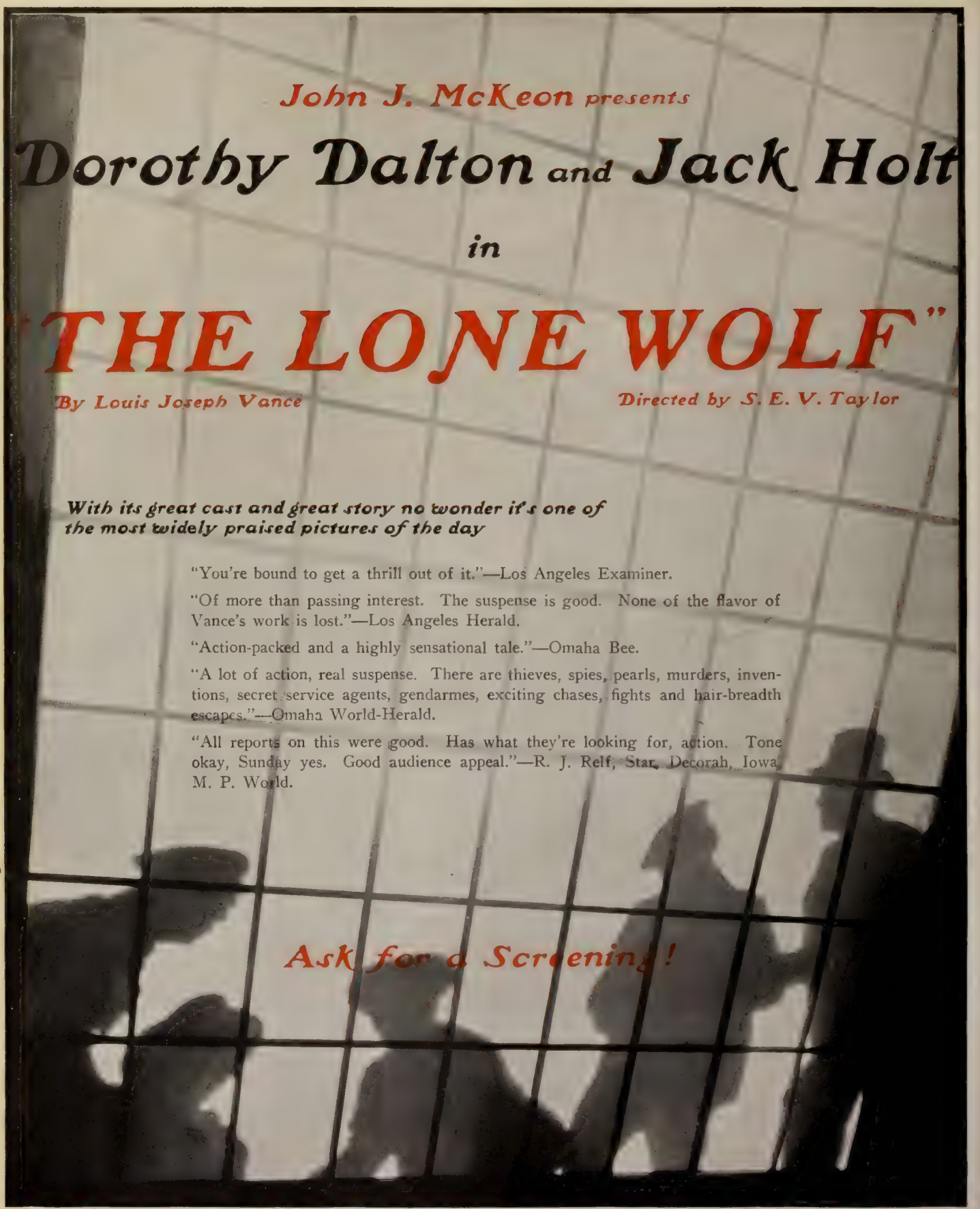
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John J. McKeon presents

Dorothy Dalton and Jack Holt

in

"THE LONE WOLF"

By Louis Joseph Vance

Directed by S. E. V. Taylor

With its great cast and great story no wonder it's one of the most widely praised pictures of the day

"You're bound to get a thrill out of it."—Los Angeles Examiner.

"Of more than passing interest. The suspense is good. None of the flavor of Vance's work is lost."—Los Angeles Herald.

"Action-packed and a highly sensational tale."—Omaha Bee.

"A lot of action, real suspense. There are thieves, spies, pearls, murders, inventions, secret service agents, gendarmes, exciting chases, fights and hair-breadth escapes."—Omaha World-Herald.

"All reports on this were good. Has what they're looking for, action. Tone okay, Sunday yes. Good audience appeal."—R. J. Relf, Star, Decorah, Iowa, M. P. World.

Ask for a Screening!

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A Triumph for the Screen!



FIRST NATIONAL PICTURES

When you sign a FIRST NATIONAL contract, build yourself another box office - *you'll need it!*

Every N.Y. Critic roars *The funniest*

American

"Left me weak from laughter and gasping for breath."

Morning Telegraph

"Hilarious affair from start to finish."

Herald Tribune

"Far more amusing on the screen than on the stage. A rollicking comedy with no dull moments."

Morning World

"Brought bigger and better bursts of authentic merriment from your correspondent than any motion picture which he has seen in a year or so."

Telegram

"It is and has a right to be—the pride of the Goldwyn heart. It is the merriest film of the day."

Graphic

"The result is side splitting. The fun is fast and furious."

Post

"It would be a misanthropic individual who could sit through this picture without bursting into a guffaw every five minutes, at least."

New York Times

"—it is one of the funniest farces it has been our lot to view on the screen."

FIRST NATIONAL PICTURES

And as you might expect-The STRAND stood them out and packed them in!

"GO SEE THIS ONE! film of the year"

Evening Journal

"Enough humor in the picture to make the ushers forget themselves."

Mirror

"Hilarious movie satire keeps Strand audience in uproar."

Evening World

"—six reels of continuous hilarity."

Evening Sun

"Indeed, it has been quite a while since the rafters at the Strand have rung with so many vibrations."

Daily News

"The picture is a gem. The shrieks from the audience last night sounded like a roller-coaster full of kids."

It's new! No. 2 Tell 'em that when you play it!

SAMUEL GOLDWYN presents

IN HOLLYWOOD with POTASH and PERLMUTTER

From the famous Broadway Stage Success "Business Before Pleasure" by Montague Glass and Jules Eckert Goodman

with Alexander Carr—George Sidney Betty Blythe—Vera Gordon

Directed by ALFRED E. GREEN—Adapted by FRANCES MARION

A First National Picture

Foreign Rights Controlled by First National Pictures Inc 383 Madison Avenue New York

Beautiful beyond words!
Thrilling beyond description!
Inspiring beyond belief!
that's



– what a sweeping appeal strikes as this tale of the hardy courageous pioneers of our west unfolds! Civilization is marching across their plains and crowding them from the country they tamed and developed –

NATIONAL "SUNDOWN" WEEK *Oct.*
and your week for tremendous profits *26th*

FIRST NATIONAL PICTURES
rule the world



The
MOVING PICTURE
WORLD
Founded in 1907 by J. P. Chalmers



The Editor's Views

WHEN The Man Who Gives Advice got through with the simple task of telling J. D. Williams how to produce pictures last week he thought he would call on a Man Who Really Knows and absorb some further interesting slants on the problem of picture production.

This particular Man Who Knows is William Kalem Wright. In the opinion of the writer, Bill Wright is outstanding among the men in this business with a dollars and cents knowledge of the making of pictures.

Bill has been doing it since the pioneer days of Kalem—the school that graduated Sidney Olcott, Mickey Neilan, and Robert Vignola among others.

And just because Bill Kalem can be labelled with the trite adjective "pioneer," don't think that he is looking backwards. If he were we wouldn't let him grace this page.

* * *

TALKING production over with Bill Wright is an interesting procedure. He is long on facts backed by experience, and short on theory dressed in pretty phrases.

So we are going to let him do the talking for the balance of this page, merely presenting the thoughts at random, with no attempt at the cohesion that sells a particular argument.

First, about pitfalls of production:

"There are many shoal waters in the production of pictures," says Bill. "And probably the most frequently met today is the purchase for an outrageous amount of a story written by a prominent author, but not at all adapted to motion pictures; or the purchase through a hypnotizing agent of a Broadway play that has had a limited run and an unmourned end. Neither the story nor the play has any value for the screen. In each instance the continuity writer and the director are forced to write in action in an effort to make the worthless material palatable for pictures, and in ninety cases out of a hundred they meet with failure.

"The picture, through excellent advertising, may get some first-run bookings, but the underground telegraphy soon spreads the word that the picture is not 'there.' And there is no beating that underground line for accuracy and results.

"ANOTHER bad shoal is the fairly good story that is, however, expensive to produce—the cost of production being far beyond what the picture can really bring in at the box office.

"There is a happy balance here, however, that calls for the best gray matter of the chief executive. After the story is read and digested, the art director, with the producing director and the executive, should get together and work out a tentative cost estimate before buying the story, and their figuring should be strictly from the showmanship angle.

"If the rights to a story are going to cost $50,000, it is a bad bargain, no matter how good the story, if it is going to take $400,000 to adequately produce it and then give you the type of picture that can only be expected to gross three hundred thousand.

"On the other hand, such stories as 'Captain Blood' and 'The Sea Hawk' are bargains at almost any price because Sabatini knows how to write the sort of story that results in 'big' picture material. And one of his stories recently produced can gross over a million dollars, properly handled. In that case, a man would be foolish to state dogmatically that $50,000 is too much to spend on a story, or $400,000 too much for production."

* * *

THE Man Who Knows concluded with something on the subject of brains in the picture industry:

"We have a plenitude of first-class brains in the motion picture field," he said, "both for conception and execution of up-to-date and constructive work—but what we need is coordination of those brains.

"A company may have a man of very superior ability, who, if he received any backing from his executives, would do first-class constructive work, but, frequently, the higher-ups have not the ability to visualize and understand what the really capable subordinate recommends. Hence the failure to take advantage of much of the pronounced ability that we have in the industry."

Robert E. Welsh

Lloyd and Valentino to Distribute Their Pictures Through Paramount

Los Angeles, October 2

(By wire to Moving Picture World)

CONCLUDING one of the biggest deals in motion picture history, William R. Fraser, general manager of the Harold Lloyd Corporation, J. D. Williams, president of Ritz Carlton Pictures, and Sidney R. Kent, general manager of Famous Players-Lasky Corporat on, on October 1 signed contracts whereby Harold Lloyd and Rudolph Valentino will distribute their productions through Paramount. These contracts were signed after negotiations extending over several months.

Mr. Lloyd's arrangements with Famous Players-Lasky will start with the conclusion of his present contract with Pathe Exchange, which has one more picture to run following "Hot Water," which is to have its world premiere in Los Angeles next week.

Coincident with the announcement that Lloyd and Frazer had affixed their signatures to a Famous Players-Lasky contract, Mr. Williams on behalf of the Ritz Carlton Corporation also announced that he had entered into an agreement for the distribution by Paramount of the pictures starring Valentino. Valentino has just concluded the production of two pictures for Famous Players-Lasky direct, and plans are now completed for his picture for Ritz Carlton. This production will be filmed in Los Angeles.

Full details of the distributing arrangements entered into between the representatives of Lloyd and Valentino and Famous Players-Lasky are being worked out and will be announced later. According to Mr. Fraser there will be absolutely no change in the production status of the Harold Lloyd Corporation. Lloyd will continue to produce pictures independently, as he did "Girl Shy" and "Hot Water." The pictures to be produced by both Lloyd and Valentino for Paramount distribution are to be sold on their individual merits according to the parties concerned.

Mr. and Mrs. Valentino are now in Europe selecting the costumes to be worn in the first Ritz Carlton photoplay, which will be an adaptation of an original story by a famous novelist. Mr. Williams has concluded all arrangements for the production in Los Angeles of the Valentino feature which will be made on an elaborate scale.

Lloyd will start work immediately on the last picture under his present contract, and in view of the fact that it takes him from five to seven months to produce a picture it will be early in the Spring of next year when he will start work under his new Famous Players-Lasky contract. In all probability his initial Paramount release will be produced in New York.

In connection with the above news from Los Angeles telling of the completion of negotiations that have been under way for some time, it is generally understood among New York film men that the selling of the Lloyd and Valentino pictures to be distributed through Paramount will be done by a special sales staff under the direction of and responsible to Ritz Carlton and the Lloyd organization.

Michigan Convention to Talk Over Three Serious Problems

WITH three serious problems facing the exhibitors of Michigan, it is small wonder that despite the fact that reservation cards were just mailed, already a record breaking attendance at the coming convention at Saginaw, October 14 and 15, is assured. The program this year is the probble reason.

The headliners at the convention this year will be a representative from the Hays' office; Joe Dannenburg, editor of Film Daily; Martin G. Quigley, editor of Exhibitor's Herald; Harry Reichenbach, exploitation man; Howard Crane, nationally known architect; Senator James Couzens, Congressman Robert S. Clancy, A. Gorman, editor of the Saginaw Evening News, and Charles Lane, State Fire Marshal.

Some interesting matters will come up, not for discussion but solution. For two years the association has been trying to get a solution to growing non-theatrical competition and free show evils. Having waited that long, the convention will mark the announcement of a definite policy in this regard.

Sunday closing is growing in Michigan. Recently the theatre owner at Yale was imprisoned because he opened his theatre on Sunday and the Sunday closing matter will be discussed very carefully and plans laid accordingly at Saginaw.

The block booking campaign will be continued. From every part of the country comes the persistent report that a determined effort is being made on the part of several producing companies to corral the only thing of value that a theatre owner has, play dates. Should this effort through the method of selling large blocks, become successful, a serious future faces the exhibitor, it is felt.

This is the way a Michigan showman puts it:

"With an over-production of pictures, the exhibitor today is in a wonderful position to protect his investment against such a move unless he allows the propaganda of 'low prices' to lull him to sleep, only to awake and find that while he peacefully slumbered, a lot of things had happened and that he is now surrounded with the tombstones of the independents who were once a thorn in the side of these very companies who now have the field at least partially to themselves.

"This is the big reason why the campaign in Michigan against block booking will be continued. It was and never will be a campaign against a sales policy, but is a campaign for a darned good reason—preservation of independents both for the independents and for the exhibitor."

Every detail is being carefully worked out by Charles Carlisle, who promised the greatest meeting of all time last year and is going to make good. It's too early to tell the ladies what is planned for them.

No dues will be solicited at the convention. That seems to have made a big hit with a lot of exhibitors whose business has not been so good this year and who cannot afford to spend a lot of money at the meeting.

Some apprehension that the new dues schedule will not bring in the required amount of revenue has been voiced by theatre owners. The Ways and Means Committee has gone over the matter carefully, and if every theatre owner who paid dues last year will pay the new amount fixed, which in most cases is about half of what they were before, the association will be able to carry on a diversified program of activities next year.

Buying Power

The exhibitor circulation of Moving Picture World—the largest A. B. C. guaranteed circulation in the field—represent a theater buying power in excess of ten thousand theaters.

That's a plain, simple statement of fact in an industry where loose claims are the practice.

It requires proof.

The proof is available.

The advertising manager who desires to KNOW where his dollars go, to KNOW the real possibilities of return, can spend a half hour to no more fruitful result than to survey our circulation records.

The day is coming in this industry's space buying when random publication statements and haphazard guesses will be discounted at their true worth.

The day is coming for—PROOF!

Moving Picture World is ready—NOW—for that day.

This is an irresponsible statement if you do not challenge it. It is FACT if you spend a few minutes to look over the evidence.

We are waiting for you.

First in the Field

Moving Picture WORLD

ROBERT E. WELSH - - - - - - - EDITOR

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VOLUME 70 NUMBER 6

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One of a Series

The Hamilton National Bank

130 West 42nd Street

There is a pleasant personal side to modern banking.

It comes in the making of friends, for Hamilton National does not feel that its part of the association is complete until each depositor learns that in Hamilton National he has a friend.

We are proud of the friends that we are making in the motion picture industry, grateful for the additional friends that old friends are bringing to us every day.

And we feel that our pride is justified for us, as it is only the prompting to a greater measure of service.

Hamilton National is growing — clients who have become friends are responsible for the growth.

And with growth comes the opportunity for increased and improved service.

Hamilton National Bank

130 West 42nd Street
(Bush Terminal Bldg.)
New York City

Open 9 A. M. till 10.30 P. M. Our Deposit Vaults—open at the same hours—are admitted to be the best equipped in the city.

Kansas City Exchangeman Gives High Praise to Chadwick Nine

THE Chadwick Nine, the series of big productions which Chadwick Pictures Corporation is releasing on the independent market this season is, according to Joseph Silverman, popular exchangeman of Kansas City, Mo., "of the finest type and should have a place in every theatre in the country." Feeling thus, Silverman went out and secured the Chadwick Nine for distribution in Kansas and Western Missouri.

The Chadwick lineup which exhibitors in that territory as well as all over the country will play this season includes "The Fire Patrol," Hunt Stromberg's first production which made a big hit everywhere; Lionel Barrymore in "Meddling Women"; "The Painted Flapper," with James Kirkwood and Pauline Garon in the leading roles; Lionel Barrymore in "I Am the Man"; "The Tom Boy," which is now in production under the direction of James Kirkland with Herbert Rawlinson and Dorothy Devore in the principal roles; "Sunshine of Paradise Alley," from the famous stage play; Lionel Barrymore in a third special production soon to be announced; "The Street Singer" and "Romance of An Actress" in connection with which a nation-wide contest is now being conducted in several hundred newspapers as advance exploitation.

"I have been very carefully looking over the film market," declared Mr. Silverman, "for some time, and have found the Chadwick pictures to be the cream of the market. These pictures are what I believe of a type and character that should have a place in every theatre in the country."

These Chadwick Pictures will be distributed by the Independent Film Company whose headquarters are at 115 West 17th Street, Kansas City, Mo. This company was recently formed by Mr. Silverman, who before organizing his own exchange was one of the most liked film salesmen in that territory connected with the F. B. O. exchange there.

Historic Drury Lane, London, Succumbs to Motion Pictures

WITH the opening on September 24 of "The Thief of Bagdad" at the Drury Lane Theatre in London two profoundly venerated British traditions were broken. One was that no one could book a motion picture into the Drury Lane, and the other was that no motion picture ever made was good enough to draw the elite patronage of the Drury Lane back into that hallowed temple of the spoken dramatic art. Direct reports from the Allied Artists Corporation, Ltd., are that the film opened to turnaway business and has been continuing to phenomenal patronage daily. With the house doing capacity, the run of "The Thief of Bagdad" for an indefinite period has begun in London under sensational auspices.

Incidentally, the inauguration of a motion picture season in the Drury Lane with the Fairbanks spectacle solves the mystery of Hiram Abrams' recent journey to London. Even upon his return to New York, at the office of United Artists, Mr. Abrams remained close-mouthed about his seven weeks' trip abroad, admitting nothing save that he had gone on business relating to the foreign distribution of Mary Pickford, Charles Chaplin, Douglas Fairbanks and D. W. Griffith films, the "Big Four" product. Hiram Abrams personally executed the coup by which the Drury Lane, for its most promising theatrical season in many years, has been wrested from the centuries-old domination of the footlight drama into the purposes of the more modern and more spectacular motion picture de luxe.

The Drury Lane Theatre is not only historic in its traditions but it is the oldest home of that glamorous and tenacious British institution, melodrama. As such it required the largest seating capacity of any legitimate house in London. Possessing this seating room, the Drury Lane provided always a stiff challenge to any attraction it sheltered.

A Stanley Booking

Philadelphia Circuit Books Big Warner Pictures

A booking contract of importance to the Warner Bros., and of interest to all who are watching the progress being made with the new "Warner Bros. Twenty" for the season 1924-25 was closed a few days ago when L. Berman of the Independent Film Corp., Philadelphia, signed three of the pictures for the Stanley, principal photoplay house in the Quaker City, and leading theatre of the extensive chain operated by the Stanley company.

"Three Women," the first Ernst Lubitsch production; "The Lover of Camille," from David Belasco's "Deburau," and "This Woman," from Howard Rockey's well known novel, are the pictures definitely set for exhibition at the Stanley. "Beau Brummel," another Warner Bros. Classic of the Screen produced during 1923-24, was booked at the same time.

94% of Quota Reached

One of the most remarkable examples of what organization can do in the sales end of the film industry was illustrated by the results obtained in the first week of First National's "Eschmann Month" sales drive. The results from the entire country were 94 per cent. of the quota set for the first week of the contest. This was made possible by the cordial approval of the contest and its purposes from the entire field and the spontaneity with which district managers, branch managers and salesmen jumped into the fray.

New Gibson Vehicle

Word comes from the Universal home office that the latest work from the pen of Max Brand, "Dark Rosaleen," has been bought for the use of Hoot Gibson. It is a horse story and will be published serially in the Country Gentleman, beginning next February.

C. B. C. Signs Erle Kenton

A wire from the West Coast Studios announces that C. B. C. has signed Erle C. Kenton to direct "A Fool and His Money," the fifth of the series of eight Columbia Pictures. The picture will be a film version of George Barr McCutcheon's popular novel of the same name.

Selwyn and Dietz Write a Musical Comedy

"'Dear Sir,' a musical comedy by Edgar Selwyn and Howard Dietz," reads the program at the Times Square Theatre, New York.

And so another playwright is born in the industry, the Howard Dietz mentioned as co-author being none other than Howard Dietz, advertising manager of Metro-Goldwyn, and known to thousands of followers of F. P. A.'s "Conning Tower" column in the Morning World as "Freckles."

"Dear Sir" was unusually well received by the New York critics and the public.

Ingram and Unit Sail; Will Make "Mare Nostrum" Abroad

REX INGRAM sailed this week on the S.S. Paris to produce "Mare Nostrum," Blasco Ibanez' novel, in France and Spain.

Sailing with the producer was Antonio Moreno, who will have the leading role in "Mare Nostrum," and a large technical and business staff who included Willis Goldbeck, scenarist; Howard Strickling, publicity representative; Ben Carre, art director; John F. Seitz, head photographer; Grant Whytock, film editor; Joseph Boyle and Donald Murphy, assistant directors; John George, actor; George Noffka, John Howell, Dave Howell and John Daumery.

Alice Terry, it is planned, will join her husband's company abroad later. Miss Terry has returned to the Coast to star in a new production. Other members of the cast will follow later, though Ingram will probably select foreign players.

Tilley Resigns as Editor

Frank A. Tilley, editor of "Kinematograph Weekly" of London, has resigned his position owing to a difference of opinion on editorial policy. He leaves with the best wishes of the Kinematograph staff with which he has been associated for many years. Mr. Tilley's stand on the Anglo-American question has featured the recent numbers of Kine. Mr. Tilley's new connection will be announced within a fortnight.

St. Regis, Newly Formed, Plans to Expend $1,500,000 for First 16 Productions

AFTER almost six months of quietly organizing its plans, the St. Regis Pictures Corporation, upon the eve of starting its initial production, announces its schedule.

St. Regis Pictures Corporation is a new producing firm, and probably one of the largest single independent producing organizations in the industry.

For its first year's activity are announced sixteen feature productions, including a series of pictures to be made by Becton Pictures, another new producing firm, the controlling interest in which St. Regis had acquired as a part of its pre-announcement activities. For the productions already planned $1,500,000 has been made available by the financial interests concerned in this new producing company and has already been budgeted for pictures, it is announced.

Two groups of financial interests are concerned in the backing of this new concern. One is said to be represented by a business man whose holdings in the commercial centers of New York are reported to be large. The other is headed by factors in banking and legal spheres.

The officers include T. Carlyle Atkins, president; Joseph Klotz, treasurer, and Arthur Hoerl, secretary. In addition to these, Edwin Silton, president of Becton Pictures Corporation, will take an active part in the affairs of St. Regis. One other member of the personnel of the corporation is George V. Hobart, playwright and author, as a member of the editorial staff.

T. Carlyle Atkins has been actively engaged in the production of motion pictures for over eight years, with the exception of a period during the war when he served as a lieutenant in the Marine Corps. He spent four years as assistant to Ralph Ince. Following this came over two years of supervising production for Garsson Enterprises. Atkins was company director for George Beban during the production of "The Greatest Love of All."

Joseph Klotz has been connected with the industry continuously for almost fifteen years in the state right and laboratory fields. He was the owner of the former Knickerbocker Laboratories.

Arthur Hoerl has been connected with motion pictures since 1910. He started as an exhibitor in his 'teens and was the owner of a string of small houses. He has served on the staff and as editor of trade publications. He is best known in the trade as a director of advertising and publicity having served in that capacity for a number of years. He was an executive of Robertson-Cole Company from its inception for a period of over two years and has more recently been with the Tiffany-Truart Film Corporation. Hoerl is also credited with a number of screen stories of which there are in this season "The Sixth Commandment," starring William Faversham, and "Ten Days" (not yet released). Two other of his works are planned for this season's productions.

The various departments of this new corporation will be headed by its officers. T. Carlyle Atkins will be in charge of production; Joseph Klotz will act as comptroller; Arthur Hoerl will direct advertising and editorial departments; Edwin Silton, who is the head of a casting agency in the East, will be in charge of the casting of all pictures. George V. Hobart will adapt St. Regis Pictures for the screen.

The initial productions of St. Regis will be made under contracts for two units for productions to be supplied to Associated Exhibitors, one, the Becton Unit, and the other a St. Regis Unit. These contracts call for eight pictures and the first two vehicles have already been chosen. The first, "The Ultimate Good" from a novelette in Everybody's Magazine, by John C. Brownell, is ready to go into production. The second picture will be an adaptation of Mrs. W. N. Williamson's latest novel "The Million Dollar Doll." In addition to these contracts are ready to be entered into for three additional novels, all of them by authors of international reputation, novels which have already entered the class of best sellers. Two recent New York stage successes are also under consideration.

In addition to the present two contracts under which its first productions are to be made, St. Regis reports it has two other contracts with national distributors in the process of negotiations and these will be announced later.

In the transactions with Becton Pictures Corporation the matters were in the hands of Arthur Friend and the St. Regis transactions were entirely in the hands of Adolph Feldblum, an attorney.



OFFICIALS OF THE NEW ST. REGIS PICTURES CORPORATION.
From left to right: Joseph S. Klotz, treasurer; T. Caryle Atkins, president; Edwin Silton, head of Becton Pictures Corp., whose pictures are to be produced under the St. Regis banner.

Larry Semon Discards Clown Clothes in "Her Boy Friend"

LARRY SEMON'S return to two-reel comedies has been met with an enthusiasm beyond the expectations of Educational Film Exchanges, Inc., which is distributing his series of four Larry Semon Special Comedies in two reels. Semon has discarded his baggy overalls and derby hat, and in the opinion of the Washington, D. C. Times in its review of the first of the series, "Her Boy Friend," he has "added about fifty per cent. to the effectiveness of his work."

"I feel that the old make-up has outlived its usefulness," said Semon before starting work on this series. "Tastes in comedy change as do tastes and styles in clothes, literature and drama. The overalls and derby have been laid aside because I feel that the public is demanding more acting and action in comedies and less of the clowning that is associated with the burlesque make-up.

"I will inaugurate the change with my first personally produced comedies and I am sure that the result will be finer and funnier comedies than ever before."

Work on the second of these "featurettes", which has been titled "Kid Speed," has been finished and prints will be shipped to Educational Exchanges at once.

Dorothy Dwan, leading lady in "Her Boy Friend," Oliver Hardy and Frank Alexander, who also appeared in Semon's first two-reel comedy for Educational, will have prominent roles in the cast of "Kid Speed." Jim Jeffries, one time heavyweight boxing champion of the world will make his film debut in this comedy. Jeffries will be seen as a village blacksmith. Noel Mason Smith and Larry Semon are co-writers and directors of this comedy.

Helps Its Employees

Through a desire to make its English representatives feel that their organization has a direct personal interest in them and their welfare, the officials of First National, Ltd., have decided to open for both salesmen and office employees, free courses in Pelmanism and salesmanship. This is designed to fit them for executive positions in any line of endeavor, either advancing themselves with First National, or, in any other walk of life they may enter.

Sells Foreign Rights

C. B. C. announce that they sold the foreign rights for all countries except Argentina on their Columbia Picture, "Traffic in Hearts," to the Simmonds-Kann Enterprises of New York City.



"In Every Woman's Life," M. C. Levee's First National Picture.

Rayart Will Distribute on a Big Basis "A Woman Scorned"

W. RAY JOHNSTON, President of Rayart Pictures, announced this week the completion of negotiations with Frank J. Talbot for world distribution of "A Woman Scorned," a superspecial on which the organization of which Talbot is general manager has been working for many months.

"A Woman Scorned" is described by Mr. Johnston and Mr. Talbot as being the acme in production for the Independent market and will be backed by a big exploitation and advertising campaign. It will be released Nov. 1.

Kenneth Harlan, Kathryn Riddell, and Mary Thurman head a big cast which includes such names as Arnold Daly, Tyrone Powers, Allan Hale, Florence Billings and Henry Sedley. The famous "Tiller Girls" number from the current Ziegfeld Follies is one of the big features of the new picture. The picture is adapted from the story, "Just Mary," by Pearl Doles Bell.

"A Woman Scorned" will be distributed on a quarter of a million dollar basis, according to Talbot, who also declares that it is the only independent picture in the past three years to be offered on the independent market on such a high basis.

"The Mine with the Iron Door" BreaksAdvanceBookingRecords

ALL records for advance bookings have been broken by those on Harold Bell Wright's "The Mine With the Iron Door," says Irving M. Lesser, vice-president of Principal Pictures Corporation, which is distributing this big Sam Wood production through its territorial franchise holders.

Up to the present time the picture has been set for first runs in all of the key centers and on every big circuit. Mr. Lesser says the showing is remarkable from the fact that "The Mine With the Iron Door" was bought "sight unseen"—that is, the exhibitors asked for it and signed contracts solely on the strength of the advertising and production stills. Cutting of the film was finished this week on the Coast, but before a print was shipped East Irving Lesser had arranged for a Broadway showing.

As soon as the cutting of "The Mine With the Iron Door" had been finished Sam Wood began arranging for production of Harold Bell Wright's next story, to be produced by Principal, "The Re-Creation of Brian Kent."

Griffith With Goldburg

Raymond Griffith, screen star and scenarist, who has appeared in lead roles for Universal, First National and Goldwyn as well as several of the independent concerns, is now starring in the first five-reel comedy ever made by Jesse J. Goldburg of the Independent Pictures Corp.

"Flattery" Secured

Chadwick Gets Another Big One for the Independent Market

I. E. Chadwick, president of Chadwick Pictures Corporation announces that he has secured another production, "Flattery," for the independent market in addition to the Chadwick Nine, announced by him earlier in the season. The new picture is not included in the unit of nine and will be distributed independently of it.

"Flattery" was made by the Mission Film Corporation of Hollywood and was directed by Tom Forman from the story by H. H. Van Loan, author of many big screen successes. In the cast are John Bowers, Marguerite de la Motte, Alan Hale, Grace Drummond, Edward Davis, Lewis Morrison and Larry Steers.

"Flattery" is said to treat a new theme in a new way and is scheduled to set many new records in the theatres of the country. Plans for an extensive exploitation campaign to embrace many newspapers and theatres are now in preparation and will be announced shortly.

"Flattery" was scenarized by Jefferson Moffatt and supervised in production by Norman Walker. Harry Perry and King Gray were at the camera.

Off For Europe

Universal Expert Seeks Modes For "Phantom of Opera"

Charles Le Clerc, a costume expert attached to the Universal City wardrobe, has just left on a trip to France and Germany to hunt for grand opera fashions. The costume expert has been commissioned by Julius Bernheim, general manager of Universal City, to search out and buy up all the costumes he can find used in presentations of the opera "Faust" in the period about 1890.

This is being done in order that authentic costuming of the opera "Faust" for the forthcoming production of Lon Chaney's "Phantom of the Opera" may be true to the last detail.

The Jaston Leroux story, which Rupert Julian will direct, will be Universal's master production of the year 1925.

Surprise Dinner to Kent

A surprise dinner to Sidney R. Kent by his friends and the executives of Paramount was given at the hotel Ritz Carlton recently in honor of Mr. Kent's newly created position as General Manager of the Famous Players Lasky Corporation.

Among those present were Adol ph Zukor, Jesse L. Lasky, Sidney R. Kent, Harold B. Franklin, Felix Kahn, George W. Weeks, Harry G. Ballance, Richard W. Saunders, Ralph Kohn, Frank Meyer, Melville A. Shauer, Gilbert B. J. Frawley, George M. Spidell, Joseph Seidelman, Edward King, Robert C. Montgomery, Julian Johnson, Louis Swartz, John Day, Hugo Reisenfeld, John D. Clark, Eugene J. Zukor, Claud Saunders, Henry Salsbury, A. M. Botsford, Charles E. McCarthy, Austin Keogh, Charles E. Hawthorne, M. H. Lewis, Leon Bamberger, Harold Pitman, Harry Goldberg, Harry Wylie, Vincent Trotta, Harry Reichenback, Fred Metzler, Philip Reisman, Walter Wanger, John Butler, Ralph Block, Lloyd Sheldon, Wm. LeBaron, Joe Unger, John Hammell, Milton Kusell, Al Thorn, Dick Blumenthal, Henry Anderson, Glendon Allvine, A. O. Dillenbeck, Jack E. Mansfield.



Drinking bouts and much gold in "A Deep Sea Panic," a current William Fox Imperial comedy.

Signs Wesley Barry

"Battlin' Runyan" Is Star's First Under Contract With W. D. Russell

Wesley Barry, who recently signed a fifty-four weeks' contract with W. D. Russell of Chicago, has started production on his first feature picture, "Battlin' Bunyan," with Paul Hurst as director.

It is a picturization of Raymond Leslie Goldman's story, "Battlin' Bunyan Ceases to Be Funny," published in the March 15 issue of the Saturday Evening Post.

Wesley, naturally clever with his "dukes," is training with Al Kaufman and Sammy Mendell. The latter is taking an almost brotherly interest in Wesley, doing three rounds with him every day at the West Coast studio. Young Barry is developing marvelously and will be a pleasing surprise to the thousands of admirers who loved him as "Freckles."



F. B. O.'s "Hard Cash."

Big Metro-Goldwyn Sales Drive Goes Into Effect October 5 to 18

WITH the opening of national Metro-Goldwyn Weeks October 5 to 18 only a few days away, the heaviest artillery has been brought into play in the intensive sales drive waged by the Metro-Goldwyn sales organization, under James R. Grainger and Edward M. Saunders.

Over $7,000 in bonuses await the men in Metro-Goldwyn sales organization with the best record in the campaign that will reach its peak with the observance in motion picture theatres everywhere of the weeks Metro-Goldwyn has designated as its own.

There are two division bonuses, a first of $750 and a second of $500, that will go to the sales division which makes the best showing. Five bonuses will be awarded the leading branches, the first $750, the second $600, the third $400, the fourth $250, and the fifth $150.

The leading salesmen in Metro-Goldwyn's more than thirty exchanges will receive a bonus of $100, and in offices employing over six salesmen there will be a second bonus of $75 awarded.

In addition the booker in each of the five successful branches will receive a $100 bonus. In case of a tie for any of the prizes equal amounts will be given to the persons tying.

Metro-Goldwyn executives are highly pleased with the results shown by their sales organization, and anticipate that this year's product will be 100 per cent sold when the drive reaches its biggest point.

"The bonuses are a secondary consideration," said one of the officers of Metro-Goldwyn. "What counts to the men in the field is the glory of being at the top. That we know is the spirit that motivates every single individual in every part of the entire Metro-Goldwyn organization, and it is that spirit that has helped immensely in placing Metro-Goldwyn itself at the top of the field this year."

Two Big Features Among Fox's Current Releases

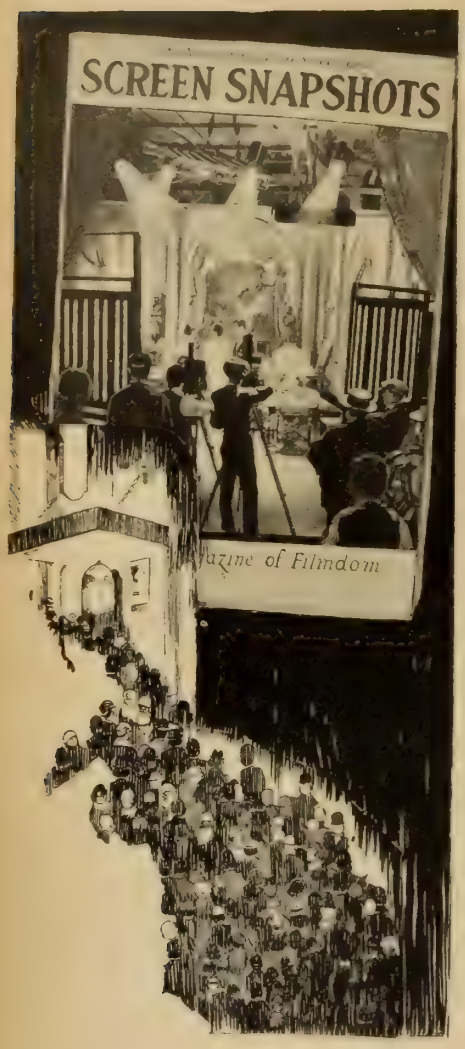
"THE PAINTED LADY," the seventh of the new Fox special productions released this season, two star series attractions, an Imperial Comedy and a Fox Educational Entertainment are announced for release the week of September 28 by Fox Film Corporation.

George O'Brien and Dorothy Mackail have the leading roles in "The Painted Lady" which is an adaptation of a Saturday Evening Post story by Larry Evans. Chester Bennett directed the production.

"Winner Take All," the second of the Buck Jones series, was directed by W. S. Van Dyke. The story is by Larry Evans and the scenario is the work of Ewart Adamson. Peggy Shaw has the feminine lead and the other principals include Edward Hearn, Lilyan Tashman, William Norton Bailey and Ben Deeley.

"Honor Among Men" is the first of the star series attractions in which Edmund Lowe will be starred. William Fox made Lowe a star following "The Fool."

FOX NEWS
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SCREEN SNAPSHOTS

is the real live Fan Magazine. Personal glimpses of the Big Stars at home and in the studio. Something new and different. Twice - a - month. One Reel.

A PULLER, not a Program Filler

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C. B. C. Film Sales Corp.

1600 Broadway N. Y. City



Peek-a-booing is the chief occupation of the "Spats" in "Lost Dog," their latest comedy for Pathe release.

Territories Now Being Closed Rapidly on Full Banner Output

ACCORDING to an announcement made early this week by George H. Davis of Banner Productions Inc., territory on both the Banner series, the Banner Big 4 and Ben Verschleiser series, totalling eight attractions in all, is rapidly being closed as a result of the country-wide sales trip of Samuel J. Briskin, Mr. Davis's associate and co-director of Banner activities.

Advices from Mr. Briskin are most enthusiastic over the outlook, Mr. Davis stated, and there is every indication, judging from the reception that Banner productions have thus far received, that all unsold territory will be disposed of before Mr. Briskin's return to New York early in November.

The Banner Big 4 series, directed by Burton King, includes "The Truth About Women," and "The Man Without a Heart," both of which are completed and have been released in some territories. "Those Who Judge" the third of the series, is now in production and will be ready for the theatres, November 15. It is a society melodrama from the novel by Margery Land May, originally entitled "Such As Sit In Judgment."

"Daughters Who Pay," the fourth and last of the Burton King features, is scheduled for release early in January, 1925, and will be put into production immediately after the completion of "Those Who Judge."

The second Banner series, produced by Ben Verschleiser on the Coast, has as its initial offering, "Empty Hearts," from the Metropolitan Magazine story by Evelyn Campbell, and features Clara Bow, John Bowers and Lillian Rich with a notable cast. "Empty Hearts" was directed by Al Santell and has made, according to Mr. Davis, a distinct impression wherever it has been shown.

In east, story value and direction, Mr. Davis points out, every feature in both series is of standard quality and those thus far released have found instant favor with exhibitors and audience, wherever shown.

According to Banner's announcement, contracts for both series have been closed by Mr. Briskin in the following territories with the companies and exchanges indicated.

Standard Film Service Company, J. C. Fishman, president, with offices in Pittsburgh, Cleveland, Cincinnati and Detroit, has purchased territorial rights for Western Pennsylvania, West Virginia, Ohio, Kentucky and Michigan.

Enterprise Distributing Corporation of Atlanta, Ga., William K. Jenkins, president, has purchased the territorial rights for North and South Carolina, Georgia, Florida, Alamaba, Tennessee, Mississippi, Louisiana, Texas, Oklahoma and Arkansas.

United Film Service, St. Louis, Mo., M. K. Werner, president, has purchased the territorial rights for Eastern Missouri and Southern Illinois.

Independent Film Company, Joseph Silverman, president, 115 West 17th Street, Kansas City, Mo., has purchased the territorial rights for Western Missouri and Kansas.

Less than fifteen per cent. is now open territory on both the Banner series, Mr. Davis stated, and these territories will probably be closed within the next fortnight.

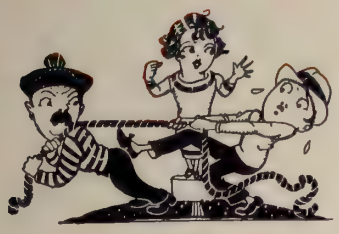
Next Tuxedo Comedy

Al St. John is starring in the second picture of the new series of Educational-Tuxedo Comedies, which has been titled "Stupid But Brave." Doris Deane, his leading lady in "Never Again," will support him in this comedy.

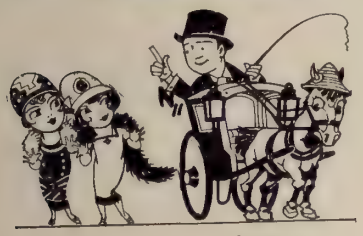
A Six Weeks' Feast of Fun

from

MACK SENNETT



MACK SENNETT COMEDY; "Wandering Waistlines"; two reels; with a scintillating cast including Madeline Hurlock, Bill Bevan, Kalla Pasha, Sid Smith, Barbara Pierce and York Sherwood; a galloping comedy of land and sea; Oct. 5th



HARRY LANGDON; "The Hansom Cabman"; Harry, about to be married, is vamped by Madeline Hurlock who gets him in wrong with his fiancee, Marceline Day; fast and furious fun with laughter guaranteed; Oct. 12



MACK SENNETT STAR COMEDY; "The Riders of the Purple Cows"; a travesty of the Wooly West, featuring Ralph Graves; a dashing and speedy rouser of a chorus of cachinnation; Oct. 19th



BEN TURPIN; title to be announced; the comedian with the jazzed eyes in a riot of risibility; Oct. 26



MACK SENNETT COMEDY; "Galloping Bungalows"; a classic of screams with the famous stellar Sennett cast; Nov. 2nd



HARRY LANGDON; "All Night Long"; in which the comedian who is making a sensation gets a lot of fun out of doughboy days in France, and being a rival with his sergeant for the affections of a pretty French girl; Nov. 9th

Perfection in two-reel comedies

Pathécomedy

TRADE MARK

10 Scars Make a Man

with **Allene Ray**

From the story by Philip Barry, the playwright

A brand new Patheserial of the East and West.

A strenuous fight for love and fortune by a young rancher and his sweetheart that starts in the city of skyscrapers and ends in the mountains and plains of the West.

Fast riding, hard loving, deep hating and fighting all the time. Romance to suit the lovers of romance, action to please the lovers of thrills.

Coming Soon



Produced by
C. W. Patton

Directed by
Wm. Parke

Pathéserial



EXHIBITORS' NEWS AND VIEWS

EDITED BY SUMNER SMITH

Sharp Bidding Expected at Sale of Schenectady House

The State Theatre in Schenectady, one of the largest and most beautiful picture theatres in New York State, will be sold under the hammer within a few weeks. A hearing to prove certain claims against the property will be held on October 2. The theatre was built about three years ago and cost close to $350,000. It was included among other houses involved in the financial entanglements of Max Spiegel and passed into the hands of a receiver. When the house was first opened it was run as one of the Mark Strand chain, with Edwin O. Weinberg as resident manager. The opening was particularly brilliant and was attended by theatrical men from all sections of the state.

After the Strand management relinquished control the theatre was taken over by an operating company known as Farash Theatres, Inc., with W. W. Farley as the head. The theatre is being operated by this company in conjunction with the Albany and strand theatres, also located in Schenectady. At the offices of W. W. Farley it was stated that no definite date has yet been fixed for the sale of the theatre, although it is expected that it will take place during October. The sale of the house under the hammer will no doubt attract sharp competitive bidding, as it is understood that William Shirley, manager of the house, will be among the bidders, as well as Mr. Farley. It is reported that Max Spiegel will be represented and that Nathan Robbins of Utica, the Schine brothers of Gloversville and Oscar Perrin of Albany will also be on hand with bids. The house is mortgaged to the extent, it is said, of about $100,000, in addition to numerous mechanics' liens.

Six-feet-two in his stocking feet, Ben Young of Ilion, known everywhere as "Big Ben," once more in the picture theatre business, paid his first visit in many a day to Albany's Film Row during the past week. He takes over the Erk houses on October 6. Mr. Young is an old timer in the business and enjoys the distinction of having taken over the theatres in Ilion years ago, putting them squarely on their feet, retiring, and then once more entering the game.

Nothing has yet developed in the organization of the Albany zone of the Motion Picture Theatre Owners of New York State. Samuel Suckno has the matter in charge and will no doubt call a meeting in the near future.

Oscar Perrin of the Leland Theatre, Albany, expects a Christmas present. Furthermore, Mr. Perrin wouldn't be a bit disappointed if it arrived several weeks in advance of the holiday season. The present is in the nature of new seats for the theatre, the delivery of which has been dragging over so long a period that Mr. Perrin is now in hopes of having them installed by Christmas.

"Monsieur Beaucaire," in a week's run at the Mark Strand in Albany last week, played to 4,600 persons on Tuesday.

College men are being used this fall at the State and Strand theatres in Schenectady as ushers. Young ladies have previously been used at the Strand.

Politics superseded pictures last week in the mind of W. W. Farley of Schenectady and Albany. Mr. Farley attended the Democratic State Convention in Syracuse and helped in the nomination of Alfred E. Smith for governor.

A $22,000 organ will be installed at the Strand Theatre in Schenectady during the coming month. The instrument will be dedicated with considerable ceremony and presided over by an organist from New York City.

"It never rains but it pours," remarked Sam Goldstein the other day, as he stood in the entrance of the State Theatre in Utica and watched a veritable cloudburst outside. It was the first day with vaudeville replacing pictures, and the results both inside and out made Mr. Goldstein wonder as to the wisdom of his decision.

Well known exhibitors in town the past week included C. H. Moyer of the Liberty in Herkimer, Samuel Slotnick of the Strand in Mohawk, L. L. Connors, running theatres in Granville, Cambridge and Salem, and Dennis Regan of Greenwich.

Walter Powers, formerly connected with the Colonial in Albany and the Griswold in Troy, is now in charge of the Schine theatres in Oswego. Edgar Weil, formerly with the Strand in Syracuse and more lately with the Rialto in Glens Falls, is now district manager for the Schine brothers.

Exhibitors in this part of the state, pocketing their summer's loss through daylight saving, assert that they will be behind a campaign which will get under way in January or February to block any effort to bring about a like situation next year. Exhibitors in Schenectady declare that daylight saving in that city cost them not less than $10,000 this summer.

The Strand and State theatres in Schenectady are charging the same admission prices. When the Strand reopened this fall it raised its lower floor admission price 5 cents, bringing it to 40 cents, the same as is being charged at the State. The house shows no effects of the fire which occurred in July. The sidewalks are especially beautiful in their brocades, while a new seating arrangement provides three aisles instead of two.

Although Julius Byck may be handicapped in some respects, due to being a deaf mute, he is certainly succeeding in the picture theatre field. Mr. Byck has been running a couple of houses in Tannersville and Haines Falls this summer and now announces that he intends to add a couple more next year.

T. E. Loomis of Schenectady has reopened the Cozy Theatre following alterations. The house is located only two doors distant from the competing Cameo. Mr. Loomis is planning to sell the Broadway Theatre building and devote his entire attention to the management of the Cozy.

Samuel Suckno has installed a four-piece orchestra in the Albany Theatre, now a first-run house. Mr. Suckno purchased "Vanity's

(Continued on next page)

Berinstein Dies

William Berinstein, 45 years of age, one of the best known and most popular theatrical men in New York State, died at his home in New York City on Monday morning, September 29, following an illness of about five months from a nervous breakdown. Mr. Berinstein was a resident of Albany for many years, first entering the motion picture field with the Hudson Theatre and later with the Colonial. He moved to New York City two or three years ago, as his activities broadened and his holdings included the Palace in Troy, the Van Curler in Schenectady and the Strand, Lyceum and Majestic theatres in Elmira.

Mrs. Berinstein died last January, shortly after her return from a trip to Germany. George Roberts of Albany was associated with Mr. Berinstein as general manager of the circuit. His two sons, Harry and Benjamin Berinstein, manage Elmira theatres, while his brother Julius is manager of the Palace in Troy. Mr. Berinstein's friends were legion and his loss will be one felt throughout New York State.

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Season 1924-1925—Thirty First-Run Pictures

A Score or So of Versatile Exhibitors, What?

VILLAGE schoolteacher or picture theatre proprietor, barber or a Rothafel in the making? Take your pick, for, after all, what's in a title so long as the shekels are coming in? Does a theatre constitute a sideline to a general store or vice versa?

Many a theatre owner in New York State, particularly in the smaller places, finds the picture theatre returning handsome profits these days as an adjunct to some other line of endeavor. Take North Creek, for instance. C. H. Wade, in his restaurant, provides the food while his theatre offers entertainment.

In Boonville, A. J. Cyr runs the Avon and also the barber shop. In Northville, A. Grant Palmer conducts the Star and during the daytime handles hardware and automobile supplies. In the village of Cape Vincent, J. H. Grappotte, busy as the proverbial bee, not only furnishes the pictures but also handles the telephone exchange and manages an auto supply house.

Mrs. M. H. Carpenter, proprietor of the Arcade Theatre in Lake George, is also owner of a hotel there. In Port Henry, Charles Derry has the Empire Theatre and raises blooded dogs.

In Rhinebeck, J. V. Tremper raises violets but never his prices at the Airdome. H. MacNamara has a general store as well as the theatre in Valatie. R. H. Rhinehart also has a general merchandise store and theatre in Ashland.

When the crowds get tired of dancing at M. H. Tormey's pavilion in Cadyville, they attend his Rustic Theatre. As long as there are apple pies there will be cheese, so W. C. Allen, owner of the Casino in Antwerp and a cheese salesman, has never a cause for worry.

Naturally enough, the theatre in Catskill, as well as the one in Delhi, receives plenty of newspaper publicity, for M. Edward Silberstein runs both the daily paper in Catskill and the theatre, while in Delhi, A. C. and C. A. Wyer own the village sheet and the theatre as well.

Down in Cherry Valley, Mrs. Winne is a school teacher by day and a theatre proprietor by night. G. W. Huzzy of Lyons Falls must be a busy man, for his letterhead indicates that not only is he the owner of the theatre there but he retails "fruits, groceries, furnaces and ranges." Seasons may come and seasons may go, but apparently Huzzy's meal ticket is assured.

In Hopkinton, when J. H. Chittenden isn't dickering on hay and feed prices he is arranging his night's program. Mrs. H. D. Tann does her part in feeding the good people of Hammond from her bakery and furnishing amusement through her theatre.

John Mattice runs both the Novelty in Middleburgh and the cafe. Amos E. Curry is proprietor of a general store at Norfolks as well as the Empress Theatre. In the neighboring town of Fort Covington the village editor hands out news as well as views.

Albany

(Continued from preceding page)

Price" and will show the picture in the near future.

J. J. LaPointe is now handling the Orpheum in Chatham. Mr. LaPointe operated the house some years ago and now returns as the manager, the house being owned by Mr. Kaplan.

W. W. Farley took over the Barell Theatre in Schenectady during the past week. It is understood that Farash Theatres, Inc., did not figure in the deal, and that the house is acquired solely by Mr. Farley as a means of giving him a place in Schenectady in case the State Theatre, operated by the company of which Mr. Farley is an officer, passess into other hands.

C. C. St. Clair, a former minister, who has been in charge of the Community Theatre at Mineville, while in Albany last week declared that the house would remain closed until such time as the mines reopened. Mr. St. Clair is a prime favorite along Film Row.

If rumors hold good, Samuel Hochstim, operating the Star Theatre in Hudson, will forsake the ranks of bachelorhood during the coming month. At least such is the report along Film Row.

Hamilton, Ontario, Field Shows Sudden Development

Hamilton, Ontario, has seen considerible theatre development during the past few days in the opening of the brand new Tivoli Theatre by Manager J. Swanwick on September 29 and the reopening of the Savoy Theatre as "The House of Superior Screen Attractions" on September 27 on a special basis of two performances daily.

The Savoy reopened with "Dorothy Vernon of Haddon Hall" and the new arrangements provided for a price scale ranging from 50 cents to $1 for evening shows, with every seat in the house reserved. Matinee price is a flat 50 cents. The Savoy, which is one of the older picture houses in the downtown section, also has a large symphony orchestra.

The Tivoli, which is located on James street north, has 1,500 seats, all on the one floor, and the policy adopted by Manager Swanwick is to provide a combination program of feature pictures and Keith vaudeville, the Tivoli being the latest addition to the Keith circuit in Canada. It has been constructed with local capital.

As a special inducement to patrons at the Rialto Theatre, Winnipeg, Manitoba, Manager H. Jernberg offered those who attended the performances at the Rialto on September 29 complimentary tickets to the Rialto Theatre Community Dance which was conducted under the auspices of the theatre at the Alhambra Dance Gardens, Winnipeg, on the following Monday evening. Those who bought tickets to the Rialto on the one date were all invited to attend the dance one week later without further charge.

Bert Brouse, manager of the Imperial Theatre, Ottawa, Ontario, formerly owned by the late Harry Brouse, has made a slight increase in evening admission prices, starting September 29 with the presentation of "The World's a Stage." An all-around advance of 5 cents is made for the night performances, which now scale from 20 to 40 cents. The matinee prices remain as before.

Ald. P. J. Nolan, proprietor of the Rex Theatre, Ottawa, is out after high civic honors following his service as an alderman for Victoria Ward in the Ottawa City Council for five years past. He will be a candidate for the Ottawa Board of Control at the elections which take place in December. He is a large property holder in the Canadian Capital and has operated both the theatre and a drug store for many years.

The Centre Theatre, Ottawa, is being remodeled by Manager Don Stapleton, who has the active direction of the theatre for his father, Ben Stapleton, owner of the theatre, who is Ottawa's pioneer exhibitor. The entrance and lobby are being reconstructed without interruption to performances and the interior is also being brightened.

Manager Len. Bishop of the Regent Theatre, a Famous Players house, is having a great run of pictures. Following two big weeks of "Monsieur Beaucaire" he presented "Feet of Clay" during the week of September 29 and this is being followed by a special run with "Captain Blood."

Clarence Robson, director of theatres for Famous Players Canadian Corporation, reopened the Bloor Theatre, a cosy suburban house at 529 Bloor street west, Toronto, on September 29 with the presentation of "The Covered Wagon" at prices ranging up to 30 cents.

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Simon Wertheimer to Erect New Buffalo, N. Y., Theatre

Simon Wertheimer of 254 North Park avenue has filed plans with the bureau of buildings for a new picture theatre to be erected at 1386 Hertel avenue, in the rear of his Park View block between North Park and Saranac avenues. The theatre, which will be named the Park View, will cost $175,000. It will be classic in architecture and will seat 2,500. It will have a balcony and a main foyer. The house will be erected on a site 67 by 140 feet. Part of the equipment will be a $30,000 orchestral organ. It is said that there is some opposition in the neighborhood against the erection of the theatre, but it is declared that now the plans of the house are on record a definite leadership of the opposition will be created. G. Morton Wolf, the architect, speaking for Mr. Wertheimer, said that any opposition will be met by legal action if necessary. Mr. Wolf said the plans placed on record are mandamus plans to be used in event court proceedings are taken. The new theatre will be but a block from Shea's North Park.

The Rialto is the name of Lockport's newest picture theatre. That name has been selected for the beautiful structure now rapidly nearing completion by the Schine Theatrical Corporation at the southeast corner of Pine and Walnut streets, the site of the former Thurston Auditorium. A mammoth electric sign to bear the name of the new theatre is now being erected over the main entrance of the building. It is 15 feet long, weighs a ton and will comprise 300 high-powered lamps, in three colors, with flaming torches adorning the top. Artists from New York and Buffalo are now engaged in the beautiful ornamental plaster work, and decorative artists will follow them. Announcement of the opening date, attraction and other plans will be made by the management in a few weeks.

The Crosby brothers, managers of the Lily Theatre, Broadway, pulled a good stunt when they announced in the public prints that they had made arrangements to give free assistance in filling out application blanks for auto licenses in their theatre each evening. They engaged a notary public and even got the licenses, which everyone operating an auto in New York State must now have.

The Morning Post carriers in Jamestown, N. Y., were the guests of Manager Robert C. Hornung at Shea's Theatre in the Chautauqua Lake city last Saturday morning to see "Michael O'Halloran."

Jack Myers, who has conducted the amusements at Island Park near Blossburg, Pa., during the summer, has leased the Paramount Theatre in Blossburg and opened it October 1. The interior has been redecorated and new upholstered seats have replaced the wooden ones. Mr. Myers conducts several theatres in Lycoming and Bradford counties.

Otto Schroeppel, manager of the Strand and Andrews theatres in Salamanca, N. Y., came back to civilization last week when he drove into Buffalo to see his old friends along Film Row. Otto is right down in the old Indian reservation country, but as yet he has not been scalped, he says, except by film salesmen.

Much interest has been aroused in exhibitorial circles by the announcement of the second annual dance and Hallowe'en frolic to be given by the Film Board of Trade in the ballroom of the new Hotel Statler on the evening of October 31. Henry W. Kahn, manager of the Metro-Goldwyn exchange, is general chairman of the arrangements committee. One of the features of the frolic will be a solo dance by Charlie Bowe of the Frontier Theatre and Philomena Cavanaugh of the Shea Amusement Company.

Bordonaro Brothers have reopened the Palace Theatre in Olean, N. Y. The house has been closed since Memorial Day, when fire partly destroyed the theatre. It has been completely redecorated and refurnished. It is the intention of the management to continue the policy of pictures only.

Clare Meacham has been appointed manager of the new Grand Theatre in Westfield, N. Y., which was opened on September 22. The Zicofe Corporation of Buffalo is operating the house. The opening was a gala affair. G. K. Rudulph, manager of the Buffalo Fox exchange, presided at the ceremonies and made the opening address. Walter Dion, Buffalo's noted operator, made a special trip from Buffalo to take charge of the booth for the opening. "Dorothy Vernon of Haddon Hall" was the opening attraction. The house is decorated in silver gray and old rose. It seats 1,000. Fred M. Zimmerman, Maurice Cohen and George Ferguson are the members of the Zicofe Corporation.

"The Thief of Bagdad" is doing a tremendous business at the Majestic in Buffalo at $1.50 top. Opened to $600 more than any other attraction ever playing the house and had an advance sale of $19,000. Some fine exploitation helped this excellent box office report.

R. H. Cherry, formerly at Loew's in Ottawa, has been appointed assistant manager of Loew's State Theatre, Buffalo.

Massachusetts

Harry I. Wasserman now is the manager of the new Dudley Theatre in Roxbury, which was reopened on September 28 after being thoroughly remodeled and enlarged. Mr. Wasserman, previous to having taken charge of the new Dudley, was connected with the Eagle Theatre in Roxbury for 12 years. "The Covered Wagon" was the reopening feature. The famous Fadettes Ladies' Orchestra of Boston provided music the opening week. The regular policy of the new Dudley will be started by Manager Wasserman on October 5 and will be five acts of vaudeville and films. The seating capacity has been increased to 2,000, including a balcony with loge seats in front. The decorations are renaissance of gold, old rose and green.

The week of September 28 marked the passing of the only two super-features on Boston screens. These were "Abraham Lincoln" at the Tremont Temple and "The Sea Hawk" at Symphony Hall.



"The Sagebrush Vagabond," a two-reel Universal Western.

The Crystal Theatre in Worcester has begun a policy of musical comedy shows and feature films.

A real he-man's billing war is on in New Bedford now. Paper is being posted for the Olympia, State, New Bedford, Capitol and Empire theatres. Managers Casey, Wilson, Hawkins, Tribe and Zeitz are filling the store windows wherever they can. And they're all go-getters, every one.

Manager Francis Powell of the Academy of Music in Northampton is going to change his policy from pictures to dramatic stock. The Academy has not had stock for five years. The theatre is owned by the city. Too much opposition from the other theatres, which are owned and operated by the Goldstein Brothers of Springfield, was given as the reason for changing the policy.

Manager Luddy is a lucky fellow. He's at the Empire Theatre in Whitman. He is one of those exhibitors who has made himself popular by giving benefit shows for various organizations in the town. Mr. Luddy has a large number of them arranged for this season.

Julius Stern, who last season was treasurer of the Empire Theatre in Toronto, now is treasurer of the State Theatre in Springfield.

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Irene Rich in "This Woman," a Warner Brothers Picture.

Oldknows May Be Interested in Warners' Atlanta Theatre

It is now believed that the Warner Brothers will become jointly interested financially with Oscar Oldknow, southeastern distributor of Warner pictures, and his father, William Oldknow, in their contemplated construction of a modern picture palace to serve as a first-run home in Atlanta for their output of pictures. William Oldknow, retired film man, it is said, will join his son in putting up sufficient cash to buy a half interest in the contemplated new theatre, and this, it is believed, will be a happy solution to the building of the Atlanta theatre in the recently announced and ambitious plans of Warner Brothers.

It is stated that four different sites for the new theatre have already been under consideration but that final decision will not be made until the Warners come to Atlanta in October.

The first-run situation in Atlanta is not at all favorable for independents. The Howard and Rialto are Famous Players houses; the Metropolitan is concerned chiefly with presentation of First National product; Loew's Grand furnishes an outlet for Metro-Goldwyn, and the Tudor, owned by Universal, offers a first run to Universal pictures. While the Warners during the present season are receiving a good break, with a fifty-fifty split of their program between the Howard and Loew's Grand, it is conceded that the matter of an adequate outlet for their product is of too vital concern to be left to any chance.

A brand new picture theatre to cost $40,000 is to be built in Gainesville, Ga., by Frank Ploginos of New Kingsmore, Pa. It will be named the State and will open in November with Jack Lewis, formerly of Griffin, Ga., as manager. the other theatre in Gainesville, owned by Freeman & Rogers, is the Alamo.

The theatres owned by the North Alabama Enterprises in Tuscumbia, Sheffield and Florence will be sold under the auctioneer's hammer on September 22, having been thrown into bankruptcy by creditors.

Southern Enterprises, Inc., announces the acquisition of five new theatres to its rapidly expanding chain. Instead of one house in Greenville, S. C., there will be two; in Miami, Fla., they will build a combination theatre and ten-story office building on the site of the old Airdome; Tampa will get one new one and St. Petersburg, Fla., is the scene of the fifth new house planned for immediate building.

The Atlanta Film Board of Trade, having successfully experimented with the employment of a full time inspector to travel the territory and keep machines in repair, has just employed F. O. Buchanan, formerly manager of the Iris Theatre, Bristol, Tenn., to tour the six southern states in the capacity of inspector.

All conflicting rumors to the contrary, it is announced that Jake Wells is the new lessee of the old Auditorium Theatre in Charlotte, N. C., which he is already busily engaged in converting into a modern theatre.

The Coleman Theatre, Coleman, Fla., and the Bushnell Theatre, Bushnell, Fla., are both reported closed.

Howard Price Kingsmore, manager of the Howard Theatre, Atlanta, is back on the job after a vacation spent in Atlantic City.

Walter Brandenberg, formerly salesman for Vitagraph, has taken over the lease on the Franklin Theatre, Fort Valley, Ga.

Postcards have been received by his many friends announcing that Mr. and Mrs. E. J. Sparks are autoing through Alaska. They will later sail from San Francisco for Honolulu.

H. P. Laseter, formerly salesman for Progress Pictures, has accepted the position of house manager for Carl Kettler's new theatre in Palm Beach.

Washington, D. C.

Edwin Sherwood, Jr., 5-year-old son of the manager of the Exhibitors Film Exchange, carried off first money in the "amateur contest" staged by Manager Nat Glasser at Crandall's York Theatre. The youngster sang a group of popular songs and did a few jazz steps and won by a wide margin of audience applause. "Daddy" Sherwood for many seasons sang and danced with Percy Wenrich and Dolly Connelly in vaudeville.

Another evidence of the fact that there have been too many picture theatres on Ninth street is seen in the closing of the Maryland Theatre, heretofore operated by T. H. Johnson. Mr. Johnson also operates the Virginia, a couple of doors away, and he will hereafter center all of his activities in putting over the latter in a big way.

The Columbia on F street is piling up a record for "long" runs. Usually it is rather hard to hold over a show for a second or third week, but Manager Beatus, the Loew manager here, held interest in "Manhandled" for two weeks, then a Valentino picture for three weeks, and now is out to see what can be done with "The Covered Wagon."

Washington picture men are taking a prominent part in the raising of $40,000 by a local committee to be used in equipping local hospitals and homes with radio sets so that inmates may listen to the "Roxie" concerts from the Capitol Theatre, New York, and the other entertainment which is being radiocast. A. Dresner, of the Washington Theatre Supply Company, furnished slides advertising a band concert recently held at the local ball park, at which the various government bands furnished the entertainment. The slides were shown in nearly every theatre in the city—without charge, of course—and the industry was also well represented at the concert, at which more than $6,000 was raised.

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Michigan Exhibitors Clash With Kunsky Enterprises

An open clash between the Motion Picture Theatre Owners of Michigan and the John H. Kunsky Enterprises, the latter operating one of the largest and most influential theatre strings in the Middle West, was indicated last week by the action of the association in going on record as being opposed to such buying corporations as the one proposed by Mr. Kunsky.

The directors of the M. P. T. O. M. passed a resolution which said:

"That from all information furnished this office, being unable to secure a complete copy of the contract for consideration or discussion, the board of directors go on record as being opposed to any form of group buying, at least until some plan is submitted that seems to be mutually beneficial to all exhibitors in the city of Detroit and the State of Michigan."

The Kunsky offices introduced the so-called booking corporation plan about two months ago and invited Detroit exhibitors to join them in a co-operative organization which would control the purchase of all productions shown in theatres. The plan had many staunch advocates and seemingly a similar number of bitter foes. One film exchange was accused of circulating literature attacking the plan and much bad feeling resulted.

The Kunsky organization withdrew from the Motion Picture Theatre Owners of Michigan about two years ago and consequently the dozen or so houses operated by Mr. Kunsky have had nothing to do with the business of the association. Aside from the Kunsky theatres, however, the M. P. T. O. M. is almost 100 per cent strong in Detroit membership. It would seem, therefore, that the action of the board of directors had sounded the death-knell for the proposed plan.

After its directors' meeting the association wired all prominent producers asking if they were in favor of such a buying system (it had been reported that several of them were not opposed). All but three replies stated with emphasis that they were against the idea, while the other three asked for further information.

"The Sea Hawk" enjoyed the biggest opening business in Detroit's history at the Adams Theatre and supplied enough turnaway business last week to boost the gross at all the other downtown houses. The picture was exploited several months in advance and the crowds and lines in front of the theatre were enormous both afternoon and evening. It appears likely to be in for at least a five weeks' stand.

It has been definitely announced that "The Ten Commandments," now on its third week in Detroit, will close at the end of a five-week period and will be supplanted by "The Thief of Bagdad." Business on "The Ten Commandments" has been bigger than "The Covered Wagon" at the same house last year.

Detroit's police censor, Royal A. Baker, is winning fame as a painter. He was awarded second prize at the Michigan State Fair on a painting entitled "Where Hermits Dream." The suggestion for the work came from William Hurlbut, a state rights proprietor.

W. S. Butterfield, president of the Bijou Theatrical Enterprises, operating about a dozen picture and vaudeville theatres in leading Michigan and Indiana cities, has decided to transfer his headquarters from Battle Creek to Detroit. He has taken over a big suite on the fifth floor of the Film Building and activities of the company will begin there about November 1. Edward C. Beatty, Mr. Butterfield's general manager, will establish a residence in Detroit soon.

Harry Brown, who is about ready to open his new Grand-Woodward Theatre in Highland Park, announces plans for the immediate construction of a new theatre to be erected on Fenkel avenue. It will seat about 1,500. The two new houses will make a total of six under Mr. Brown's control. The other four are the Astor, Academie, Buchanan and Acme.

Pittsburgh

Charles Marsh, proprietor of the Avalon Theatre, Wheeling, W. Va., has applied to City Building Inspector Albert G. Hallock for a permit to erect a new $13,000 picture theatre building at 4237-4239 Jacob street. The structure is to be one and one-half stories high, occupying a ground space of 40x100 feet.

Announcement has been made by George P. Communtzis that Herbert A. Shaw has replaced Charles T. Hoskins as manager of the Metropolitan Theatre, Morgantown, W. Va. "Herb" will be remembered for his work at Uniontown for the past twelve years, both in theatre and lobby display. He says he is going after Morgantown 100 per cent.

S. H. Diemer, manager of the Fairmont Theatre, Fairmont, W. Va., has resigned. His successor is John Mulvehill.

Sol Burka, general manager for Claud Robinson at the Robinson-Grand, Moore's Opera House and the Orpheum at Clarksburg, W. Va., is doing some excellent publicity work and exploitation these days.

"Bill" Kirsch, popular booker for the Rowland & Clark chain of theatres, is off on his annual two-week vacation.

R. M. Lutes, manager of the Strand Theatre, Brownsville, came to Film Row the other day for the first time in a long while.

The coal mines are working full blast in and around Republic, Pa., and Frank Capuzzi of the Princess Theatre in that town says it helps his business a whole lot.

Harold Mercer, son of Joseph Mercer, manager of Rowland & Clark's Capitol Theatre, Braddock, is the latest addition to the publicity department of the Rowland & Clark Theatres.

Bert Wild, assistant manager at the State Theatre, downtown Pittsburgh, is back on the job after a week's illness suffering from the grip.

Real Enterprise

C. M. McCloskey, of the State and Penn theatres, Uniontown, Pa., is elated over the "scoop" made by his publicity man, "Ken" Woodward, in getting pictures of the World Flyers crossing Uniontown on the screen very shortly after they were photographed, and the local newspaper prepared a cartoon giving "Ken" credit for the stunt.

McCloskey maintains his own "movie" laboratory for the State and Penn theatres and is constantly surprising his patrons with quick service in placing the news "shots" on the screen. In order to get pictures of the World Flyers from the air, "Mac" had to charter a airplane, but he tells us that it was worth the trouble, for he had Uniontown theatregoers talking.

The State miniature "movie" laboratories are a marvel of efficiency and McCloskey states that he will be glad to give the dope on how it is done to any brother exhibitors who may desire to install a similar plant.

Minneapolis

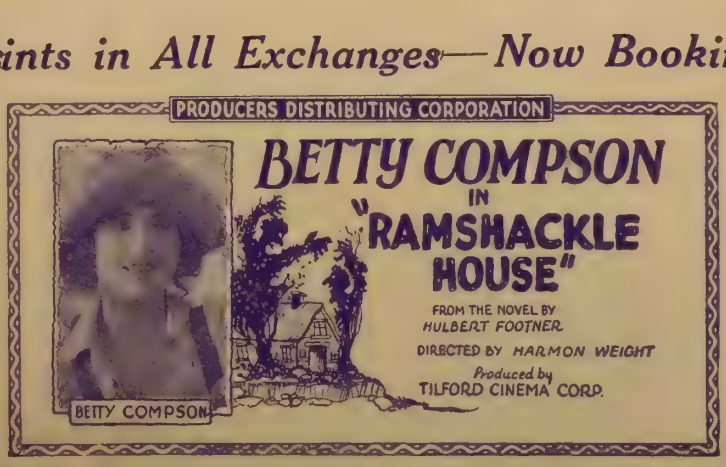
Anton Janssen has been named manager of the Liberty and Homewood theatres, suburban houses owned by S. G. Lebedoff. The Homewood, now under construction, will seat 900 and open October 21. Mr. Janssen has been succeeded as manager of the Old Mill, a downtown house, by Henry H. Francisco, formerly an exhibitor at Kendal, Wis.

Work is being rushed on the new Lyceum Theatre and it is planned to open the house some time next month. Manager Len S. Brown is selecting his staff. He plans to engage all new faces for the front of the theatre.

W. A. Steffes, president of the Northwest Exhibitors' unit, in an interview upon his return from New York said that Will H. Hays has voiced his approval of the drive to stamp out the free show evil in the Northwest. A. H. Fischer, president of the Minneapolis Film Board of Trade, accompanied Mr. Steffes to New York.

Both the Northern Pacific and the Great Northern, two of the largest railroad systems in the Northwest, are recognizing the value of motion pictures in advertising and exploitation work. Camera men are assigned to shoot every event of importance that happens in railroad circles of the Northwest.

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Ascher Chain Still Expands; New Chicago Theatre Planned

Another picture house will be added to the Ascher chain soon, as a new theatre is projected for Milwaukee avenue and Gale street by local capital and when completed will be leased to the Ascher circuit, it is reported. The new house will be known as the Jefferson Park Theatre and will seat 2,000. The stage will be large enough for elaborate presentations, with an orchestra pit that will seat forty musicians. Provision has also been made for twin pipe organs.

James Gregory has taken charge of the new Gregory Theatre at Berwyn, Ill., and will also manage the Crown Theatre at Crown Point, belonging to the same circuit.

Charles Ryan is completing his first year as manager of the Milford Theatre on Crawford avenue. The house is doing a fine business, with prospects for a banner fall season.

The new Illinois Theatre at Macomb, Ill., is under construction and should be completed during the next month. The house will show movies.

Reuben Levine Company of this city will build a picture theatre at South Bend, Ind., for the Misawaka Theatre Corporation. The house will be located on North Main street and work is expected to commence at an early date.

H. H. Homan has recently taken over the Temple Theatre at Washburn from Victor Harris.

The Loraine Theatre at Hoopstown, Ill., is now under the management of the Polke Brothers. They also opened their new Fargo Theatre at Geneva, Ill., last month.

There will be no reduction in theatre prices, either legitimate or picture houses, notwithstanding the agitation for lower theatre prices in this city. The owners say that rising costs prohibit any reductions.

The Grand Theatre at Davenport has opened for the fall season and reports good business to date.

The Family Theatre at West Frankfort, Ill., has been closed for repairs and will open about October 1 with an exclusive picture program. Some of the theatres in the coal mine district complain of the lack of business, as many of the mines have been shut down and some are working short time.

Edward Hamilton of Franklin, Ill., has taken over the New Berlin Theatre at New Berlin, Ill., and will show exclusive picture programs in the future. The house seats 350.

John Martineau, John Stone and Joseph H. Pieck have organized the Knickerbocker Theatre Company, with offices at 64 West Randolph street, to operate a picture theatre.

Harry Loeper, well known exhibitor of Springfield, Ill., has returned from an extended automobile trip through Michigan and the Lake country.

Jean Belasco has been made manager of the Randolph Theatre at Randolph and State streets, succeeding Walter Batchelor, who will engage in other lines. A. H. Bachman is house manager and is assisted by Harry Gould.

Charley Fedela, owner of the Fashion Theatre on South State street, has erected a new marquee.

Three million dollars' worth of bonds for the new Masonic Temple and theatre building were sold last week and the work of wrecking the old Colonial Theatre now occupying the site will start at once, so that the foundations for the new building can be put in before the snow flies.

Noah Bloomer will open the new Rex Theatre at Belleville, Ill., about the middle of next month. The house will seat 800 and will cost about $75,000 when completed and the equipment installed.

The Modesta Theatre at Modesta, Ill., has been closed and the equipment has been placed in storage.

Fred Weiss has been named as manager of the new Plaza Theatre opened at Fort Dodge last week.

The Empire Theatre at Quincy, Ill., will be sold shortly under a mortgage foreclosure that has been filed by the State Savings Bank of that city.

The Avon Theatre at Decatur, Ill., will be overhauled and reopened next month with feature pictures.

Frank Evans has leased the Hinsdale Theatre at Hinsdale, Ill., and made E. E. Ahern house manager.

The Iris Theatre at 5747 West Chicago avenue will be completely remodeled and overhauled at an estimated cost of $100,000. The house will feature pictures exclusively.

William D. Russell, Frank R. Thomas and H. C. Russell have organized the Sable Productions Company with offices at 8 South Dearborn street.

St. Louis

Marcus Loew's State Theatre, Eighth street and Washington avenue, has been playing to wonderful business since it opened several weeks ago. Washington avenue and connecting streets in that vicinity are very busy thoroughfares every night. The reopening of the Rivoli Theatre, Sixth street near Olive street, under the management of William Goldman, has also contributed to the general improvement in downtown conditions. Goldman is running the Rivoli as a first-run house, playing day and date with his Kings Theatre. The American Theatre, Seventh and Market streets, has also been playing to record business. "The Thief of Bagdad" was the attraction there for several weeks and has now been succeeded by "The Ten Commandments."

Several prominent film producers and distributors have been watching the St. Louis situation very closely and it is possible that some new houses will be erected in the district east of Twelfth boulevard. It may have a decided bearing on the future plans of the Shubert interests in St. Louis, who were considering a Grand boulevard location for their new theatre.

The Delmonte Theatre, owned by Fred L. Cornwell, is the first of the St. Louis first-run houses to break from the recent advance in admission prices. The house has gone back to the old schedule with a general admission top of 50 cents and 35 cents for week-day matinees. The cut meets the competition of William Goldman's Kings Theatre, which has never advanced beyond the 50-cent limit.

An unsuccessful attempt to carry off the safe of the Tivoli Theatre, University City, Mo., was made by seven burglars shortly before 4 a. m., Monday, September 22. The robbers fled when two patrolmen summoned by a woman neighbor approached. St. Louis and University City police later arrested three men in a roadhouse in St. Louis County as suspects, but they were released because of lack of proper identification.

The Olympic Theatre, 11 South Main street, East St. Louis, operated by Hawkins Brothers, has installed a handsome new Minusa screen.

Exhibitors who visited St. Louis during the week were: Charles Goodnight, De Sota, Mo.; Tom Reed, Duquoin, Ill. C. E. Brady, Cape Girardeau, Mo.; S. E. Pertle, Jerseyville, Ill.; D. Davidson, Roodhouse, Ill.; W. B. Kneedler, Mattoon, Ill.; W. L. Muhlenbeck, West Frankfort, Ill.; Mrs. I. W. Rodgers, Cairo, Ill.; C. C. Calvin, Washington, Mo.; S. F. Roman, Benld, Ill.; Bob Clarke, Effingham, Ill.; Oscar Wesley, Gillespie, Ill.; W. A. Irwin, Marion, Ill.; W. R. Britton, West Plains, Mo., and Jim Reilly, Alton, Ill.

Released in September—Now Booking



Season 1924-1925—Thirty First-Run Pictures

Texas

C. C. Lindsey is rebuilding a beautiful theatre and office building at Lubbock, Texas. The theatre will seat 1,000.

Othello Hare is erecting a new theatre at Crosby, Texas.

H. T. Hodge has taken over the management of the Merkel Theatre at Abilene, Texas.

Fire caused a loss of $45,000 in the Rayno Theatre at Biggers, Ark., and surrounding buildings.

C. Gregg has rented the Mammoth Springs Opera House at Mammoth Springs, Ark., and changed the name to the Majestic.

Yeggmen Again Crack Safe of Mansfield, Ohio, House

The safe-breaking profession seems to take particular delight in working on the strong-boxes in Mansfield, Ohio, theatres, and, what's more, they are getting away with it. The safe in the office of the Majestic Theatre, under management of W. A. Partello, was "cracked" twice within 60 days, and now the money receptacle in the Mansfield Opera House, also under Partello's control, has yielded bountifully as the result of nefarious operations by wily yeggs, who wrenched the combination from the safe and made away with the previous day's receipts. Investigation reveals that it was either an "inside" job or a skeleton key was used to manipulate the lock of the office door, as all doors were locked and the lights burning as usual when the robbery was discovered the following morning.

Manager Jules Frankel of Gifts Theatre, Cincinnati, after having played "Broken Blossoms" for three successive weeks at 50 cents top, announces a reduction in admission prices to 30 cents for any seat any time. There will, however, be no change in the bookings.

Manager C. Boyd is starting on his second week of "The Sea Hawk" at the Lyric. He credits much success of the big attendance to the special musical score arranged by Theodore Hahn, Jr., prominent orchestra leader of this city, and the excellent execution of the score by the Lyric orchestra, under direction of Harry Willsey, one of Hahn's proteges.

The Band Box, Springfield, Ohio, the latest theatre to be opened in the Gus Sun chain, has been formally dedicated. The interior decorations are reported to be a work of especial art.

Carl Fish, who operates the pastime and Alhambra theatres at Akron, Ohio, has taken a lease on the Arlington Theatre in that city which was under the control of D. D'Elisa.

The Astor Theatre, Akron, Ohio, which has been dark for a long time, has been renovated and opened by George Newkirk.

James Dunlevey, manager of the Strand Theatre, Akron, which post he has held for many years, has been compelled to give up business activities on account of serious impairment of his health. It is believed that he will not be able to resume work for several months.

Suit has been filed by Sam S. Spicer, Franklin, Ohio, against Adam Whitesell of the same city on the charge of unlawful entry, Spicer claiming that his lease on the Franklin Theatre had not expired when Whitesell rented the house to another party. Meanwhile, Spicer is continuing the operation of the house until the expiration of his lease, under order of the court.

H. L. Bryson and Louis M. Porter will erect a movie theatre at 3317 High street, Columbus, Ohio, according to current building reports.

Manager Tincher was host to the Hamilton, Ohio, newsboys one evening recently at his Eagle Theatre when "Wolves of the North" was presented.

Willer's orchestra, which recently opened a season's engagement at the Rialto Theatre, Hamilton, Ohio, broadcast a program from WLW, Cincinnati, recently, Manager Schwalm giving tickets to the first 25 persons calling the theatre by telephone after having heard the orchestra over the radio.

Managing Director Fred S. Meyer of the Palace Theatre, Hamilton, has booked Gordon Kibbler and his orchestra for a limited engagement. The orchestra is featuring request numbers which are being submitted by patrons through the mail.

Joseph Ciociolo, after having been out of the picture game for a few years taking a flyer in other lines of commercial endeavor, again has heeded the call of the blood and taken over the Stafford Theatre at Niles, Ohio.

Toledo

Never in the history of the local picture houses has the fall business opened with such good prospects as this year. Every picture theatre in the city opened its fall season the past two weeks most auspiciously. The Valentine with "The Covered Wagon" as the attraction broke all previous attendance records. The house not only was crowded at every performance during opening week but over 2,000 were unable to get in at any time during the opening day's engagement.

All exhibitors are enthusiastic over the winter prospects here and all have arranged for banner programs clear up to January 1. Cool weather and the re-employment of thousands by the Overland factory are the principal reasons for the present good business. The only drawback to show up on the Toledo horizon is the advance of local street car fares here on September 15 to a straight 10 cents.

H. L. Horater has completely renovated and redecorated the Temple this year, thus making it one of the prettiest houses in the city. The lobby has also been completely rearranged, providing for the manager's office downstairs.

Mr. Horater has outlined an entirely new policy for the Temple. Only high-class productions will be shown at popular prices. That the public welcomed the new arrangement was clearly manifested the opening week, when with "The Man Who Came Back" Horater packed them in daily.

The Pantheon has also been prettily redecorated for the season and now boasts of one of the most attractive lobbies in Ohio. Langdon Kumler picked "The Flapper" for the opening fall attraction. The picture made a distinct hit, a line being held clear to the street for all performances.

The Princess will again feature the Paramount pictures this winter. They started out with "Manhandled" to crowded houses.



Pola Negri as the Czarina in Paramount's "Forbidden Paradise."

Indiana

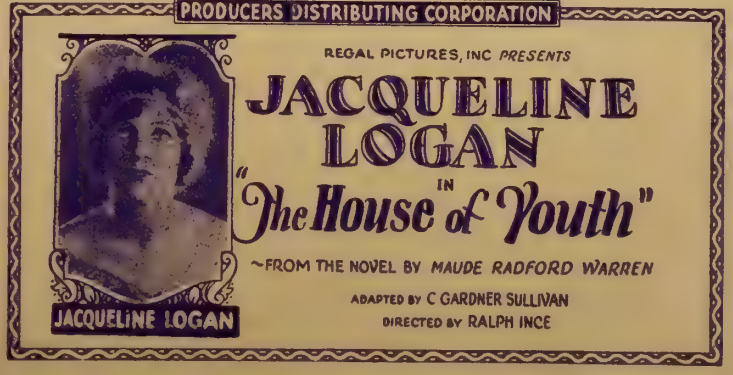
A noticeable increase in the box office receipts of picture theatres throughout Indiana has accompanied the cool weather of the early fall, according to reports received from exhibitors by E. H. Bingham, president of the Indianapolis Amusement Company, which operates the Colonial and Regent theatres in Indianapolis.

The annual fall increase in business began this year during the latter part of August, Bingham said. This was an earlier date than usual, as the customary time for the autumn gain is about October 1.

The Circle Theatre, Indianapolis, gave a surprise party for its patrons during the week of September 29. The program was presented in the form of a surprise and no one was permitted to know what any of the features were beforehand. The advertisements for the week referred to the bill as containing "a surprise feature, a surprise comedy, a surprise news reel, a surprise overture and a surprise stage presentation."

Shannon Katzenbach, widely known in Terre Haute theatrical circles, having managed the American, Indiana and old Varieties theatres there, may now be found in the manager's office of the Grand Theatre in that city as assistant manager. He will assist George Jacob in the management and also will act as treasurer.

Released in September—Now Booking



Season 1924-1925—Thirty First-Run Pictures

Ackerman & Harris to Erect New San Francisco Theatre

Ackerman & Harris, who operate the Hippodrome Theatre at San Francisco and have a chain of fifteen houses in the Pacific Coast territory, have purchased property at Twelfth and Market streets and plan the erection of a million-dollar theatre to be the largest in the city. The new house will seat 4,000 and will cover a lot 125 by 165 feet in area. Work on the new structure will be commenced as soon as the proposed extension of Van Ness avenue is completed. The upper Market street site was selected because of the great future of the district and because of the parking area available for cars.

The Tivoli Theatre, San Francisco, for ten years the leading house of the Turner & Dahnken Circuit and operated of late by W. H. Leahy, has passed into the control of J. J. Gottlob under a long-term lease and will be remodeled at a cost of about $100,000. It will be used largely for stage attractions, although pictures will be shown at times, as is the case now at the Columbia Theatre, operated by Mr. Gottlob.

The world premiere of San Francisco's own picture, "Welcome Stranger," made by the Belasco Productions Company, took place recently at the Granada Theatre. The showing was the motif for a proclamation by Mayor James Rolph, Jr., who suggested that the film title should be adopted as a slogan to attract new business, new industries and newcomers and to aid them after they enter the city.

Commencing on October 4 the Strand Theatre, San Francisco, will be given over to a season of musical travesties, with Will King and his company the attraction. Use will be made of pictures during the engagement, but they will be in the nature of fillers. The theatre is being redecorated and new chairs installed.

Joel Cohen, president of the Consolidated Amusement Company, Honolulu, T. H., arrived at San Francisco from his Island home on September 23 on one of his regular business trips to the mainland. Formerly his old business associate, Lani Magoon, alternated with Mr. Cohen on the trips to San Francisco, but with the purchase of the Magoon interests in the business the traveling now devolves on him in its entirety.

Frank Levy and Harold Jacobs, well known San Francisco exhibitors, are making a trip to New York by way of the Panama Canal and will not return home until after the end of the year. While away they will visit Canada and the Southern states.

William F. Code and C. H. Code of the Paramount Theatre, Seattle, who have been connected with the theatre business for many years, were recent visitors at San Francisco and will visit Los Angeles before returning home. In addition to their Seattle interests they own a theatre in Alaska.

C. L. Laws, manager of the California Theatre, Watsonville, Cal., is walking on air these days. He is to be married on October 4 to Miss Katherine Radcliff.

The new Granada Theatre of John Peters at Elmhurst, Cal., is to be opened about the middle of October.

The Senator Theatre, Sacramento, was to be opened under the direction of West Coast Theatres, Inc., on September 29 and a large delegation of theatre owners and film men from San Francisco was to attend the event.

Plans have been accepted for the new Grand Avenue Theatre to be erected at Oakland by A. C. Karski and Louis Karski. Ground will be broken shortly. The house will seat 2,000 and will cost $350,000.

L. R. Crook, president of the National Theatre Syndicate, San Francisco, was a recent visitor at Marysville to negotiate for a site on which to erect a picture theatre. This concern acquired the Liberty and Atkins theatres some time ago and planned to remodel these, but it has since been decided to build a new house.

Owing to the great interest taken in "The Sea Hawk," Clem Pope, manager of the T. & D. Theatre, Oakland, put this picture on the screen a day ahead of schedule, giving it an eight-day run instead of seven days.

The T. & D. Jr. Enterprises, 150 Leavenworth street, San Francisco, is having plans prepared for a picture house to be erected at North Sacramento at an estimated cost of $60,000.

Contracts have been awarded at about $110,000 for the erection of a picture house at Palo Alto by the Palo Alto Theatre Company, of which Ellis J. Arkush is manager.

F. L. Campen, manager of the Glen Theatre, and Charles F. Hartley, a former merchant of Mountain View, Cal., plan to build a picture theatre and store building in that city.

Seattle Crowds Tax Capacity of Heilig to See "America"

A gala premiere was the opening of "America" at Seattle's Million Dollar Heilig on September 19. All Seattle tried to get in and the capacity of the big theatre was taxed to the utmost at all performances. A special invitation list covering the governor, important state and civic officials, heads of important organizations and officials of patriotic and civic institutions brought not only an eager response but an enthusiastic endorsement of the picture, which was given a lavish presentation by Manager C. W. McKee.

G. D. Srigley, owner and manager of the White Center Theatre, White Center, Wash., is planning extensive remodeling and complete resenting of his house. When completed it will seat 300. Mr. Srigley is just recovering from a bad fall which wrenched his hip severely. He is hobbling about on a cane, although we have it on the authority of his doctor that he should be in bed. "Haven't got time!" says George.

W. Flint of Arlington, Wash., is branching out as a circuit owner. He has purchased the Colville Theatre, Colville, Wash., a 400-seat house, from H. D. Williams. He plans a thorough overhauling. Mr. Flint has just completed making over his new American at Arlington.

Benjamin W. Fey and wife are back in Seattle after a prolonged visit in the East, during which time they saw the principal large cities. Mr. Fey sold his Madison Theatre to J. W. LaVigne just before his departure. He plans to purchase another Seattle suburban theatre.

J. G. Von Herberg of Greater Theatres, Inc., has appointed Jack Howard manager of the Neptune Theatre in the University district of Seattle.

Mr. and Mrs. J. C. Thomas have bought the South Park Theatre, Seattle. They opened with "Dorothy Vernon of Haddon Hall" and did a capacity business. The Thomases are real showmen. Their former home was in Oakland.

H. C. Freeman of the Paramount Theatre, Bridgeport, Wash., who sustained injuries in an automobile accident recently, died as a result. The theatre is being operated under another management.

M. H. Newman, general manager of the Columbia theatres in Seattle and Portland, has booked the Producers Distributing Corporation product for day and date runs at both houses. He is all set for a special premiere on "Barbara Frietchie" the first week in November.

Manager Steffy of the Coliseum has secured Elmer Floyd's girl act, "Creations of 1925," which is going over big for a week's run.

O. J. Klawitter, proprietor of the Gem Theatre, who was arrested recently upon complaint of Mary Green Lewis of the Seattle censor board for alleged "display of improper pictures in his theatre lobby," will not have to languish in jail as a result of the action. Acting Police Judge Jacob Kalina has dismissed the case upon learning that the pictures had been seized without a search warrant.

A. S. Ellis of Portland has secured permits for a one-story masonry picture theatre on Hoyt street between 20th and 21st. The house will be 50x100 feet, of concrete construction, Oriental stucco exterior, cast stone trimmed, clay tile roof, costing $22,000. W. C. Arthur & Sons will erect the building.

For Release in October—Now Booking



Season 1924-1925 -- Thirty First-Run Pictures

STRAIGHT from the SHOULDER REPORTS

A DEPARTMENT FOR THE INFORMATION OF EXHIBITORS

EDITED BY A. VAN BUREN POWELL

These dependable tips come from exhibitors who tell the truth about pictures to help you book your program intelligently. "It is my utmost desire to serve my fellow man," is their motto.

Use the tips; follow the advice of exhibitors who agree with your experience on pictures you both have run.

Send tips to help others. This is your department, run for you and maintained by your good-will.

Associated Exhibitors

CHECHAHCOS. (7,600 feet). Star cast. Unusual scenery makes this a good picture. The shots of the face of the glacier give a great thrill. Gave satisfaction and did good business. Sunday, yes. Mixed class city of 11,000. Admission 15-25. Bluebird Theatre, Anaconda, Montana.

SPITFIRE. (7 reels). Star cast. A poor picture. Brought many complaints and did a poor business. Mixed class city of 11,000. Admission 15-25. Albert Nadeau, Bluebird Theatre, Anaconda, Montana.

F. B. O.

DANGEROUS COWARD. (6 reels). Star, Fred Thomson. This was my first Thomson and I will say that it is a corker. He surely went over with a bang. If the others of this series are as good, I will be more than satisfied. Tone, fine. Sunday, yes. Large audience appeal. Mixed class town of 3,000. Admission 20-25. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

DESERT DRIVEN. (5,840 feet). Star, Harry Carey. The first Carey I have shown in a long time and it is up to standard. I bought the Carey series from Federated at a wonderful price. They surely use the small fellow fine. Tone, okay. Sunday, yes. Large audience appeal. Mixed class town of 3,000. Admission 20-25. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

FOOLS IN THE DARK. (7,002 feet). Star cast. This is a pleasing picture and can go in my house any day of week. Used lobby and newspaper. All classes. Good attendance. Roy L. Willmon, Victory Theatre, Shawnee, Oklahoma.

HALDINE OF THE SECRET SERVICE. (5,908 feet). Star, Houdini. Not so good. Quite an elaborate production but somehow it dragged; perhaps it was too long. Tone, good. Sunday, yes. Fair audience appeal. Farmers and small town class town of 600. Admission 10-20, 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

HIS FORGOTTEN WIFE. (6,500 feet). Star cast. This is a good picture well acted and plotted specially for American Legion. Would play with Legion if I had known picture. Used lobby and paper. Roy L. Willmon, Victory Theatre, Shawnee, Oklahoma.

HOUND OF THE BASKERVILLES. (4,900 feet). Star cast. A very good detective story and will please unless they dislike mystery pictures. Tone, good. Sunday, yes. Good audience appeal. Town and country class town of 900. Admission 10-25-30. Charles L. Nott, Opera House, Sutherland, Iowa.

MINE TO KEEP. (5,761 feet). Star, Mabel Forrest. A good picture. You can make money on it. Mabel Forrest is a good actress. Tone, good. Sunday, yes. Admission 15-25. E. C. Bays, Globe Theatre, Buena Vista, Virginia.

NORTH OF NEVADA. (5,000 feet). Star, Fred Thomson. Boys, here's a No. 1 western. Silver King has got it all over Tony and Thomson has Mix beat too. Play it. Sunday, yes. Admission 15-25. E. C. Bays, Globe Theatre, Buena Vista, Virginia.

First National

ABRAHAM LINCOLN. (12,000 feet). Star, George A. Billings. A real picture in every way. Follows life of Lincoln in excellent manner bringing out the high spots and just enough war scenes to give right action. Audience was overwhelmingly pleased with picture and business picked up wonderfully although opening was big. Book it if you can. Tone, excellent. Sunday, yes. Big attendance. Conservative city of 23,000. Admission fifty cents. D. J. Adams, Auditorium Theatre, Concord, New Hampshire.

CHASTITY. Star, Katherine McDonald. A fair picture which dragged terribly and I had people walk out before it was over. This star never drew for me. She does too much posing. Tone, okay. Sunday, yes. Fair audience appeal. Mixed class town of 3,000. Admission 20-25. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

FLAMING YOUTH. (8,474 feet). Star, Colleen Moore. A very fine audience picture that drew extra good business and satisfied every patron. Brilliantly acted and flawlessly staged. A picture every exhibitor will profit with. Tone, fine. Sunday, yes. Audience appeal, exceptional. All classes city of 14,000. Admission 10-35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

FURY. (8,709 feet). Star, Richard Barthelmess. This is a fine play; pleased 'em all. Has plenty of action, thrills, and suspense. You can't go wrong on a Barthelmess picture. Tone, okay. Large attendance. Farming class town of 800. Admission 15-25. A. B. McCullough, Community Theatre (250 seats), Neosho Falls, Kansas.

GIRL IN THE LIMOUSINE. (5,630 feet). Star, Larry Semon. Good comedy that made them laugh. While Semon is not as good as Lloyd it held up for two nights. The moral tone is fair. Sunday, depends in what kind of a town you have. Audience appeal, good. Draw best class in the world, veterans of the Great War. Adolph Schutz, Fort Bayard Theatre, Fort Bayard, New Mexico.

GIRL OF THE GOLDEN WEST. (6,600 feet). Star cast. A very good western picture and one that should please any audience. Tone, good. Sunday, yes. Audience appeal, good. Town and country class town of 900. Admission 10-25-30. Charles L. Nott, Opera House, Sutherland, Iowa.

GIRL OF THE GOLDEN WEST. (6,600 feet). Star cast. This is a very good picture and draws very well as the title takes it over. This was an old story and the clothes worn will take you back to 1865. Well acted by all stars. Tone, none. Sunday, no. Mostly cotton class town of 2,100. Admission 10-20. J. B. Stanley, Everybody's Theatre (200 seats), McColl, South Carolina.

GOLDFISH. (7,145 feet). Star, Constance Talmadge. Good picture but not a special. Gave fair satisfaction and did a little more than average business. Tone, good. Sunday, yes. Mixed class city of 11,000. Albert Nadeau, Bluebird Theatre (750 seats), Anaconda, Montana.

LILIES OF THE FIELD. (8,500 feet). Star, Corinne Griffith. A very good picture and one that pleased one hundred per cent. It is a very good drawing card. Prints couldn't be beat. It's a joy to run First National films from this exchange and I don't have to try to put on a perfect picture with these prints because I can do it without trying. Admission 10-30. E. H. Pyle, Lyric Theatre (300 seats), Chappell, Nebraska.

MARRIAGE CHEAT. (7 reels). Star cast. Rather poor plot as it's been done so often before but cast and settings made it seem different. Did better than average business and gave satisfaction. Tone, questionable. Sunday, no. Mixed class city of 11,000. Albert Nadeau, Bluebird Theatre (750 seats), Anaconda, Montana.

MEANEST MAN IN THE WORLD. (6,500 feet). Star, Bert Lytell. Pleasant little comedy drama that gave fair satisfaction without creating any panic at the box office. Tone, good. Sunday, yes. Average audience appeal. All classes city og 14,000. Admission 10-35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

MEANEST MAN IN THE WORLD. (6,500 feet). Star, Bert Lytell. A fair program offering which I ran as a part of double feature program. It is pretty weak to show alone. Tone, fine. Sunday, yes. Fair audience appeal. Mixed class town of 3,000. Admission 20-25. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

MEANEST MAN IN THE WORLD. (6,500

Prints in All Exchanges—Now Booking



Season 1924-1925—Thirty First-Run Pictures

feet). Star, Bert Lytell. An excellent comedy drama. The type of picture that Lytell is best suited for. Cast included Bryant Washburn and Blanche Sweet. Tone, excellent, Sunday, yes. Audience appeal, one hundred percent. Suburban class town of 2,000. Admission 10-30. H. Warren Rible, Mayfield Theatre (210 seats), Mayfield, California.

OLIVER TWIST. (7,000 feet). Star, Jackie Coogan. A wonderful production. I saw prerelease showing of this in Cleveland and liked it, but did not boost price as I concluded from many of the Straight From the Shoulder Reports that it wasn't pleasing universally. Some fans are so constituted that they couldn't bear to see so much trouble fall upon one small boy, even if he pulls happily out of all of it; at least I think that that was what was at the bottom of most of the crabbing that I heard. Tone, fair. Sunday, doubtful. Audience appeal, good. Rural and village class town of 400. Admission 15-30, 15-25. E. L. Partridge, Pyam Theatre (250 seats), Kinsman, Ohio.

SEA HAWK. (12,045 feet). Star, Milton Sills. A great sea picture, with pirates, buccaneers and everything. William Noble, Empress Theatre, Oklahoma City, Oklahoma.

SILENT CALL. (6,784 feet). Star, Strongheart (dog). Fine. Don't be afraid of this one. All right from any angle. It is quite old but the print I got was in fair shape. Tone, good. Sunday, yes. Good audience appeal. Farmers and small town class town of 600. Admission 10-20, 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

THOSE WHO DANCE. (7,500 feet). Star cast. Dandy audience appeal. An action meler that grips the attention every minute. Did a good business. Tone, good. Sunday, yes. Mixed class city of 11,000. Albert Nadeau, Bluebird Theatre (750 seats), Anaconda, Montana.

Fox

ELEVENTH HOUR. (6,819 feet). Star cast. This is a real picture. A good drawing card. Prints okay. Plenty of action. Little above the ordinary type program. Tone good. Sunday, yes. Good audience appeal. Cotton class, town of 2,100. Admission 10-20. J. B. Stanley, Everybody's Theatre (200 seats), McColl, South Carolina.

EYES OF THE FOREST. (5 reels). Star, Tom Mix. Just a program picture. Nothing extra. Admission 15-25. E. C. Bays, Globe Theatre, Buena Vista, Virginia.

LONE STAR RANGER. (5,259 feet). Star, Tom Mix. Unquestionably the best vehicle which Mix has appeared in for some time. Well worth extra exploiting. Better than his latest, "The Last of the Duanes." Tone good. Sunday, yes. Good audience appeal. Suburban class, town of 2,000. Admission 10-30. H. Warren Rible, Mayfield Theatre (210 seats), Malfield, California.

NORTH OF HUDSON BAY. (6 reels). Star, Tom Mix. Picture was well liked here. It went over much better than an ordinary Mix. The river scenes are beautiful, thrilling and

Between Ourselves

A get-together place where we can talk things over

Every report means a better booking for exhibitors.

Every better booking means more patron confidence.

Every increase in confidence means more money in the till.

Even if you run so close to release that reports don't do much for you—be like Dave Seymour who sends tips because they help others!

Or like Ralph Russell who gave us our motto—"It is my utmost desire to serve my fellow man."

It takes some work—but it does a heap of good.

SEND REPORTS!—

VAN.

caused much comment. People who are not Mix fans liked this one. Tone okay. Good attendance. All classes, town of 3,000. Admission 10-30. M. W. Larmour, National Theatre (450 seats), Graham, Texas.

NOT A DRUM WAS HEARD. (4,823 feet). Star, Charles Jones. A good program picture of the western type that pleased everyone. Nothing big but ought to pleasingly entertain the average audience. Disregard title; don't see where they get it. Tone good. Sunday, yes. Good audience appeal. M. W. Larmour, National, Graham, Texas.

ROMANCE RANCH. (4,471 feet). Star, John Gilbert. One of Gilbert's best, supported by a fair cast. Good acting. Fair attendance. Tone okay. Sunday, no. Good audience appeal. Town of 3,700. Admission 10-30. Kreighbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

ST. ELMO. (6 reels). Star, John Gilbert. I approached this one with considerable misgivings, but was agreeably surprised both in entertainment value and box office results. It has gained the reputation of being a rather sober production. As far as I can remember, there is but one humorous incident in it, but it seems to get over regardless. Put a lively comedy with it. Tone fair. Sunday, doubtful. Audience appeal good. Rural and village class, town of 400. Admission 15-25, 15-30. E. L. Partridge, Pyam Theatre (250 seats), Kinsman, Ohio.

ST. ELMO. (6 reels). Star, John Gilbert. Another score for John Gilbert. Boys, this is a real picture that every village theatre should play as there are few, indeed, who have not read this famous book and who won't jump at the chance to see the movie version of same. Not a kick was heard; nothing but praise. Even the kids enjoyed it. School teachers recommended it to pupils. Tone good. Sunday, yes. Very strong audience appeal. General class, town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

SHEPHERD KING. (8,500 feet). Star cast. A vivid picture of the biblical story of the reign of King Saul and shows the killing of Goliath by David and stirring events from the Old Testament. This picture will appeal only to those who know their Bible, and is a colorful picture of David, the shepherd king. City and country class, town of 3,000. Admission 10-30. George W. Walther, Dixie Theatre (500 seats), Kerrville, Texas.

Metro-Goldwyn

BOY OF FLANDERS. (7,018 feet). Star, Jackie Coogan. Jackie was good in this one and the picture will please all seeing it. William Noble, Rialto heatre, Oklahoma City, Oklahoma.

CORDELIA THE MAGNIFICENT. (6,800 feet). Star, Clara Kimball Young. Well produced but of little consequence. Miss Young has "gone" and cannot come back. Father Time has stamped her for his own. Tone okay. Sunday, yes. Audience appeal not high. All classes, city of 14,000. Admission 10-35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

ETERNAL STRUGGLE. (7,374 feet). Star cast. A better than ordinary tale of the snow country that pleased a goodly majority of those who saw it. Did only an ordinary business. Tone okay. Sunday, no. Average audience appeal. All classes, city of 14,000. Admission 10-35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

SIX DAYS. (8,010 feet). Star, Frank Mayo. A good love story touched with adventure. Good cast and acting. Attendance fair. Tone okay. Sunday, no. Town of 3,700. Admission 10-30. Kreighbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

SECOND YOUTH. (6,169 feet). Star cast. A few like this one and you can hang up the sign "closed for lack of patronage." Why will a company posing as one of the best permit such a picture to be circulated under this banner? Tone okay. Sunday, yes. No audience appeal. General class, town of 3,600. Admission 10-20. William A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

SOCIAL CODE. (5 reels). Star, Viola Dana. This star never meant very much in my box office, but her pictures are always good program offerings. This is the best one I have seen her in. All who came were satisfied. Print good. Fair attendance. Suitable for Sunday. Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

THROUGH THE DARK. (7,999 feet). Star, Colleen Moore. A picture that appealed to almost everybody. A very good program show. Wonders upon wonders, we received a good print without any mis-frames in it from Metro-Goldwyn. Tone good. Good audience appeal. Better class, town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

THY NAME IS WOMAN. (9,087 feet). Star cast. Bucked the opening of new municipal swimming pool, few blocks away, and did good Sunday business. Consider this a box office magnet. Tone fair. Sunday, yes. Audience appeal 95 per cent. Neighborhood class, city of 80,000. Admission 10-15. M. F. Meade, Olive Theatre (450 seats), St. Joseph, Missouri.

TRUE AS STEEL. (7 reels). Star, Aileen Pringle. This really is a good picture, well acted, but name has no box office appeal and plays too much to a high brow class. It is not a special, but a program with a 65 per cent. box office value to us. Tone good. Sunday, yes. Audience appeal 65 per cent. General class, town of 3,600. Admission 10-20. William A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

Prints in All Exchanges—Now Booking



Season 1924-1925—Thirty First-Run Pictures

WILD ORANGES. (7 reels). Star, Frank Mayo. A very good picture with but five people in it. Plenty of action. Neighborhood houses should fall for this one. Tone okay. Sunday, no. Good audience appeal. All classes, town of 2,000. Admission 17 cents. J. H. Felty, Red Wing Theatre (300 seats), Laurel, Maryland.

WINE OF YOUTH. (6,600 feet). Star cast. A good jazz story. Very well acted and produced. Not suitable for all houses. Tone not so good. Sunday, no. Audience appeal not so good. All classes, town of 2,000. Admission 17 cents. J. H. Felty, Red Wing Theatre (300 seats), Laurel, Maryland.

Paramount

BEDROOM WINDOW. (4,550 feet). Star cast. Mystery play with a touch of humor. Seemed to satisfy and did average business. Tone good. Sunday, yes. Mixed class, city of 11,000. Admission 15-25. Bluebird Theatre, Anaconda, Montana.

BIG BROTHER. (7,080 feet). Star, Tom Moore. This picture pleased everyone. The kind of picture everyone should see as the moral in it is bound to drive home to everyone something lacking in us all. Tone good. Sunday, yes. Audience appeal: everyone will like it. Mixed class, town of 1,800. Admission twenty-five cents. Fred S. Widenor, Opera House (492 seats), Belvidere, New Jersey.

BLOOD AND SAND. (7,235 feet). Star, Rudolph Valentino. A very good picture, above the average. Tone good. Large attendance. Farming class, town of 800. Admission 15-25. A. B. McCullough, Community Theatre (250 seats), Neosho Falls, Kansas.

BLUEBEARD'S EIGHTH WIFE. (5,960 feet). Star, Gloria Swanson. Some picture. All Swanson's good. Grab it if you can. Get it at right price. Tone good. Sunday, yes. Audience appeal okay. Tourists, town of 2,440. Admission 15-25. S. L. Taylor, Kozy Theatre (250 seats), Pass Christian, Mississippi.

BLUFF. (6 reels). Star cast. We bluffed it through one show and took it off. It was too good for my folks to see. Don't know what it was about. All classes, city of 10,000. Admission 10-20. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

BLUFF. (6 rels). Star, Agnes Ayres. An interesting story of New York well told. Tone good. Sunday, yes. Fair audience appeal. Mixed class, town of 3,000. Admission 25-35. T. L. Barnett, Finn's Opera House (600 seats), Jewett City, Connecticut.

CALL OF THE CANYON. (6,982 feet). Star cast. A dandy picture. Tone good. Sunday, yes. Good audience appeal. Town and country class, town of 900. Admission 10-25-30. Charles L. Nott, Opera House, Sutherland, Iowa.

CALL OF THE CANYON. (6,982 feet). Star cast. Very good average picture. Name draws. Tone good. Sunday, yes. Audience appeal okay. Tourists, town of 2,440. Admission 15-25. S. L. Taylor, Kozy Theatre (250 seats), Pass Christian, Mississippi.

CONFIDENCE MAN. (6,500 feet). Star, Thomas Meighan. Picture was fairly well liked. Men liked it better than the ladies. However, it does not begin to compare with the "Miracle Man." My bunch considered it just an ordinary program picture. Meighan once was the most popular star in this city, but he has been way off for over a year. Business for three days was just a little below average. Picture rental was double the average. Tone okay. Sunday, yes. Fair audience appeal. All classes, in town of 3,000. Admission 10-30. M. W. Larmour, National Theatre (450 seats), Graham, Texas.

COVERED WAGON. Star cast. A thrilling picture that has already held the world's attendane records. Every character in "The Covered Wagon" is a real human being. Each represents the pride of American manhood and womanhood of pre-gold discovery days in California. Some are bad, others indifferent, but the majority are of noble texture, staunch and true. It is these human qualities which make the story of this tremendous production tense, appealing and wonderfully effective as screen entertainment. William Noble, Criterion Theatre, Oklahoma City Oklahoma.

Are you doing your bit to enable the other fellow to get straight dope on picture performance?

What exhibitors need is dependable tips to guide them in picking pictures that will please.

That's what they get here.

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COVERED WAGON. Star cast. Very fine and worth more money than any other picture I have ever run. Town of 3,200. Admission 10-20-30. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

COVERED WAGON. Star, J. Warren Kerrigan. Oh, man! what a picture. This story of the early pioneers and the gold rush of '49. House packed for three nights; should have run it longer. Tone okay. Hardly suitable for Sunday. Town of 3,700. Admission 10-30. Kreighbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

COWBOY AND THE LADY. Star cast. Another of Paramount's program pictures that pleases the majority of the attendance. It is old, but can be bought at a fair price. Miners, town of 2,000. Admission 10-25. Arch Catalano, Victory Theatre (250 seats), Rossiter, Pennsylvania.

DAWN OF A TO-MORROW. (6,084 feet). Star, Jacq. Logan. A fair picture that will pass inspection, but it is too drawn out. Tone fair. Sunday, yes. Fair audience appeal. Mixed class, town of 3,000. Admission 25-35. T. L. Barnett, Finn Opera House (600 seats), Jewett City, Connecticut.

DON'T CALL IT LOVE. (6,457 feet). Star cast. Our patrons liked it immensely and it drew as well or better than average. Tone okay. Sunday, yes. Good attendance. Better classes, city of 14,000. Admission 10-35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

ENEMY SEX. (7,861 feet). Star, Betty Compson. We consider this not a big picture, but a good picture. Should satisfy high class trade anywhere. Audience appeal good. All classes, town of 2,000. Admission 17 cents. J. H. Felty, Red Wing Theatre (300 seats), Laurel, Maryland.

ENEMY SEX. (7,861 feet). Star cast. Compson not popular here and this play not much of anything. Did not draw and gave only fair satisfaction. Tone low. Sunday, no. Mixed class, city of 11,000. Albert Nadeau, bluebird Theatre (750 seats), Anaconda, Montana.

FAIR WEEK. (5 reels). Star cast. This one went over big. Rental was smallest of any of them yet. The picture was far better than eighty per cent of the others. They do funny things in a silly way. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

FIGHTING COWARD. (6,501 feet). Star, Ernest Torrence. A wonderful production, very true to life, which delighted a fair sized audience. It is full of wholesome comedy. Torrence good, as usual. Tone fine. Sunday, yes. Large audience appeal. Mixed class, town of 3,000. Admission 20-25. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

FIGHTING COWARD. (6,501 feet). Star cast. Abounding in rich humor, with an excellent story, heart interest, action and with a good cast it was bound to please and it did even better than I expected. People just sat and chuckled and then went out and recommended it to their friends. There is no rough stuff or anything offensive about it. The only thing against it was the posters. People here fight shy of anything that looks like a costume picture. Tone okay. Sunday, yes. Excellent audience appeal. All classes in town of 3,000. Admission 10-30. M. W. Larmour, National Theatre (450 seats), Graham, Texas.

FLAMING BARRIERS. (5,821 feet). Star cast. Have never seen the name of Melford attached to anything so amateurish. A very ordinary attraction. Tone okay. Sunday, yes. Poor attendance. Better class, city of 14,000. Admission 10-35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

GUILTY ONE. (5,635 feet). Star cast. This one proved to be a fair picture and pleased some of them. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

HERITAGE OF THE DESERT. (5,785 feet). Star cast. Good picture; seemed to please all. Tone good. Sunday, yes. Audience appeal okay. Tourists, town of 2,440. Admission 15-25. S. L. Taylor, Kozy Theatre (250 seats), Pass Christian, Mississippi.

HERITAGE OF THE DESERT. (5,785 feet). Star, Ernest Torrence. A good picture that pleased both old and young and up to his usual high standard of acting. A good money getter and a picture that will draw from all classes of people. Tone good. Sunday, yes. Good audience appeal. Mixed class, town of 3,000. Admission 25-35. T. L. Barnett, Finn Opera House (600 seats), Jewett City, Connecticut.

HUMMING BIRD. (5,577 feet). Star, Gloria Swanson. All Swanson's go, so no comment is necessary. Tone good. Sunday, yes. Audience appeal okay. Tourists, town of 2,440. Admission 15-25. S. L. Taylor, Kozy Theatre (250 seats), Pass Christian, Mississippi.

KICK IN. (7,074 feet). Star cast. This picture brought us many favorable comments. Especially did the work of Bert Lytell register. Tone okay. Sunday, yes. Small town class, town of 3,300. Admission 15-30. P. L. Vann, Opera House (600 seats), Greenville, Alabama.

LIGHT THAT FAILED. (7,012 feet). Star cast. On account of sad story from beginning to nearly the end, this offering failed to draw. Has a good finish that helps to ease it. Very good acting and cast. Tone good.

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"RECKLESS ROMANCE"

An AL CHRISTIE FEATURE

Adapted from the great Broadway success

WHAT'S YOUR WIFE DOING?



Directed by SCOTT SIDNEY

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Wanda Hawley
Tully Marshall
Sylvia Breamer
Lincoln Plumer
Jack Duffy
Morgan Wallace
Mitchell Lewis
T. Roy Barnes

Season 1924-1925—Thirty First-Run Pictures

This dependable tip department is conducted for exhibitors.

It is maintained by the unselfishness of exhibitors.

Do your share to keep the pages going big and doing better.

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Sunday, yes. Audience appeal nothing extra. Farmers, merchants, town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

LIGHT THAT FAILED. (7,012 feet). Star, Percy Marmont. A very good picture of the highest type. Marmont is splendid. Did little at box office. Tone okay. Sunday, yes. Poor attendance. Better classes, city of 14,000. Admission 10-35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

LILY OF THE DUST. (6,811 feet). Star, Pola Negri. A fine title. Pola Negri does good acting with fine cast. Poor story, not up to the Paramount standard. Too gruesome, morbid from begginning to end, with a disappointing finish. Failed to draw on second night on this account. Tone good. Sunday, yes. Audience appeal too morbid and sad ending. Farmers, town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

MANSLAUGHTER. (9,061 feet). Star, Thomas Meighan. Great. Tone fair. Sunday, no. Audience appeal universal. Rural and village class, town of 400. Admission 15-25, 15-30. E. L. Partridge, Pyam Theatre (250 seats), Kinsman, Ohio.

MAN WHO FIGHTS ALONE. (6,337 feet). Star, William Farnum. This picture shows Farnum at his best. Supported by a good cast. Good attendance. Tone okay. Sunday, yes. Town of 3,700. Admission 10-30. Kreighbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

MEN. (6,564 feet). Star, Pola Negri. This is not such a bad picture after all. It almost gets bad in a few spots but something happens each time to save the day. It is not a picture to rave about but it got over here with the help of "Plastigrams." All classes, town of 3,000. Admission 10-30. M. W. Larmour, National Theatre (450 seats), Graham, Texas.

MEN. (6,564 feet). Star, Pola Negri. We say positively never again. We have to keep the fact we have her a profound secret if we get anyone in to see her. But as they did it to you, they also did it unto me. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

MEN. (6,564 feet). Star, Pola Negri. About the same as all of Negri's pictures but not as good as "Shadows of Paris." Good attendance. Tone okay. Sunday, no. Town of 3,700. Admission 10-30. Kreighbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

MEN. (6,564 feet). Star, Pola Negri. Star has no big following here. This picture did only fair business, although this picture is much better than this star's previous American-made pictures. Tone fair. Sunday, no. Mixed class, city of 11,000. Albert Nadeau, Bluebird Theatre (750 seats), Anaconda, Montana.

MONSIEUR BEAUCAIRE. (9,932 feet). Star, Rudolph Valentino. Rudolph Valentino returns as a heart thief on the highway of romance. Hiding in the underbrush of intrigue, he steals a kiss here, a caress there, ambushes lonesome hearts, and everything. William Noble, Criterion Theatre, Oklahoma City, Oklahoma.

MONSIEUR BEAUCAIRE. (9,932 feet). Star, Rudolph Valentino. The settings and costumes are gorgeous, the direction is great, Valentino does some very good acting, the cast that includes Bebe Daniels, Lois Wilson and Doris Kenyon, Lowell Sherman all are good in their parts, but this picture fell down for me. Why it was I cannot explain. I had everything in this to pull them in, Booth Tarkington's novel, Valentino, the cast, etc. Advertised it like a house afire but it flopped. It might be that it will not take in small towns and is only a picture for big cities. Another thing that might have made it fall down is because it is a costume play and they are tired of this sort of production. I know that if Valentino would have been in a production that happened in 1924 I would have pulled them in. Those that did see it said it was great, but the second night showed that the people here did not want this kind of a production. Am anxious to read the reports on this from small towns to see why it was this production was a flivver. Beyond all question this was a great production but there was something the matter with it. The moral tone is good. Sunday, sure. Audience appeal ought to be one hundred per cent. Adolph Schutz, Fort Bayard Theatre, Fort Bayard, New Mexico.

MONSIEUR BEAUCAIRE. (9,632 feet). Star, Rudolph Valentino. Drew good and advertised the fact that I ran it before the cities near me. Costume pictures don't seem to be appreciated, probably because it is hard to distinguish the characters. Second night half the crowd. Tone okay. Sunday, yes. Audience appeal not as expected. Mixed class, town of 3,000. Admission 10-20-30. Charles Martina, Family Theatre (300 seats), Mt. Morris, New York.

MORAL SINNER. (5,455 feet). Star, Dorothy Dalton. The consensus of opinion here was rotten. I do not think there is anything in it that could make it otherwise. It is the wrong kind of picture for Dalton. It is a foreign crook picture. It is a heavy drama. It is sordid. The paper was not good. The characters may be truly French but they were ridiculous looking. Bad attendance. All classes in town of 3,000. Admission 10-30. M. W. Larmour, National Theatre (450 seats), Graham, Texas.

MY AMERICAN WIFE. (6,061 feet). Star, Gloria Swanson. My patrons said it was only fair. It's nothing to rave over as I failed to hear anyone say it was above an ordinary

Guy Sawyer, E. N. Prescott, Walter Clark, Sr., J. A. McGill and many more of "Our Gang" who unselfishly send dependable tips, have made this department possible.

Are you helping the other fellow to book his shows wisely?

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picture. Tone fair. Sunday, yes. Fair audience appeal. Town and country class, town of 900. Admission 10-25-30. Charles L. Nott, Opera House, Sutherland, Iowa.

NEXT CORNER. (7,081 feet). Star cast. Failed to see where it got the name. Must have put the tag on the wrong can. A sorry picture. No appeal, no sense, or anything else to it. Let it alone. Tone, none. Sunday, no. Audience appeal, no. Everybody, city of 10,000. Admission 10-20. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

NEXT CORNER. (7,081 feet). Star, Conway Tearle. A very good picture, which we used to open our program for Paramount week. Pleasing to all. Tone good. Sunday, yes. Fair audience appeal. Mixed class, town of 3,000. Admission 25-35. T. L. Barnett, Finn Opera House (600 seats), Jewett City, Connecticut.

NEXT CORNER. (7,081 feet). Star cast. A good picture spoiled by bad judgment. Salacious, offensive and wholly undesirable, although a little decency in staging would have made it a good picture. Tone terrible. Sunday, no. Average attendance. Better classes, city of 14,000. Admission 10-35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

NTH COMMANDMENT. (7,339 feet). Star cast. A program picture better than some so-called special. The print in bad condition. Tone good. Sunday, yes. Audience appeal 75 per cent. Miners, town of 2,000. Admission 10-25. Arch Catalano, Victory Theatre (250 seats), Rossiter, Pennsylvania.

OLD HOMESTEAD. (7,606 feet). Star, Theodore Roberts. A mighty fine picture that will pull in any town. Print in fine condition. Used ones, sixes, threes, heralds and mailing list. No small town should overlook this one. Tone fine. Good attendance. General class, town of 2,200. Admission 15-25. E. N. Prescott, Prescott Theatre (700 seats), Union, Maine.

ON THE HIGH SEAS. (6,050 feet). Star, Jack Holt. Good sea picture and well liked here, although the hot weather spoiled my crowd. Tone fair. Sunday, no. Good audience appeal. Farmers and small town class, town of 600. Admission 10-20, 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

PIED PIPER MALONE. (7,264 feet). Star, Thomas Meighan. Just a dandy picture; nuff sed. Tone good. Sunday, yes. Audience appeal okay. Tourists, town of 2,440. Admission 15-25. S. L. Taylor, Kozy Theatre (250 seats), Pass Christian, Mississippi.

PIED PIPER MALONE. (7,264 feet). Star, Thomas Meighan. Pleasing picture with a lot of children and outdoor action. Tone good. Sunday, yes. Town of 3,200. Admission 10-20-30. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

PIED PIPER MALONE. (7,264 feet). Star, Thomas Meighan. Another good picture with the rental too high. Tom, you are going to have to cut me out; I can't stand the strain. You are good but not the whole thing. There are others just as good that an exhibitor can show and keep some of the coin. Tone good. Sunday, yes. Audience appeal, excellent. Draw all classes, city of 10,000. Admission 10-20. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

PRODIGAL DAUGHTERS. (6,216 feet). Star, Gloria Swanson. An excellent show, showing up the jazz age. Roberts' work in this show is excellent. He is well liked here in this town. Print had some very short titles in it. Tone fair. Audience appeal good, but attendance was only fair. Better class

For Release in November—Now Booking



Season 1924-1925—Thirty First-Run Pictures

town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

PURPLE HIGHWAY. (6,574 feet). Star, Madge Kennedy. Shot good pictures in this one, but oh, my, what an awful idiotic plot. Why spend big money on photography with such a poor plot? If your people like just pictures buy it, but don't pay much. Even Madge Kennedy and Monte Blue couldn't put it over. City and country class, town of 3,000. Admission 10-30. George W. Walther, Dixie Theatre (500 seats), Kerrville, Texas.

PURPLE HIGHWAY. (6,574 feet). Star, Madge Kennedy. A pleasing but light comedy drama. Have had better and worse program pictures, but do not think it made much impression on the patrons. No complaints and no bouquets. It passed away the time, and that is about all. Good print. Suitable for Sunday. Average attendance. Regular advertising. Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

RACING HEARTS. (6,400 feet). Star, Agnes Ayres. This picture came near pleasing all who saw it. Drew a good crowd and pleased them. Paramount always sends out good prints regardless of the age. Tone okay. Sunday, yes. Small town class, town of 3,300. Admission 15-30. P. L. Vann, Opera house (600 seats), Greenville, Alabama.

RACING HEARTS. (6,400 feet). Star, Agnes Ayres. Very pleasing comedy drama. Tone good. Sunday, yes. Audience appeal okay. Tourists, town of 2,440. Admission 15-25. S. L. Taylor, Kozy Theatre (250 seats), Pass Christian, Mississippi.

RUGGLES OF RED GAP. (7,500 feet). Star cast. Good picture. Seemed to please all. Tone good. Sunday, yes. Good audience appeal. Tourists, town of 2,440. Admission 15-25. S. L. Taylor, Kozy Theatre (250 seats), Pass Christian, Mississippi.

RUGGLES OF RED GAP. (7,500 feet). Star, Ernest Torrence. Ernest Torrence made a hit in this comedy. This picture pleased all. Tone good. Sunday, yes. Mixed class, town of 1,800. Admission 25 cents. Fred S. Widenor, Opera House (492 seats), Belvidere, New Jersey.

SIDE SHOW OF LIFE. (7,511 feet). Star cast. Some critics thought this great. Personally I thought the extreme length spoiled it. My audience very critical mostly unfavorable. Tone good. Sunday yes. Audience appeal not so good. All classes, town of 2,000. Admission 17 cents. J. H. Felty, Red Wing Theatre (300 seats), Laurel, Maryland.

SNOW BRIDE. (6,000 feet). Star, Alice Brady. A good program picture that ought to appeal to everyone. Book it; it will go good. Tone good. Sunday, yes. General audience appeal. Miners, town of 2,000. Admission 10-25. Arch Catalano, Victory Theatre (250 seats), Rossiter, Pennsylvania.

STEPHEN STEPS OUT. (5,152 feet). Star, Douglas Fairbanks, Jr. This proved to be good entertainment for our crowd in spite of the rest of the Gang's reports to the contrary. The kid is likable and that is what saved him. Tone, good. Sunday, yes. Audience appeal, good in our town. Better class town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

STRANGER. (6.660 feet). Star, Richard Dix. This was one of the best pictures of the week and closed Paramount week for us. A good, interesting story and one that kept the audience guessing all the time as to what was going to happen next. Tone good. Sunday, yes. Audience appeal good. Mixed class, town of 3,000. Admission 25-35. T. L. Barnett, Finn Opera House (600 seats), Jewett City, Connecticut.

WANDERER OF THE WASTELAND. (6,700 feet). Star, Jack Holt. A real super special. Wonderful story, beautiful scenery and fine cast with splendid acting. Think this masterpiece will please any audience anywhere and any time. Superb offering. Tone good. Sunday, yes. Audience appeal 100 per cent. Farmers and merchants, town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

WHAT'S YOUR HURRY? Star, Wallace Reid. This was released in 1920 or 1921. Review in Moving Picture World roasts it pretty strongly as regards meagreness of



SHANNON DAY
In Producers Distributing Corporation's "The Girl on the Stairs."

plot. However, it seemed to go over strong here. A motor truck tale. Tone good. Sunday, yes. Good audience appeal. Rural and village class, town of 400. Admission 15-25, 15-30. E. L. Partridge, Pyam Theatre (250 seats), Kinsman, Ohio.

WILD BILL HICKOK. (6,892 feet). Star, William S. Hart. Hart always draws for me and this time was no exception, even in the face of fairs for opposition on all sides. Think the action is too far fetched, as the audience laughed at the too overdrawn gun fights. Do not think the star would ever draw again here, as there were too many complaints. Bill wrote his own epitaph in the picture when he sang "Darling, I am grawing old." Print fair. Good attendance. Not a Sunday picture. Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

WOMAN PROOF. (7,657 feet). Star, Thomas Meighan. Nice picture; in fact, all Meighan's good. Tone good. Sunday, yes. Fine audience appeal. Tourists, town of 2,440. Admission 15-25. S. L. Taylor, Kozy Theatre (250 seats), Pass Christian, Mississippi.

WOMAN PROOF. (7,657 feet). Star, Thomas Meighan. Picture pleased majority. Thomas Meighan is a favorite and a good puller for our town. Mixed class, town of 1,800. Admission twenty-five cents. Fred S. Widenor, Opera House (492 seats), Belvidere, New Jersey.

WOMAN PROOF. (7,657 feet). Star, Thomas Meighan. The picture is okay and suitable for any day if you get a decent print. Paramount boasts good prints but I have yet to see one of them. The condition of the print was inexcusable for such a concern. I spent three hours trying to put this film in presentable condition and had four breaks on a Sunday night, with full house, the first for a long time, which isn't very good showing for a man trying to give his patrons a perfect picture. Such films are a detriment to the film industry and especially to the theatre that has to run them, and more so when patrons walk out on it. We pay for film service and we would appreciate very much if we could get it. I don't mean to say that all exchanges are this way, but this particular exchange is very guilty of the offense and Paramount will get no good print boast from me until I get prints that I can run without having to spend the best part of my day inspecting them. Admission 10-30. E. H. Pyle, Lyric Theatre (300 seats), Chappell, Nebraska.

Pathe

DR. JACK. (4,700 feet). Star, Harold Lloyd. This surely pleased them. Got more real laughs than any picture shown in a long time. Tone good. Sunday, yes. Good audience appeal. Town and country class, town of 900. Admission 10-25-30. Charles L. Nott, Opera House, Sutherland, Iowa.

KING OF WILD HORSES. (5 reels). Star, Rex (horse). Wonderful novelty picture which did big business for six days. "Second Youth," a Goldwyn picture, was an added attraction. Tone great. Sunday, yes. Big audience appeal. Mixed classes, city of 35,000. Admission 25. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

KING OF WILD HORSES. (5 reels). Star cast. An ordinary play with a beautiful horse. All one sees is the horse stuff. It gave splendid satisfaction and did unusually well at the box office. Tone good. Sunday, yes. Mixed class, city of 11,000. Albert Nadeau, Bluebird Theatre (750 seats), Anaconda, Montana.

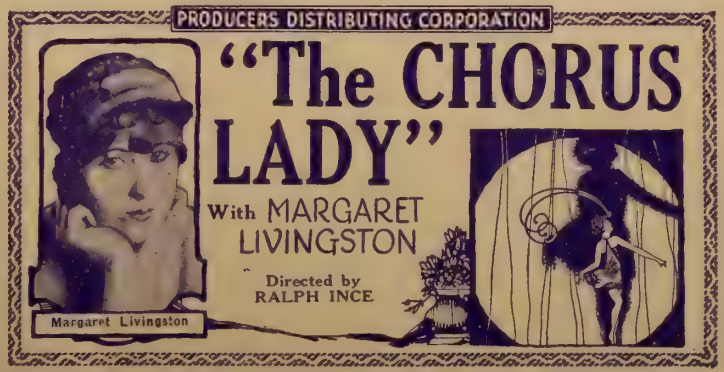
WHY WORRY? (6 reels). Star, Harold Lloyd. Another Harold Lloyd that I did not do so well on as I did with "Safety Last," but the crowd liked it. Only wish I could get more of them. Tone good. Sunday, yes. Good audience appeal. Farmers and small town class, town of 600. Admission 10-20, 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

Preferred

BROKEN WING. (6,216 feet). Star, Kenneth Harlan. Very good but to me not as good as I had expected from the reports that I had read on it. If you don't mind inconsistent pictures it will get by. Tone fair. Sunday, no. Fair audience appeal. Farmers and small town class, town of 600. Admission 10-20, 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

VIRGINIAN. (8,010 feet). Star, Kenneth Harlan. Drew better than average at advanced price, but people said nothing special about it. I thought it above the average run

For Release in November—Now Booking



Season 1924-1925—Thirty First-Run Pictures

of Westerns. Tone okoy. Sunday, yes. Fair audience appeal. Mixed class, town of 3,000. Admission 10-20-30. Charles Martina, Family Theatre (300 seats), Mt. Morris, New York.

Producers' Dist. Corp.

DRIVIN' FOOL. (5,800 feet). Star, Wally Van. Worth-while picture. Not so big but good entertainment. Tone good. Sunday, yes. Good audience appeal. Farmers and small town class, town of 600. Admission 10-20, 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

GRIT. (5,800 feet). Star cast. Good crook story, well directed. Tone good. Sunday, yes. Admission 10-20-30. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

HOOSIER SCHOOLMASTER. (5,536 feet). Star cast. Very good of rustic type story. Tone good. Sunday, yes. Town of 3,200. Admission 10-20-30. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

TIGER THOMPSON. (5,700 feet). Star, Harry Carey. This is by far Carey's greatest picture and is, incidentally, one of the best westerns I have been privileged to exhibit in my twelve years' experience in the business. M. W. White, Gay Theatre, Newport, Tennessee.

Universal

BROADWAY OR BUST. (5,272 feet). Star, Hoot Gibson. This one suited Hoot very well outside of the saddle. This is a good comedy drama and will be liked by all classes. Drew fine and pleased ninety per cent. Tone, none. Sunday, no. Mostly cotton class, town of 2,100. Admission 10-20. J. B. Stanley, Everybody's Theatre (200 seats), McColl, South Carolina.

FIGHTING FURY. (4,491 feet). Star, Jack Hoxie. It's a regulation Jack Hoxie thriller that pleased the star's friends and ran up a healthy gross at the box office. Tone: has little. Sunday, too rough. Average audience appeal. All classes, city of 14,000. Admission 10-35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

SPORTING YOUTH. (6,712 feet). Star, Reginald Denny. One of the best if not the best entertaining pictures we have had in our house in a long time. Plenty of comedy and heart appeal. Tone fine and clean. Sunday, yes. Good attendance. Hawkins & Hudson, Victory Theatre, Brooksville, Florida.

Vitagraph

LEAVENWORTH CASE. (5,400 feet). Star cast. Good picture of its kind. Tone good. Sunday, yes. Good audience appeal. Tourists, town of 2,440. Admission 15-25. S. L. Taylor, Kozy Theatre (250 seats), Pass Christian, Mississippi.

MAN NEXT DOOR. (7 reels). Star cast. Good picture and seemed to please all. Tone good. Sunday, yes. Audience appeal okay. Tourists, town of 2,440. Admission 15-25. S. L. Taylor, Kozy Theatre (250 seats), Pass Christian, Mississippi.

R. J. Relf, Walter Odom, Sr., Dave Seymour, Ned Pedigo, H. H. Hedberg, and a lot of other dependable boys have been sending tips regularly for years!

That's generosity!

That's the real exhibitor get-together spirit.

Join Straight From the Shoulder's "Our Gang"—the best crowd there is.

SEND REPORTS NOW!

NINETY AND NINE. (6,800 feet). Star cast. Very ordinary picture. Cheap price but no account here. Tone good. Sunday, yes. Tourists, town of 2,440. Admission 15-25. S. L. Taylor, Kozy Theatre (250 seats), Pass Christian, Mississippi.

Warner Bros.

CORNERED. Star, Marie Prevost. To my estimation this is one of the best if not the best crook drama of the year. Don't hesitate to book this as it is a winner. Supporting cast is excellent. Tone good. Sunday, yes. Audience appeal ninety per cent. Suburban class, town of 2,000. Admission 10-30. H. Warren Rible, Mayfield Theatre (210 seats), Mayfield, California.

FIND YOUR MAN. Star, Rin Tin Tin (dog). Good dog picture, though too much dog for average audience. Tone good. Sunday, yes. Town of 3,200. Admission 10-20-30. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

HER MARRIAGE VOW. Star, Monte Blue. A good picture providing your audience likes this type of drama. Story centered about home very much. Beverly Bayne makes a good return to the screen. Tone fair. Sunday, yes. Audience appeal fair. Suburban class, town of 2,000. Admission 10-30. H. Warren Rible, Mayfield Theatre (210 seats), Mayfield, California.

Comedies

ARABIA'S LAST ALARM. (Fox Sunshine). One of the best comedies we have played this season. Get this one, fellows, and you, as well as the patrons, will laugh yourself sick. Tone fine. Sunday, indeed. Excellent audience appeal. General class, town of 1,000. Admission 10-25, 15-35. H. M. Hedberg, Amuse-U Theatre, Melville, Louisiana.

BAKERY. (Vitagraph). Star, Larry Semon. Paid heavily for this 1921 comedy to take place of serial. It is full of slapstick and brought out a number of chuckles in first reel but second part slackened up somewhat. This one okay for places where rough stuff is enjoyed. Tone okay. Sunday, yes. Audience appeal good. General class, town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

BEFORE THE PUBLIC. (Pthe). Star, Snub Pollard. Fair. Part is burlesque on wild west movies, and somewhat resembles Turpin's recent two-reeler, "Yukon Jake." Tone okay. Sunday, yes. Good audience appeal. Rural and village class, town of 400. Admission 15-25, 15-30. E. L. Partridge, Pyam Theatre (250 seats), Kinsman, Ohio.

CENTURY COMEDY. (Universal). This is a real good comedy. Well photographed, scenes fine, action all good. Beauties, plentiful and good diving. Tone, no. Sunday, no. All classes, town of 2,100. Admission 10-20. J. B. Stanley, Everybody's Theatre (200 seats), McColl, South Carolina.

HIS BITTER HALF. (Fox). Star, Al St. John. Very much Al St. John, as are all pictures featuring a star comedian. Some good gags in this one but it was mighty slow in places. Let's call it fifty-fifty and let it go at that. Tone okay. Sunday, yes. Audience appeal fair. General class, town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

ONE WET NIGHT. (Universal). Star, Neely Edwards. The best slapstick comedy I've had for a long time and I've been using Hal Roach's famous one-reelers for months. Tone good. Sunday, yes. Good audience appeal. Rural class, town of 400. Admission 15-25, 15-30. E. L. Partridge, Pyam Theatre (250 seats), Kinsman, Ohio.

PATHE COMEDIES. All fine and patrons just eat up the Aesops Fables. "Our Gang" can't be beat for juvenile comedies. Prints fine. E. H. Pyle, Lyric Theatre, Chappell, Nebraska.

ROBINSON CRUSOE. (Educational Mermaid). Star, Neal Burns. This is a real laugh producer, boys. These Educational comedies are good. Buy them right and you will have no regrets. Tone, none. Sunday, no. Mostly cotton class, town of 2,100. Admission 10-20. J. B. Stanley, Everybody's Theatre (200 seats), McColl, South Carolina.

Serials

LEATHERSTOCKING. (Pathe). Adults as well as children are coming out regularly to see this picture. Am on the eighth episode now and nothing has happened to startle a serial fan, but still they like it better than some of the wild and wooly ones. I believe it is a serial that will go over good in the nicer houses. All classes in small town. Admission 10-30. M. W. Larmour, National Theatre (450 seats), Graham, Texas.

Short Subjects

TELEPHONE GIRL SERIES. (F. B. O.). These are different from the usual run of comedies and are sure to please. Prints wonderful. E. H. Pyle, Lyric Theatre, Chappell, Nebraska.

Miscellaneous

DAVID COPPERFIELD. (Nordisk). Star cast. A foreign made picture that has little appeal to American audiences, but the title, or rather the popularity of the novel, drew pretty fair business. Tone okay. Sunday, yes. Audience appeal not much. All classes, city of 14,000. Admission 10-35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

POT LUCK PARDS. (William Steiner Production). Star, Pete Morrison. Six sheet misleading. Nothing "cyclonic" about Pete as picture was awful slow and the photography was very dark. Some fairly good comedy in this, but as a whole it is not suitable for houses catering to a "western" trade as the action is too snail-like. Tone fair. Sunday, yes. Weak audience appeal. General class, town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

SATIN GIRL. (Grand-Asher). Star, Norman Kerry. (5,391 feet). A real good picture. Eveybody should play it. Sunday, yes. Admission 15-25. E. C. Bays, Globe Theatre, Buena Vista, Virginia.

For Release in December—Now Booking



Season 1924-1925—Thirty First-Run Pictures



Jacqueline Logan in "The House of Youth," a Producers Distributing Corporation Picture.

College Woman Theatre Head Extols Griffith's "America"

WHEN a newspaper devotes about a half page to the personality of a theatre manager, there must be something about the manager of wide public interest. Miss Jennie Jelin, daughter of Michael Jelin has graduated from the University of Pennsylvania, the New York Law School, and is on the point of getting her Ph. D. from Columbia University. But she has chosen an immediate career as executive of the New Brunswick Opera House with such success that the Sunday Times of New Brunswick, N. J. has been inspired to write her up.

It seems that Miss Jelin's most important work is the booking of the theatre's pictures. To do this, she declares in the interview is a real test of intelligence. Her comments upon some well-known productions include two United Artists Corporation releases. She said:

"A picture that the exchange would put on the shelf rather than let go for a small price is 'America.' And they would act wisely in doing so. 'America' is what might be called a universal picture. That is, it has an appeal to young and old, to rich and poor, to all nationalities and all races. It has strength; it has an historical element; and it has all the little artistic touches which the lay mind can not pick out but which nevertheless make him and everyone like the picture the more."

Miss Jelin admits that reviewing five or six pictures in a day leaves the mind confused and undecided what to book. "However," she concludes, "you must realize that when we see a great picture like 'Dorothy Vernon of Haddon Hall' or 'America' we can not fail to recognize its greatness. That much is obvious. Pictures like those are not made every day."



MARGUERITE DE LA MOTTE
Featured in Vitagraph's "The Beloved Brute."

Experts Collaborate

Olga Printzlau and Eve Unsell, both expert script writers, are collaborators on the screen adaptation of George Agnew Chamberlain's novel, "White Man," a Preferred Picture which Gasnier is directing for release by B. P. Schulberg Productions, Inc.

Fox's October 5 Releases Are Headed by "Hearts of Oak"

"HEARTS OF OAK," adapted from James A. Herne's famous melodrama of New England and the Frozen North, and, directed by John Ford, the man who made "The Iron Horse," heads the releases for the week of October 5 by Fox Film Corporation. Hobart Bosworth portrays the part which Herne made famous. Co-featured with Bosworth is Pauline Starke. Other members of the cast are Theodore Von Eltz, James Gordon, Francis Powers, Jennie Lee, Frances Teague and Francis Ford.

Second on the week's release schedule is "The Great Diamond Mystery," Shirley Mason's second starring vehicle of the season. This story comes from the pen of Shannon Fife and was directed by Denison Clift, the English director who is responsible for "This Freedom." William Collier Jr., is seen opposite the Fox star in a cast which includes Jackie Saunders, Harry Von Meter, John Cossar, Phil McCullough, Hector V. Sarno, and Eugenia Gilbert.

Two more features starring Miss Mason are in the course of preparation for the present year. "My Husband's Wives" will have a November release and the one as yet unnamed will be released early thereafter.

"Westward Whoa!", a travesty on the covered wagon picture fad of the last twelve months, will feature the famous trio of monkeys working under the Fox banner.

For Release in December—Now Booking



Season 1924-1925—Thirty First-Run Pictures



Scenes from "A Woman Scorned," a Super-Special to be released through Rayart Pictures. Kenneth Harlan, Kathryn Riddell and Mary Thurman are featured.

"Empty Hands" Receives High Praise from Chicago Critics

THE Chicago newspaper critics struck a single chord in their reviews of "Empty Hands," the Paramount picture which opened at McVickers on September 7, so there was no disharmony about how good the picture was.

Virginia Dale, writing in the Chicago Daily Journal says: "Though they call the film now at McVikers "Empty Hands" a casual survey shows that everyone in the cast has his hands completely full. Miss Shearer is one who is tripping up the ladder of fame two rounds at a time, and it seems safe to predict that she will soon reach the top. Holt's popularity is too well assured to need reiteration here. 'Empty Hands' is a startlingly good attraction."

Mae Tinee Chicago Tribune, said: "Empty Hands is worth your time. It entertains. On the whole 'Empty Hands' does its stuff in a manner the average movie audience will enjoy."

Rob Reel said in the Chicago Evening American: "In Paramount's 'Empty Hands,' Miss Shearer plays a flip patron of the punchbowl and outdoor plunge. She is fortunately quickly shot out of that life into a garden wilderness to find her soul with the he-mannish Jack Holt and a jack-knife. She is made to realize the futility of her earlier existence in her love for Jack, only to find that her earlier shenannigans rising in a scandal tide threaten to engulf her."

Genevieve Harris in the Chicago Evening Post: "In this particular case flaming youth is confronted by the man from the great open spaces. Norma Shearer plays the sleek debutante with Jack Holt as the man from the open spaces." Miss Harris in this review simply narrated the story without attempting a criticism, although her description of the story was highly favorable from a box-office angle.

Mayer Off to Europe

Louis B. Mayer, with his wife and daughters, Irene and Edith, sailed from New York Saturday on the S. S. Majestic for a short vacation in Europe, during which he will visit Rome. Also sailing with Mr. Mayer were Dr. Edward B. Jones and Carey Wilson, of the Metro-Goldwyn-Mayer studio editorial staff, and his wife and child.

Griffith Makes Denial

D. W. Griffith emphatically denied that he is going to produce Marie Corelli's story "The Sorrows of Satan,'" as a motion picture.

"Reports that I plan to produce 'The Sorrows of Satan," said Mr. Griffith, "are erroneous. I do not own the rights to this famous story. The rights are held by Famous Players-Lasky Corporation, and I understand that that company has already some rather elaborate plans under way for putting it on the screen."

Mix's "Dick Turpin"

"Dick Turpin," the fifth Tom Mix special scheduled by Fox Film Corporation for release during the coming season, was put into production this week. J. G. Blystone has been assigned to direct. The story is the result of a collaboration by Don Lee and Charles Darnton, former New York newspaper critic and the man who titled "The Iron Horse."

Kathleen Myers, a new face on the screen, will appear opposite the Fox star.

Alan Hale will essay the heavy role.

Others in the cast are Philo McCullough, James Marcus and Lucille Hutton.

For Release in December—Now Booking



Season 1924-1925—Thirty First-Run Pictures



Jackie Saunders and Percy Marmont in F. B. O.'s "Broken Laws."



Frank Lloyd's "The Silent Watcher," for First National.

Twice as Many Seats

But Outsiders Fill House, Manager Writes Vitagraph

Nearly three times as many picture fans crowd into the Newburg Opera House, Newburg, N. D., as there are residents of the town, according to H. E. Martin, the manager. They crowd in, that is, "When the picture is a Vitagraph." Newburg boasts a population of 102. The theatre seats 300. When "On the Banks of the Wabash" played there, the night of September 6, patrons came from twenty miles around, every seat was taken, and long lines formed out in front. Martin tells about it and his experiences with Vitagraph productions in general in a letter to Fred. H. Knispel, branch manager in Minneapolis, Minn. He says in part:

"It is with appreciation that I am writing you these few lines, including my little contract today. . . . Must say I shall always speak a good word for Vitagraph's productions—first, the clean business dealing; second, the splendid productions, and last and best of all, the splendid condition of the films received.

Chimpanzees in Feature

Fox Film Corporation announces that an early fall release date will be scheduled for "Darwin Was Right," a special production featuring the three famous chimpanzees, Max, Moritz and Pep. "Darwin Was Right" is offered with apologies to P. T. Barnum and was directed by Lewis Seiler, who handled the chimpanzees in all their two-reelers for Fox. The story is an original by Edward Moran.

Paramount Production Schedule Highly Enthuses Jesse Lasky

ENTHUSIASTIC over producing conditions as he left them in Hollywood, Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, returned to New York this week and immediately plunged into the task of arranging the company's production schedule for the late winter and spring seasons. Lasky, who was accompanied East by Walter Wanger, general production manager, will spend the rest of the winter in New York.

"Despite the fact that we have practically completed one of the most ambitious production schedules in the history of the industry," said Mr. Lasky, "the Paramount producing department was never in a better condition for the making of a large number of pictures of high quality. We now have nineteen producing units at work."

"Before I left I saw most of the Ernest Lubitsch-Pola Negri picture, 'Forbidden Paradise.' This production, which is an adaptation of the play 'The Czarina' not only will show Pola Negri at her best, but also has enabled Mr. Lubitsch to reach new heights of artistry. 'Forbidden Paradise' contains much of the same sort of direction which made 'The Marriage Circle' such an unusual picture, and it is an example of what we are doing for Miss Negri.

Vary Directors

"By that I mean that we have consistently followed the policy of giving Miss Negri as great a variety of directors as possible. Her last picture was done by Dimitri Buchowetzki. The next one, which will be W. Somerset Maugham's play, 'East of Suez,' a Broadway success last season, will be directed by Raoul Walsh, who directed, 'The Thief of Bagdad.' Following that Sidney Olcott will direct her in a picture of a distinctly American theme.

"When I left the Lasky studio great preparations were going forward for the production of 'The Devil's Cargo.' It is being directed by Victor Fleming, whose 'Empty Hands' is scoring a big success throughout the country, and for it Mr. Fleming has assembled an unusually strong cast. Wallace Beery has been engaged for what he has declared is the greatest role of his career and other prominent parts will be played by Pauline Starke and Buster Collier.

"'North of 36,' the story which Emerson Hough wrote as an epic of the great cattle drives of the Southwest, just as he wrote 'The Covered Wagon' as the story of the '49 trek to the Pacific, is now nearing completion in Texas. Irvin Willet, who made 'Wanderer of the Wasteland,' took a company of 250 people, headed by Jack Holt, Lois Wilson, Ernest Torrence and Noah Beery, down to the cattle country around Houston and there he has staged some of the most thrilling and picturesque scenes ever shown on the screen. In its sweep of story, its color, its action and in its wealth of unusual characters, 'North of 36' has that same bigness and rich Americanism which made 'The Covered Wagon' the sensational success it is. One of the greatest scenes I ever saw was the stampede of a drove of thousands of long horn cattle. Airplanes were used to stampede the herd into motion and then the cameras were so arranged as to get a most terrifying picture of the onrush of the frenzied cattle.

Bern's Second

"Paul Bern, whose first picture as a director, 'Open All Night' is winning approval throughout the country, has just finished his second, 'Worldly Goods,' starring Agnes Ayres. Pat O'Malley and Victor Varconi will be seen in Miss Ayres' support.

"William K. Howard has begun his second Zane Grey picture, 'Code of the West.' In this new picture the leading roles are played by Owen Moore, Noah Beery and Constance Bennett.

"Cecil B. DeMille is about to begin actual production on 'The Golden Bed,' Wallace Irwin's popular novel. Rod LaRocque and Vera Reynolds will be seen in the leading roles of this picture. William de Mille is now producing 'Locked Doors,' from Clara Beranger's story, with a cast including Betty Compson, Theodore Roberts, Robert Edeson, Theodore Van Eltz and Kathlyn Williams.

Eastern Studio Busy

"The Long Island studio is working at its capacity. Thomas Meighan is producing 'Tongues of Flame,' Peter Clarke MacFarlane's last novel, under the direction of Joseph Henabery. In Mr. Meighan's company are Bessie Love and Eileen Percy. Richard Dix, having completed 'Manhattan' under the direction of R. H. Burnside, is now busy on his second starring picture, 'A Man Must Live,' directed by Paul Sloane. Allan Dwan started this week on Ibanez' story, 'Argentine Love,' featuring Bebe Daniels and Ricardo Cortez and Sidney Olcott is getting under way on 'Salome of the Tenements,' by Anna Yezierska. Jetta Goudal will play the feminine lead in this picture.

"I received a cablegram this morning that Gloria Swanson started work yesterday on 'Madame Sans-Gene' at Compiegne near Paris and that this picture is arousing a tremendous amount of interest throughout Europe. Leonce Perret is directing and Charles DeRoche will be seen in one of the leading roles."

FOX NEWS
The Best on Earth —Covers the World

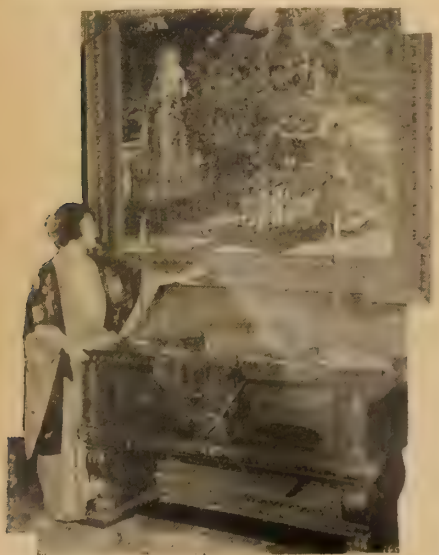


One of the conferences in William Fox's "Winner Takes All," from the story by Larry Evans, in which Buck Jones is featured.

"Barbara Frietchie" Wins Praise from N. Y. Newspaper Critics

THAT Florence Vidor makes an ideal "Barbara Frietchie" and Edmund Lowe a magnetic "Captain Trumbull" in the screen adaptation of Clyde Fitch's great Civil War romance is proved by the praise of the New York City newspaper critics accorded this Thomas H. Ince special upon its premiere at the Piccadilly.

The following excerpts from the New York newspaper criticisms reflect the splendid impression that "Barbara Frietchie" has created upon its metropolitan debut and may be taken as an indication of its reception throughout the country.



Viola Dana as she appears in Metro-Goldwyn's "Revelation."

"I think you'll find this picture worth while. It is highly romantic. Florence Vidor and Edmund Lowe are glamorous lovers who carry you away with their sincere acting. Edmund Lowe has never before had such a chance to show himself as the dashing hero." Mildred Spain, N. Y. Daily News.

"It is a softly moving sweet romance of the Civil War without jarring spectacular thrills. A picture produced with charm and clever restraint. This picture has the redeeming feature of being one which can be followed easily and most of the subtitles are explicit without being verbose or strained."—N. Y. Times.

"It is both dramatic and patriotic. Lambert Hillyer who has lately come to the front as a director worthy of our most earnest consideration has not failed to get every ounce of drama out of the play."—Louella Parsons, New York American.

"A fine and glowing romantic drama woven in bright colors over a background of Civil War."—Quinn Martin, New York World.

"Roaring cannon, marching and countermarching troops, wild cavalry dashes and the spirit of Dixie au naturel, romance under fire these familiar ingredients of a Civil War story are stirred by Thomas H. Ince until they jell and the resulting confection is 'Barbara Frietchie'—It is pleasant entertainment and contains nothing to bring a blush to the most modest brow."—N. Y. Evening Post.

"Many scenes in 'Barbara Frietchie' reminded one of Griffith's 'Birth of a Nation' and the picture as a whole is a creditable job. The thrilling battle scenes and the unusually good acting makes it very enjoyable." —N. Y. Sun.

Big Underwater Scene

That there will be some water in the desert atmosphere of Priscilla Dean's next picture, is indicated in a report from Los Angeles stating that a thrilling underwater scene has been filmed for the climax of "A Cafe in Cairo."

"A Cafe in Cairo" is now being produced by Hunt Stromberg for release through Producers Distributing Corporation on December 1st, and while most of the scenes are laid in and about the picturesque city on the Nile, the climax of the story will come in a spectacular three-cornered knife duel between Priscilla Dean, Robert Ellis and Harry Woods fighting under water.

Santell Re-Engaged

Following his successful handling of F. B. O.'s production, "Fools in the Dark," starring Matt Moore and Patsy Ruth Miller, Al Santell has been engaged by B. P. Fineman to direct the next big Gothic production, "Paris After Dark." This will make Santell's third production under the auspices of F. B. O. His first was the Broadway play "Lights Out" by Mann Paige and Paul Dickey. "Paris After Dark" is a drama of the Paris underworld with a number of society sequences and was an original from the pen of Emile Forst. It is being adapted by Doty Hobart.

West Coast Premiere

Following the triumphant three-week engagement of "A Girl of the Limberlost" at the Mission Theatre, Los Angeles, F. B. O. launched its fifth Emory Johnson production, "The Spirit of the U. S. A.", on its West Coast premiere at the same theatre on September 22.

Strong exploitation handled by Jack Rankin of the theatre staff brought together in a big patriotic demonstration all the forces of the marines, army and navy. Many noted jurists of Southern California also appeared personally and made brief patriotic speeches, while the bands of several military organizations also took part in the general campaign.



Lois Wilson in Paramount's "North of 36."



Metro-Goldwyn's picturization of "Bread," the Charles G. Norris Novel.

"Three Keys" Selected to Follow 'Empty Hearts' in Banner Program

GEORGE H. DAVIS, who, with Samuel J. Briskin directs the activities of Banner Productions, Inc., announces that "The Three Keys," a novel by Frederic Ormonde, has been selected for picturization as the second feature of the series released by Banner, produced by Ben Verschleiser, of which "Empty Hearts," already a notable box office success, was the initial offering.

Edward Le Saint has been engaged to direct the picture version of Ormonde's romantic drama and casting on the production will be begun at once. Robert Dillon, the well-known scenarist formerly and for many years with Pathe, is making the screen adaptation of the story and camera work will begin immediately on the completion of the script.

"The Three Keys," which will be used as a working title, originally appeared serially in the Argosy under the title, "The Pranks of Destiny." The story attracted wide attention by reason of its novelty, and later W. J. Watt & Co. published it in book form under its present designation, when it had a large sale. It is a mystery drama of an unusual character, that carries many romantic and intriguing situations in its plot development.

The story was selected by Producer Verschleiser and Mr. Davis as eminently suited to follow "Empty Hearts" on the Banner release schedule, inasmuch as it possesses box office and exploitation possibilities of similar high quality.

Carre Going to France

To Prepare for Coming of Douglas MacLean

Ben Carre, who is at present in New York, is preparing to leave for Paris. During his stay in France he will prepare for the coming of Douglas MacLean and his company who will go to the French capitol to complete his present picture, as yet untitled. Prior to leaving the Coast Ben Carre, served as art director for MacLean on this picture which is to follow "Never Say Die." Carre will set locations, continue in the art direction of the picture and will await MacLean's arrival in Paris.

Great Paper Campaign in West on "Vanity's Price"

ONE of the greatest newspaper campaigns ever put over in the history of the industry to exploit a motion picture was executed by Charles E. Kurtzman, publicity director of the California Theatre, San Francisco, when "Vanity's Price," the first of the F. B. O. Gothic pictures, featuring Anna Q. Nilsson, Stuart Holmes, Lucille Ricksen, Arthur Rankin, Cissie Fitzgerald and Wyndham Standing, was booked for that theatre.

"Vanity's Price" is a story revolving around the Steinach treatment of glandular revivification. Mr. Kurtzman secured an entire page in the San Francisco Call, which has the greatest circulation in Northern California, with a story on rejuvenation by Dr. Clayton Wheeler, world famous ductless gland surgeon and scientist, in which "Vanity's Price" was mentioned as a great example of what can be done to regain youth and beauty through a gland operation. Portraits of Anna Q. Nilsson, the leading player in the film, before and after rejuvenation, occupied a prominent portion of the page, while "'Vanity's Price' at California a Reality" in large type captioned the page. A picture of Dr. Wheeler and an article on rejuvenation followed.

The Sunday edition of the Examiner, one of the largest papers of San Francisco, carried the same full page and the San Francisco Call followed the page spread with another on the following day.

This newspaper campaign on "Vanity's Price" is hailed as absolutely unprecedented on the West Coast, with the possible exception of "Daytime Wives," another F. B. O. production, which was given a tremendous run by the newspapers throughout the United States.

Credit for the "Vanity's Price" tie-up goes to Charles E. Kurtzman, publicity director of the California Theatre, San Francisco, and Sid Goldman, branch manager of the F. B. O. exchange in San Francisco.



Lige Conley in "Rough and Ready," Educational-Mermaid Comedy.



Harry Carey in "Roaring Rails," a Producers Distributing picture.

Mack Sennett Lot Buzzing with Production Activities

A VERY definite schedule of production aims for the Sennett comedians, varying from slapstick to the borderland of drama has been outlined by F. Richard Jones, director-general of the Mack Sennett Studios. Five companies are working, each in a separate and distinct field.

First of these is the Ben Turpin unit, with the cross-eyed one programmed to make burlesque and satire. His current comedy, being directed by Reggie Morris, burlesques "The Virginian" and will be titled "The West Virginian." Alice Day plays Mollie, the school teacher.

Second is the Harry Langdon unit. The former vaudeville star, under the direction of Harry Edwards, is scheduled to produce the "situation" humor of the lot. His current comedy is titled "Feet of Mud," with Natalie Kingston playing the feminine role.

The Sennett All-Star group, under direction of Del Lord, will continue as before, with slapstick comedies featuring Sid Smith, Vernon Dent, Andy Clyde, Madeline Hurlock, J. J. Richardson and Tiny Ward. Ralph Graves is destined to produce "straight" comedies. Thelma Hill, the latest bathing girl "graduate" is playing opposite Graves, with Ed Kennedy directing.

Raymond McKee, Billy Bevan and Alice Day are being featured in comedies combining slapstick, situation and romantic humor, with Ralph Ceder handling the megaphone.

Buster Keaton's Latest

Star Commences Work on "Seven Chances" for Metro-Goldwyn

Buster Keaton has begun production of his new Metro-Goldwyn comedy, "Seven Chances," the Roi Cooper Megrue stage success recently purchased by Joseph M. Schenck from the author and David Belasco, who produced it in New York. Keaton himself is directing this comedy.

"Seven Chances" is the first production which Buster Keaton will have made from a work not originally written for the screen and will differ in important respects from his previous comedies.

Subtitles of wit and brilliance, however, Keaton will continue to exploit, as he believes that comedies cannot contain too many of them if only they are of sufficiently good quality.

Lauds "America"

Member of New York Board of Education Extols Griffith Production

In a letter dated September 25, to United Artists Corporation, occasion is taken by Ernest L. Crandall, noted director of Lectures and Visual Instruction of the New York City Board of Education, to speak his mind about the D. W. Griffith picture "America." He wrote:

"I notice that 'America' has found its way to the Capitol Theatre. This is fine. Not that this wonderful picture needed that hallmark of excellence, but it does help to bring it more prominently before the public consciousness . . . Indeed, 'America' is more than a patriotic picture. It offers genuine stimulus to high and fine feeling in every relationship of life. 'America' is in every sense the type of picture needed by our young people particularly, in this cynical and materialistic age."

Cleveland Added

In line with F. B. O.'s production expansion at the Hollywood studios, Edward Montague, scenario editor, has added Dwight Cleveland to his staff. Mr. Cleveland has long been associated with the motion picture industry as a writer and also has achieved distinction in literary fields. Others serving in the F. B. O. script department are Enid Hibbard and Betty Roberts.



Tom Mix wears two kinds of high hats in "Oh, You Tony!" his latest for William Fox.



Marguerite de la Motte and Percy Marmont in Vitagraph's "Clean Hearts."

Power in Foreign Market Is a Big Aim of Metro-Goldwyn

ARTHUR M. LOEW, manager of Metro-Goldwyn's foreign department, states that the foreign market is more important a consideration in the production plans of his company than ever before. That Metro-Goldwyn is seriously going after the foreign field seems evident from Marcus Loew's recent negotiations for the purchase of a leading London cinema, and his announcement that "Ben Hur" when completed would be released simultaneously abroad and in America.

With the number of theatres in England and Germany alone—3,500 in the former, 4,000 in the latter—totaling half the number of motion picture theatres in the United States, Arthur Loew points out that it is obvious American producers and distributors have barely touched the immense possibilities of the entire world market.

"Pictures can no longer be produced with an eye to American consumption alone," stated Mr. Loew. "There is an enormous public for motion picture entertainment throughout the world, and this public is growing larger continually. Russia, for instance, which does not figure in the foreign consumption of American pictures today, can support as many picture theatres as the United States.

"I believe that the reason of the great popularity of Metro-Goldwyn's pictures in the foreign market, particularly 'The White Sister,' 'Scaramouche,' 'Long Live the King,' and 'Our Hospitality,' which have just had overwhelming success in different parts of the world, is that, entirely aside from their artistic merit and technical perfection, their appeal is not limited to one race, to one type of national temperament.

"It is obvious that what appeals to the Latin it not always going to please the Anglo-Saxon. But America is made up of every race, and this cosmopolitan nature is bound to be reflected in our pictures.

"Of course in the last analysis it is the quality of a production that will determine its popularity. 'Scaramouche,' 'The White Sister,' 'Long Live the King,' 'Our Hospitality,' such pictures as these, representing a variety of subjects with a varied appeal, are going to be the biggest successes always. As long as Metro-Goldwyn has pictures like them, we have no worry about the future of the foreign field."

Select New Title

Joseph M. Schenck has selected "Her Night of Romance" as the final title for Constance Talmadge's new First National picture which has hitherto been known as "Heart Trouble" and "One Night." Sidney Franklin is directing it from the story by Hans Kraeli. Ronald Colman, Albert Gran and Jean Hersholt support the star.

Jasper Here from Coast

John Jasper, production manager for Principal Pictures Corporation, left for the Coast this week after spending three weeks in New York and vicinity. Mr. Jasper visited the Eastman plant at Rochester and went to Philadelphia on business.

Frank Lloyd's Next

Upon the completion of "The Silent Watcher," First National's new Frank Lloyd production from Mary Roberts Rinehart's story, "The Altar on the Hill," Mr. Lloyd began preparations for his next picture for that organization. It is from a short story by May Edginton called "Judgment," which appeared in the Saturday Evening Post a month or so ago.

Mr. Lloyd is most enthusiastic about the screen possibilities of this story and he is now busy in building it up with the continuity writer.

Doug., Jr., With F. P.-L.

Douglas Fairbanks, Jr., has signed a long-term contract as an additional member of the Paramount stock company, it is announced by Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, in charge of production. "Young Mr. Fairbanks will be cast in juvenile roles suitable to the type of youthful Americanism which he exemplifies," said Lasky. "He will be seen in several coming Paramount pictures, and will begin work November 1."



F. B. O.'s "Cheap Kisses," with Lillian Rich and Thomas Ricketts.



"In Every Woman's Life," M. C. Levee's First National Picture.

Gets "Reckless Romance"

First Print of Christie's Second Comedy Feature Received

The first print of Al. Christie's second all star comedy feature "Reckless Romance" was received this week by Producers Distributing Corporation and according to report under screen inspection it justified all of the producer's claims and exceeded the highest expectations of all of the releasing company's officials.

"Reckless Romance" is the most pretentious undertaking of the Christie organization to date and every effort has been made to point the feature as a bigger box office number than "Hold Your Breath" the current Christie success.

"Reckless Romance" is not scheduled for release until November 9th and its completion at this time will permit of intensive exploitation to back up the exceptional merits of the production.

Rock Back From Trip

John B. Rock, general manager of Vitagraph, returned to New York last week from a trip of several days to leading cities in southeastern Canada. Mr. Rock conferred with Vitagraph representatives and several leading exhibitors regarding distribution and exhibition plans for "The Clean Heart or The Cruelties of Life," and "Captain Blood." In Toronto he discussed business conditions with Colonel John A. Cooper, of the Canadian Motion Picture Distributing Association.

Signs New Contract

Robert McGowan signed a new five-year contract with Hal Roach to direct "Our Gang" comedies. McGowan has directed practically all the "Our Gang" comedies since Hal Roach conceived the idea of this juvenile stock company several years ago.



JACK HOLT
As he appears in Paramount's "North of '36."

Fox Manager Transferred

John Zanft, vice-president and general manager of the William Fox Circuit of Theatres, has transferred H. M. S. Kendrick, managing director of the Fox theatres in Denver, Colorado, to the Fox Theatre, Oakland, Calif.

MacLean Starts Fourth

Title Not Yet Selected For His Next Picture For Associated Exhibitors

Within the past week Douglas MacLean, who has scored such notable successes in "Going Up," "The Yankee Consul" and who whose latest picture "Never Say Die," is setting records everywhere throughout the country, started work on the fourth independent effort, made by his own corporation for release through Associated Exhibitors.

The story is as yet untitled and has not even been given a working title. It was written by Raymond Cannon and gives Doug the part of a snappy young American with a Parisian locale. A portion of the story will be filmed in Paris, and art director Ben Carre has preceded the balance of the company to France to make preparatory arrangements for this work.

Ann Cornwall has been cast for the feminine lead and other equally well-known players will be seen in the star's support.

Editing "The Snob"

Monta Bell is to begin production for Metro-Goldwyn-Mayer of "The Charity Ball," the popular stage success by David Belasco and Henry C. De Mille, on completing the cutting and titling of "The Snob," upon which task he is now hard at work. "The Snob" is a picturization of the novel by Helen R. Martin which Bell himself adapted, produced and now is editing, Bell being one of the very few directors in the industry capable of making "one-man pictures." "The Snob" is to be released on November 3.



"Empty Hearts," a Banner Production with an Excellent Cast.

Harold Lloyd's Latest to Play Strand

The Pathe Company announces that Harold Lloyd's latest film comedy "Hot Water" will open at the Mark-Strand Theatre for a pre-release showing the week of October 26.

Unlike "Girl Shy" the production "Hot Water" carries no plot but consists entirely of one gag after another. The question of how a New York audience would take Lloyd's latest comedy was settled some time ago when the picture was screened to a New York audience unannounced in an outlying theatre. Harold Lloyd, who was visiting New York at the time, was personally on hand to hear the verdict of a "cold audience" and confessed himself more than pleased with the results.

The cast and personnel making up Lloyd's latest picture consists of Harold Lloyd as hubby, Jobyna Ralston as wifey, Josephine Crowell as her mother, Charles Stevenson as her big Brother, Mickey McBan as her little brother with Sam Taylor and Fred Newmeyer on the directing end. The story is by Sam Taylor, Tim Whelan, John Grey and Thos. J. Gray.

In addition to the pre-release showing at the N. Y. Strand, "Hot Water" will open October 11th for a run at the Metropolitan Theatre, Los Angeles. The Rialto Theatre of Los Angeles will follow the run at the Metropolitan.

Serviceably Beautiful

Paramount's San Antonio Exchange Is Novel Structure

The new San Antonio exchange of the Famous Players-Lasky Corporation, which opened for business September 8 is the smallest but probably the most beautiful of the many branch offices operated by that company in the United States.

It is designed in the old Spanish mission style which is so adaptable to the semi-tropical climate of Texas. The red tile coping and roof over the windows form a sharp contrast to the gleaming white stucco of the walls. The base is extraordinary feature, being composed of dull tiles of variegated colors, the soft reds and blues and greens forming another charming contrast.

The building was designed by Atlee B. and Robert A. Ayres, San Antonio architects from sketches prepared by Lacey F. Johnson. All details of design and construction were supervised by Theo. C. Young, head of the Bureau of Real Estate. It represents a long step forward in combining the purely commercial building with beauty and charm.



From "The Clean Heart," a Vitagraph production.

Fleming to Distribute Pictures Direct to State Right Buyers

ANNOUNCEMENT is made by J. J. Fleming, president of the J. J. Fleming Productions, Inc. with studios at Beaverton, Ore., that his organization will distribute its future product direct to the independent exchanges and state right buyers, and to this end has opened offices at 723 Seventh Avenue, New York, in charge of J. Charles Davis, 2nd, who has been made an officer of the company and appointed general manager.

The first product to be released by Fleming Productions will be a series of six north woods dramas featuring Al. Ferguson and Pauline Curley. Two of these subjects have already been completed and are now ready for distribution, viz., "Shackles of Fear" and "The Trail of Vengeance." Production on the third picture, "Followed by Fate," will be started immediately upon Mr. Fleming's return to the studio.

Mr. Fleming was in New York during the past week, at which time distribution arrangements were made and it is understood that the new concern already has considerable territory lined up. Fleming left on Saturday for the home office of his organization. It is his intention to stop off at the key cities enroute and then go to Hollywood where he will assemble his cast for the next production which he expects to get under way inside of two weeks.

J. J. Fleming Productions, Inc. is said to have one of the largest and most up-to-date studios in the country located at Beaverton, Oregon, a suburb of Portland. Every modern convenience for the making of photoplays has been installed and Fleming points out that the location is ideal for picture production as it is in the heart of one of the greatest scenic spots in America. It is his intention to bring to the motion picture theatres, through the medium of his productions, new and artistic settings with which Oregon is so rich.

It is understood that Davis will start on a selling trip which will take in the greater part of the country in a short time.

Books "Never Say Die"

"Never Say Die," Douglas MacLean's latest comedy scream, an adaptation of William Collier's greatest stage comedy success, and being released by Associated Exhibitors, is at present playing in New York over the entire circuit of Loew Theatres.

FOX NEWS
The Best on Earth —Covers the World



Thomas H. Ince's "Christine of the Hungry Heart," for First National.

Harry Rapf Is Supervising 8 Metro-Goldwyn Productions

EIGHT of the seventeen productions now being made or shortly to be started at Metro-Goldwyn-Mayer's Culver City plant are under the direct supervision of Harry Rapf, associate executive.

Hobart Henley's two productions of "So This Is Marriage" and "The Square Peg"; Chester Franklin's "The Silent Accuser"; Monta Bell's "The Snob" and "The Charity Ball"; Frank Berzage's "The Wife"; Robert Vignola's "The Summons"; and Marshall Neilan's "The Sporting Venus" are the productions which are under the supervision of Rapf.

"Variety," said Rapf, "is undoubtedly the greatest essential to a well-balanced production program. It is the thing that we are striving for in our production at the Metro-Goldwyn-Mayer studios. Audiences get fed up with one type of story, if it appears too often in one guise or another. No exhibitor wants all problem pictures, nor all dramas, nor all comedies. He wants and must have them in such a variety that audiences will keep coming week after week with the prospect always before them of being assured they will be royally entertained.

Rapf is of the belief that while contemporary literature and drama offers much valuable screen material, there is excellent material to be had for the films among the books and stage successes of some years past. He cites as a particular instance "The Charity Ball," by David Belasco and Henry deMille, and since its original production one of the most famous and popular plays ever known on the American stage.



ALICE JOYCE

Who returns to the screen in B. P. Schulberg's next Preferred picture, "White Man," directed by Gasnier. This Preferred production will soon be ready for national distribution.

Heads Buffalo Branch

Fred Zimmerman, who is well known in film circles through his connections with Selznick and F. B. O. has been appointed manager of the Buffalo branch of Producers Distributing Corporation, succeeding Sam Galanty, who has been made special representative of the company in the eastern territory under division manager W. F. Seymour.

Mr. Zimmerman was formerly in charge of the Buffalo territory for F. B. O., and recently occupied the position of division manager for the Selznick organization.

Buys Two Plays

Two of the biggest theatrical successes of recent years were purchased in New York last week by Louis B. Mayer for production by Metro-Goldwyn-Mayer, probably at an early date. "The Circle," rated as Somerset Maugham's greatest play, and Zoe Akins's drama, "Daddy-Goes-a-Hunting," are Mr. Mayer's purchases.

Mac Lean's "Yankee Consul" Praised by Atlanta Papers

DOUGLAS MacLEAN in "The Yankee Consul" created a decidedly favorable impression with the public and press during its week run at the Metropolitan Theatre, Atlanta. The business done with the famous comedy was so amazing that managing director W. C. Patterson, following the conclusion of the run, sent the following telegram to General Manager Woody of Associated Exhibitors: "Despite solid week of terrible weather and storm conditions Douglas MacLean in 'The Yankee Consul' has absolutely amazed me in volume of business he was able to do. Frankly I had no idea that this boy had the drag. Certainly recommend his pictures to any exhibitor in the country. Douglas MacLean comedies are box-office winners. That's why we've booked his latest feature 'Never Say Die' and anticipate breaking all records."

The amazing business referred to by Managing Director Patterson was in the fact of the worst weather conditions Atlanta has known in years; so bad, in fact, that on a number of nights the entire transportation system of the city was tied up.

The Atlanta dailies were thoroughly as enthusiastic as Mr. Patterson.

The Atlanta Constitution wrote: "A large and enthusiastic audience laughed and laughed, the spontaneous humor of the film rocking the house. You must go and see it to appreciate what a genuine, natural fun-maker this agreeable young MacLean is upon the screen."

In the Atlanta Journal: "Made the audience do one thing exceedingly well—laugh. The success of his droll and ludicrous acting was well sounded by the laughter of the first-nighters."

The Atlanta Georgian said: "MacLean bears the brunt of the laugh-provoking work and receives admirable support."

Sparks Joins Mermaid

Ned Sparks, formerly a comedian of several New York stage productions produced under the management of Al Woods, has joined the Educational-Mermaid Comedy Company and will be starred in these comedies. He is already at work in a Mermaid Comedy which is as yet untitled.

Mr. Sparks has been on the screen before.



Bobby Vernon in his first Educational-Bobby Vernon Comedy "Bright Lights"

Gets Big Welcome

More than 15,000 persons stormed the Gare du Nord in Paris to catch a glimpse of Jackie Coogan on the day of his arrival in the French capital, where Jackie is known universally as "Le Gosse." Borne on the shoulders of a smiling six-foot station attendant, Jackie passed through the crowd while the scores of photographers kept shooting his picture. The "Gosse" waved his hand at the cheering crowds. He appeared non-plussed by the warmth of his welcome and gazed about him in a dazed fashion.

Garson Buys Stories

Harry Garson, the producer, is buying stories for his series of semi-western productions starring "Lefty" Flynn. The first production, which has just been completed at the F. B. O. studios in Hollywood, is "The Millionaire Cowboy," from the story by Darryl Francis Zanuck. Frank Beresford did the continuity. "Obey the Law," by H. H. Van Loan, was another recent purchase. Garson will produce at least six Flynn features this season. He will direct the productions as well.

Buy "Second Chance"

Following a careful digest of all available stage plays and novels as a starring vehicle for Barbara-La Marr, Sawyer-Lubin have announced the purchase of "The Second Chance," by Mrs. Wilson Woodrow, from W. J. Watt. This will be the second of the series of starring pictures being made for First National release by Sawyer-Lubin, following "Sandra," recently completed under the direction of Arthur H. Sawyer. It is further stated that Mr. Sawyer will personally direct Miss La Marr in the Wilson Woodrow novel, which will be placed in production some time during the month of October in New York City.

Emphatically Opposed

"A more ridiculous, impractical and vicious proposal for the operation of news reels than that of an 'Associated Screen News' as reported and published in the press, has never been advanced. The idea could only have emanated from an enemy of the industry, because its adoption would lead to only one thing—the disintegration and death of the news reel," says Truman H. Talley, director-in-chief of Fox News.

Norma Begins Another

With the Norma Talmadge picture, "The Only Woman," the original film story of C. Gardner Sullivan, formerly called "Fight," in the cutting room, Joseph M. Schenck has begun work on her next First National release, "The Lady," while photography is nearing conclusion on Constance Talmadge's comedy, "Heart Trouble." First National has scheduled both the Talmadge pictures, "The Only Woman" and "Heart Trouble," for release during the early winter.

Writing for Rayart

Dorothy V. Cleveland has become affiliated with Rayart Pictures Corporation, of which W. Ray Johnston is president, as director of publicity and advertising. Miss Cleveland first came to the motion picture field several years ago when she joined the Cosmopolitan forces. Later she joined up with the W. W. Hodkinson Corporation as assistant to George B. Gallup and Richard Weil. A few months later she was given charge of all fan publicity. She returns to the motion picture industry after an absence of almost two years, when she left Distinctive Pictures to go into straight advertising.

Gets "Battling Brewster"

The De Luxe Film Company of Philadelphia has acquired of Rayart Pictures the rights for Eastern Pennsylvania, Southern New Jersey and Delaware on the Rayart serial, "Battling Brewster." S. and S. Film and Supply Company of Pittsburgh this week acquired the rights to the same picture for Western Pennsylvania and West Virginia.

Two Leads Arrive East

Thomas Meighan's two leading women have arrived at the Paramount Long Island studio to start work in his latest picture, "Tongues of Flame." They are Bessie Love and Eileen Percy.



Scene from "The Siren of Seville," a Hunt Stromberg production, starring Priscilla Dean and released by Producers Distributing Corporation

T. O. C. C. Approves Associate Membership; M. P. T. O. A. News

By TOM WALLER

AFTER considering the proposition for many months the Theatre Owners Chamber of Commerce, Greater New York exhibitor organization, has decided to augment its strength with an associate membership. This recommendation of the board of directors was approved at the September 30 meeting of the chamber.

As one of the most important revisions of its constitution that has been made in several years, it is said, this new by-law makes eligible for such membership any person being associated in any way with the motion picture industry. According to Secretary Sam Moross such admittance to the T. O. C. C. will probably be limited to 100 persons, which will be restricted to those living in New York City and within the radius of 100 miles.

This is the official outcome of the report of nearly a year ago that the T. O. C. C. had ambitions for becoming national in scope. At that time the idea was to have a series of branches throughout the country with national headquarters in New York. This subject was gradually abandoned as a matter for discussion. Chairman Charles O'Reilly then said that such an expansion would hardly prove feasible.

It was the T. O. C. C. head, however, who introduced the resolution for local expansion and the acceptance into this exhibitor unit, probably the most powerful of its kind in the country today, of non-exhibitors in an associate capacity.

Associate members will have the privilege of making recommendations which will be given consideration by the board of directors. They are not, however, permitted to vote on any subject.

All courtesies of the organization, such as use of the club room and participation in all social functions, will be extended them.

The most valuable asset for the associate member will be the acquaintances of the many business men he will be able to make. It will bring him in immediate touch with the intimate side of the activities of the industry in and about New York. Architects, contractors, members of the trade press, etc., may gain admittance as associate members in the T. O. C. C., according to Moross.

Club Idea Postponed

Due to the fact that the T. O. C. C. has leased for the next three years its present spacious quarters in the Times Building, the idea of acquiring an entire building for a club has been temporarily abandoned.

During the winter several sites in the theatrical district of Broadway had been considered for this project. An entire building, with such accommodations as were then in mind would have put the organization to considerable expense.

It was found that the new quarters, which are luxuriously furnished, could adequately accommodate the largest attended sessions of the organization. The club idea had its inception when the headquarters were in a comparatively small office at 1540 Broadway which necessitated meetings being held at the Hotel Astor.

M. P. T. O. A. Activities

In New York City also this week were gleaned from national headquarters of the Motion Picture Theatre Owners of America several items of interesting news.

May 11, 12, 13, 14 are the dates chosen by the board of directors for the annual session in 1925 of the national organization. The convention will be held in Milwaukee, Wis.

National President M. J. O'Toole appeared before the Platform Committee of the Democratic State Convention in Syracuse on September 25 and urged the repeal of the Motion Picture censorship law at the next session of the Legislature.

W. Ray Johnston Organizes The Rayart Syndicate Corp.

ANNOUNCEMENT was made from W. Ray Johnston's office this week of the plans of the Rayart Syndicate Corporation which has just filed incorporation papers in Albany.

This announcement, follows closely after the organization by Johnston of the Distributing Company, Rayart Pictures Corporation. In commenting on the new organization. Johnston said:

"For many years I have watched the struggles of the smaller independent producer and have analyzed his ups and downs until I have convinced myself that the main trouble he is up against is not in quality of production but in financing his productions consistently. The market for distribution today is certainly in the best shape that it has been in many years, as there are more independent distributing organizations of recognized standing than there has ever been in the past.

"Close investigation, however, brings to light the fact that a great many producers, national as well as independent, are paying tremendous bonuses for short time use of money. For instance, the average producer is working on a series of pictures of similar type. These are probably released at intervals of one monthly, and on delivery of the negative in New York an advance is made to the producer of presumably the egative cost. For the short time use of this money during production and delivery to New York, some producers, I have found, have been paying bonuses as high as twenty per cent. of the production cost, which, it must be admitted, is prohibitive.

"It is for this reason that I have organized a finance unit to be known as the Rayart Syndicate Corporation, and through which we plan to finance good productions for release only through the independent market. For the present, the financing will be confined to producers who have ideas or production plans that fit in with the releasing program of the Rayart Pictures Corporation. The new finance organization will be operated on a strictly banking basis."

Special Sales Staff

Under A. W. Smith Pushing First National's "Sundown"

The sales staff which has been assembled by First National to aid A. W. Smith, Jr., assistant to the general manager of distribution, in handling the five specials being put out by that company for the current season, is concentrating its selling activities on the western feature, "Sundown," for the present. This is one phase of the Eschmann Month drive now under way and the special salesmen are striving to get the picture shown during National "Sundown" week, which opens on Sunday, October 26, in as many key city points as possible.

The salesmen on the specials, assigned to different districts during the Eschmann month sales contest and working with the district and branch managers in their territories: C. W. Bunn to the Chicago territory; H. W. Peters to Minneapolis; A. Hickox to Philadelphia and T. W. Brady to up-State New York. Walter Price has resigned from Smith's special staff to become Branch Manager in Washington for Universal.

To Have Big Cast

Many Prominent Players to Support Semon in "Wizard of Oz"

One of the most notable casts in the history of screen production is now being assembled by Larry Semon as his support in the production of "The Wizard of Oz" which he plans to make his monumental picture. Those selected already are Bryant Washburn, Wanda Hawley, Josef Swickard, Dorothy Dwan, Chester Conklin and Oliver Hardy. I. E. Chadwick, president of Chadwick Pictures Corporation, promises the addition of several other names of national prominence, several of whom have been starred in their own productions.

"The Wizard of Oz" is already in production and will be completed before the holiday season in December at which time Mr. Chadwick is laying plans for a wholesale exhibition of the picture throughout the country.

Extend Boston Run

The Boston engagement of First National's Al and Ray Rockett production, "Abraham Lincoln," at the Tremont Temple has been extended for two weeks, giving the picture a ten weeks' run in that city.

The Boston showing has been most successful from every point of view. The reviews were of such an excellent character that they started the picture off to good business and attendance began at once to increase until the capacity of the theatre was taxed before the week ended.

Sells Ten Pictures

Joe Brandt announces that C. B. C. have consummated the sale of ten of their feature pictures to the Greater Features, Inc., of Seattle. The features are "Innocence," "The Marriage Market," "Forgive and Forget," "Discontented Husbands," "Yesterday's Wife," "Pal O'Mine," "Traffic in Hearts," "Her Accidental Husband," "Why Women Remarry," and "The Barefoot Boy." Special advertising material and a new publicity campaign are being laid for this series of pictures.



Intimate Scenes from the F. B. O. picture, "Hard Cash."

Production Is Resumed

Leonard Starts on Final Three of Series as First Is Released

Benny Leonard, world's champion lightweight, returned to the studios last week to make the final three of his series of six films which are being released by Henry Ginsberg under the title, "Flying Fists." Rehearsals are now under way, and actual production will be begun at the beginning of next week, under the direction of Lawrence Windom, who also directed the first three of the series. Sam Hellman is again supplying the fighter with his screen material. Benny Leonard's leading woman is Alyce Mills.

In the meantime, the Leonard films are rapidly being booked throughout the country. Their first release in New York will be for a two-week run at the Rivoli and Rialto theatres, one week in each. A special showing for Greater New York and northern New Jersey exhibitors was held at the New York roof on October 2, by the Oxford Film Exchange, 729 Seventh Avenue, which is distributing the series in this territory.

Henry Ginsberg reports that 75 per cent. of the territory has been closed on the series. He is making a trip through the South this week and next to conclude deals in that part of the country.

"Dixie" in Production

"Dixie," the Gerald Beaumont story which recently appeared in a national magazine, goes into production this week at the Metro-Goldwyn-Mayer studios at Culver City under the direction of Reginald Barker.

Frank Keenan will have the leading role in "Dixie," a story of the early south that will give Keenan an opportunity to characterize a stern old southern gentleman.

Ince Production Leads List of Pathe Program for Oct. 12

"DYNAMITE SMITH," the first of a series of Thomas H. Ince productions, starring Charles Ray for Pathe, heads that organization's schedule of releases for the week of October 12. This production in which Ray stages a smashing comeback to the screen under the direction of the man who developed him and made him a film celebrity is unanimously proclaimed by officials as indisputably the supreme achievement of Thomas H. Ince's screen creations and the biggest moment in Charles Ray's career.

An especially strong cast appears in support of the star in this first of the Pathe series. Ray in the title role gives a remarkable character study of a shy, timid newspaperman of small town environment who under the stress of circumstances develops into the idolized hero of a rough, pioneer settlement of the Alaskan Wilds. Prominent in the support of the star are Jacqueline Logan, Wallace Beery, Bessie Love, Lydia Knott, Mark Hamilton, Adelbert Knott, Russell Powell and Alfred Allen.

The October 12 program also includes the opening chapter of the newest Pathe Serial story "Ten Scars Make A Man," and follows closely on the successful launching of "The Fortieth Door" and "Into the Net." "Ten Scars Make A Man" is based on an original story by the famous playwright Philip Barry, and presents Allene Ray in the feature role. In support of Miss Ray are such prominent celebrities as Rose Burdick, Jack Mower, Frank Whitson, Larry Steers, Leo de la Mothe, Harry Woods, Frank Lanning and Lillian Gale.

The October 12 schedule includes two two-reel comedies—one a Harry Langdon offering, "The Hansom Cabman," and the other a Hal Roach comedy, titled "The Goofy Age." The Langdon comedy is a Mack Sennett and carries a cast consisting of Harry Langdon, Marceline Day, Charlotte Mineau, Andy Clyde, Madeline Hurlock and Leo Sulky. The Glenn Tryon-Hal Roach comedy also features Blanche Mehaffey and was directed by Ted Wilde and Fred L. Guiol.

A New Peace Plan

Carl Laemmle returns from his annual European vacation with a suggestion looking toward universal peace, world-wide prosperity and more widespread sympathy and understanding. He will will arrive in New York on October 4. Through the Honorable Ramsay MacDonald, British premier, Mr. Laemmle has addressed to the League of Nations a long letter outlining his idea for universal peace.

Mr. Laemmle's plan in substance is to have the League of Nations select a universal language; to extend through speech the same benefits that music and moving pictures now bring to all mankind. At present these are the only universal tongues. It is not Mr. Laemmle's plan to have any nation give up its customs, its literature or its ideal, but to have every school pupil taught this universal language, to be chosen by the League, in addition to his own.

FOX NEWS
The Best on Earth —Covers the World



Frank Lloyd's "The Silent Watcher," a First National Picture.

Emery Finds Films Have Won Higher Financial Standing

MOTION pictures are no longer regarded by majority of banking interests as a gambling or circus business. Archibald Emery, president of the Hamilton National Bank of New York City, formerly purchasing agent for Thomas A. Edison, assured the members of the Associated Motion Picture Advertisers, Inc., of the higher standing of the films in financial circles at their last meeting at the Cafe Boulevard, New York, on September 25.

Where bankers formerly regarded pictures as "the spoiled child of American industry," money is now being loaned to producers of screen entertainment at the same low rate of interest that is asked of established mercantile enterprises, according to Mr. Emery. He told the motion picture advertisers that during the last year and a half his bank had loaned the money for the making of forty film productions and that each production had been successful.

Mr. Emery made a strong plea for better film titles—titles that will more truly reflect the theme of the pictures and that will not be suggestive in their connotations.

The Will Hays organization was represented at the meeting by J. Homer Platten, its treasurer, who spoke of the accomplishments of the Hays committee, in co-operation with the Associated Advertising Clubs of the World, in exposing and putting out of business of fake photoplay schools, the salacious advertising of pictures and the wildcat ventures in production. The campaign now under way, he stated, had resulted in the barring from the mails of the "literature" of one of these fake schools of scenario writing which promised that all an aspirant had to do to get a job in the "movies" was to advance to it a certain sum of money.

Both speakers were in agreement that all forces are working steadily, if slowly, toward the moral uplift and the financial betterment of the picture industry. They were introduced by Charles Barrell, vice-president of the A. M. P. A.

Paul Gulick read a resolution of hearty commendation recently passed by the executive committee of the Associated Advertising Clubs of the World regarding the action of the different associations of producers, distributors and advertisers of the film industry for the concerted stand they have taken against turning improper books, plays and stories into motion pictures, the use of misleading or salacious titles and avoidance of dishonest advertising.

The personnel of two additional committees was announced by President A. M. Botsford, as follows: Membership, James Loughborough, chairman; Bruce Gallup and Ed McNamee. Space buyers, Bruce Gallup, chairman; Howard Dietz and Russell Holman.

The next Naked Truth dinner will be held on February 7 at the Hotel Astor. A questionnaire asking the membership for suggestions as to its character has been sent to the membership.

Lauded by Britons

The Cinema and the Bioscope, leading British trade journals, each devotes a full column in a recent issue to an appreciation of Vitagraph's "Behold This Woman," describing it as a feature destined to make a deep appeal to any class of audience.

Van Pelt Comes East

Arrives With Print of "The Phantom Flyer," Starring Stunt Aviator

E. O. Van Pelt, of the Van Pelt-Wilson Productions, arrived in New York this week with a print of "The Phantom Flyer," the first of a series of special features starring Al Wilson, famous stunt aviator.

"The Phantom Flyer," according to reports from the Coast, is one of the most sensational pictures ever filmed, in which Wilson is reported to have enacted hazards in the air that have never before been shown on the screen.

The supporting cast includes Virginia Brown Faire, Lee Shumway, Leonard Clapham, Emmet King and W. J. Hayes.

Frank Tomick, Maurice Murphy and Boyd Montieth, three nationally known aerial nagivators, also assisted in the aerial maneuvers in "The Phantom Flyer."

Mr. Van Pelt states that a premiere showing of the feature will be given here in a few days. The production was directed by Bruce Mitchell, formerly of the Thomas H. Ince Co.

"Brass Bowl" Progressing

Production is rapidly drawing to a close on "The Brass Bowl," the second vehicle for Edmund Lowe since his promotion to stardom under the William Fox banner. The picture, which is being made at the West Coast studios of Fox Film Corporation, was adapted by Thomas Dixon, Jr., from the original story by Louis Joseph Vance. Jerome Storm is directing.



"Revelation," George D. Baker's Metro-Goldwyn Production.



Lou Tellegen and Patsy Ruth Miller in a scene from "The Breath of Scandal," a Preferred Picture

Has Successful Tryout

"Roaring Rails," the fourth production in the series of Hunt Stromberg offerings, starring Harry Carey, was given its preshipment tryout at the Roosevelt Theatre in Los Angeles last week and according to reports it was acclaimed the best thing that the popular western star has done to date. The production is scheduled for release on October 6th.

Signs Ronald Colman

Samuel Goldwyn anounces that he has just signed a contract with Ronald Colman to appear under his banner for five years. Colman sprang to overnight fame in his first picture appearance in "The White Sister" and has just completed work in the Samuel Goldwyn-George Fitzmaurice production, "Tarnish," released by First National. Colman was also loaned to Constance Talmadge by Mr. Goldwyn for her picture, "Heart Trouble."

Paramount's Mexico Drive

A special two months' drive for Paramount pictures, the first of its kind to be held in Mexico, was begun September 1, according to an announcement received by Joseph H. Seidelman, assistant manager of the foreign department of the Famous Players-Lasky Corporation. The campaign is being conducted by William C. Winship and his staff from the Paramount offices in Mexico City.

To Do Popular Novel

Another of Booth Tarkington's prize-winning novels will find its way to the screen this winter, when Vitagraph releases "The Magnificent Ambersons." Jay Pilcher is now at work on the continuity for this production, and David Smith, who will direct, is considering possible selections for the various roles.

Like most of Mr. Tarkington's stories, "The Magnificent Ambersons" has to do with an interior American town, whose residents are very human persons, and deals with experiences that bring readers close to the grass-roots.

"Death Ray" Picture

The discovery of a death-dealing electrical ray that has astounded the world has been produced in pictures and will be released by Pathe in two reels.

Recently newspapers over the world turned over page upon page of publicity to the discovery made by Dr. H. Grindell Mathews of the "Death Ray." This ray or stream of energy carries actually an electric current through the air that would, when developed, be able to demolish armies. The production which the Pathe Exchanges, Inc., will release consists of two reels of material taken in the laboratory of the famous inventor and in the field.

Cast for Fox Special

Robert Agnew and Mildred June have been selected to head a cast which will make "Troubles of a Bride" under the direction of Thomas Buckingham at the William Fox West Coast Studios. The picture will be released on the Fox Film Corporation program of special productions for the season of 1924-25. The story is a collaboration by the director and John Stone. The supporting cast: Dolores Rousee, Charles Conklin, Bruce Covington, Lou Harvey and Bud Jameson.

Miss Hammerstein Chosen

"One Glorious Night" will be the fourth of the Columbia series of eight to be made by C. B. C. The story was written by Charles McArthur, a feature writer for the Hearst Syndicate Service. Elaine Hammerstein has been chosen for the lead in this picture. This will be the third picture that this popular actress will have made for C. B. C. The other two are "The Foolish Virgin" and "The Midnight Express." The latter is well on the way to completion. This will also complete the contract that Miss Hammerstein made with C. B. C. after her successful work in "The Foolish Virgin."

Ince Finishes Cutting

Thomas H. Ince has wired First National Pictures, Inc., that he has just completed cutting his picturization of Kathleen Norris' novel, "Christine of the Hungry Heart," which George Archainbaud directed for him. Here is what Mr. Ince and those who have seen the production think about it:

"Just finished cutting 'Christine of the Hungry Heart' and I can promise you one of the greatest pictures I have ever produced. This statement is not based alone on my opinion, but is the unanimous verdict of every one who has seen the picture."



Scene from "Three Foolish Weeks," a Pathe two-reel comedy starring Ben Turpin and produced by Mack Sennett



"Wandering Waistlines," Mack Sennett's two-reel Pathecomedy.

Universal's Latest Shorts Are Headed by Western and Novelty

UNIVERSAL is putting out a novelty reel along with the regular short product scheduled for this week's releases. It features Slim Summerville and Bobby Dunn. The comedy is called "Hello Frisco," and was taken during the recent Movie Week celebration in San Francisco.

Among the celebrities who appear in the picture are Mayor Rolph of San Francisco, Antonio Moreno, Bill Duncan, Edith Johnson, Norman Kerry, Hoot Gibson, William Desmond, Hobart Bosworth, Jack Hoxie, Rin-Tin-Tin, the dog star; William S. Hart, Jackie Coogan, Bebe Daniels, Anna Q. Nilsson, J. Warren Kerrigan, Syd Chaplin, "Ham" Hamilton, "Bull" Montana, Barbara La Marr, Lew Cody, Fred Niblo, Enid Bennett, Ralph Lewis and Elliott Dexter.

Among the other short product releases for the week is "Kingdom Come," a two-reel western starring Pete Morrison. It is from a story by Dorothy Rochfort and was produced by George Holt. Hal Wilson, Joey Jacobs and others are in the cast. The leading woman is Josie Sedgwick.

The Universal release schedule also includes Chapter Two of the "Wolves of the North," the frozen north serial starring William Duncan, supported by Edith Johnson and Esther Ralston. This chapter is called "The Wolf Pack."

"Snappy Eyes," a two-reel Century Comedy featuring Wanda Wiley, and Issues No. 81 and 82 of the International News, containing the latest news events of the day as well as several striking and exclusive subjects, also are among the Universal short product releases for the week.

Camera Work Completed

Photography has been completed on "Jazz Parents," William A. Seiter's new production at Universal City, which has gone to the cutting room for final editing. The story, a society mystery play, lavishly staged, features May McAvoy and Jack Mulhall. Among the players are Myrtle Stedman, Barbara Bedford, Alec B. Francis, Ward Crane, George Fawcett, Marie Astaire, Joe Singleton, Ellison Manners and William O'Brien.

Warner Exploiteers Win New Commercial Tie-ups

THE importance of the commercial tie-up as a means of widespread publicity for the exploitation of a screen production has been recognized for some time now in the motion picture industry. One of the pioneers in this line is the Warner organization, which has developed the mercantile co-operative medium to a highly effective and efficient point.

In addition to the many high grade concerns now using Warner Bros. material for their window and newspaper displays, such as U. S. Rubber Co., Westinghouse Electric, Hohner Harmonica, Ingersoll Pencil, Van Houten's Cocoa and Dr. Posner Shoes, Lon Young of the Warner office has now lined up three new concerns having national distribution who will carry Warner Bros. pictures and copy in their window display material and also in magazine and newspaper advertising.

Monte Blue and Marie Prevost are featured in an elaborate cut-out window display about 3 x 5 feet in size advertising Glovers Imperial Scalp Treatment.

The initial shot in a gigantic advertising campaign for the Allbright Rotary Wedge Tooth Brush will also feature stars from the Warner studios in a full page four-color newspaper Sunday supplement ad.

A beautiful and delicate line of window material is being made up also by the Mignon Perfume Spray Company, in which Louise Fazenda, Marie Prevost, June Marlowe, Pauline Frederick and other feminine luminaries from Warner Bros. are shown.

In addition to this an entirely new method of merchandising millinery is being evolved by the L. W. Marks Company to introduce "Joyon" hats. This plan originated by Lon Young and L. Epstein to the millinery trade.

Sign Company Suit

Mortimer Norden Claims Piccadilly Signs Infringe Patent

The Norden Company, prominent in the electric sign field, has issued the following statement:

"Bill of complaint has been filed in the United States District Court for the Southern District of New York to restrain Lee Ochs, as proprietor of the new Piccadilly Theatre, 52nd Street and Broadway, from operating the signs erected on the marquees on the front of the theatre, upon the grounds that these signs embody the Norden patents.

"The court has issued an order that both parties must appear before the court on Tuesday next, the 30th inst., and show cause why an injunction should not be filed at once, preventing them from using the sign.

"The Norden Company represents that the sign was built by Murphy & Brodie from sketches, plans and specifications submitted by the plaintiff company to the defendant Ochs, at his request; that the sign is composed of a certain type of individual electrically lighted letter, on which their inventor, Mortimer Norden, as president of the Norden Company, holds basic patents, and that although due notice of these facts was given to the defendant Ochs, he gave a contract for the erection of the sign to Murphy & Brodie, who built and installed it in defiance of the patent laws of the United States.

"The prominence of both parties lends interest to the action. The Piccadilly is the first large motion picture house to be built between Herald Square and Columbus Circle in many years.

"Mortimer Norden is prominent in the electric sign field. He designed and built the first of the huge, animated, spectacular signs that created the "Great White Way"; the famous "Corticelli Kittens" and Budweiser "Chariot Racers" among others. He was the inventor of the Talking Sign and built the Mary Pickford "Dorothy Vernon" castle on the Criterion, as well as the present "Ten Commandments" signs which replaced that novelty.

"A sign of the type involved was previously erected by the Norden Company on the Costello Theatre, also owned by Mr. Ochs. Other current signs of this type include the Liberty's "Thief of Bagdad" and the original "Ten Commandments" sign on the Cohan Theatre marquee.

"As the inventor and patentee of more than a score of sign and electrical advertising devices, Mr. Norden declares he will push his fight on all infringements."



HELENE CHADWICK
In Producers' Distributing Corporation's "Trouping With Ellen."

Lloyd Ready for Next

Following Brief Rest Comedian Will Start on Picture With College Atmosphere

With the return of Harold Lloyd last week from New York, production manager John L. Murphy of the Lloyd Corporation has started the ball rolling on the picture slated to follow "Hot Water" which the comedian brought back East with him. "Hot Water" is scheduled to be released about the middle of November.

Before returning to work, Lloyd, with Mrs. Lloyd, will spend a few days at Big Bear, and by the time he returns to Hollywood his scenario staff will have the first section of the new story prepared so that actual shooting can be started immediately.

Sam Taylor, Ted Wilde, Tim Whelan and John Grey, comprising the Lloyd "gang" staff, are working on the new story which will have a college atmosphere, and will offer Lloyd in a type of role he has been planning to portray for several years. Taylor, with Fred Newmeyer, will direct the offering. Robert A. Golden will be assistant director, with Walter Lundin and Hank Kolher again performing behind the cameras.

Arrives in New York

Having completed the leading role in B. P. Schulberg's Preferred Picture, "The Breath of Scandal," Patsy Ruth Miller has arrived in New York from the coast. While in the east, Miss Miller will play in a new picture opposite Lou Tellegen, also co-featured with her in "The Breath of Scandal."

Use All Old Tickets

Exhaust Your Supply of Tax Notated Ducats, Revenue Bureau Rules

Admission tickets printed in compliance with the old revenue law and still in the hands of exhibitors whose admission rate is less than 50 cents may be used until the stock on hand is exhausted, the Internal Revenue Bureau has ruled, regardless of the date on which such exhaustion may occur.

Following the enactmnt of the revenue law in 1924, representations were made to Washington that many exhibitors bought tickets in large lots, some as many as a million at a time, and to require them to destroy old tickets and provide tickets printed in accordance with the new law would ential a serious loss. The Internal Revenue Bureau, accordingly, issued a ruling that such tickets might be used until September 1.

As that date approached, however, it became evident that many exhibitors would still have large quantities of old tickets on hand, and they were given another month of grace. Even this extended time did not result in a material diminution of the stocks and, as the bureau felt that too great a loss would result from destruction of the remaining tickets, exhibitors will be permitted to use old-style tickets so long as any remain on hand.



FLORENCE VIDOR
In Thomas H. Ince's "Christine of the Hungry Heart," for First National.

Title Hiers Comedy

The title of the second Educational-Walter Hiers Comedy will be "Slim Chance." Duane Thompson will support the rotund comedian in this two-reel comedy, which presents Walter Hiers in a travesty on the problem of removing superfluous weight.

Stern Bros., Century Comedy Heads Back from European Trip

JULIUS AND ABE STERN, heads of Century Comedies, returned to New York this week after a three months' stay in Europe.

Their time was spent in combining business with pleasure and they report conditions in the various European film marts as being most encouraging. They have also secured a series of stories written by Georges Fouret, a well-known French author, for a series of two-reelers starring Wanda Wiley, their latest comedy find.

The Sterns spent most of their time aboard at Carlsbad, the famous European resort which is rapidly coming into its own after many years of inactivity due to the recent war. They also spent much time in Paris and London, reviewing conditions in the industry and looking for new material for their comedies.

Julius Stern, president of the Century organization, expects to leave for Hollywood in a couple of weeks to supervise production of next year's product. The coming year, says Mr. Stern, will be the greatest in the history of the Century Comedies. The studios have been entirely renovated and enlarged and a quantity of new equipment has been installed, which will make it possible to make Century Comedies more like feature productions than any two-reelers being made today.

In addition to Wanda Wiley, Buddy Messinger, Al Alt, Hilliard Karr, Pal the dog and The Century Follies Girls, the Sterns are negotiating for two more well-known screen comedians.

Wilde Rejoins Lloyd Staff

John L. Murphy, production manager of the Harold Lloyd Corporation, announces that Ted Wilde had rejoined the comedian's scenario staff, and would co-operate with Sam Taylor, John Grey and Tim Whelan in the writing of a college story in which Lloyd is to appear next. For the last six months, Wilde has been affiliated with the Hal Roach organization as a director, making several high class feature comedies including the "Battling Orioles" featuring Glenn Tryon and Blanche Mehaffey.

FOX NEWS
The Best on Earth —Covers the World

Latest "Potash and Perlmutter" Film Is Big Hit on Both Coasts

FIRST NATIONAL'S new Samuel Goldwyn production, "In Hollywood With Potash and Perlmutter," recounting the further adventures of the famous Montagu Glass partners whose introduction to film patrons was staged by Goldwyn a year ago in the picture known as "Potash and Perlmutter," has had two big city showings and scored a comedy success of knockout proportions.

It is the offering at the Strand Theatre, New York, this week, and was shown at Loew's State Theatre in Los Angeles recently. This is what the reviewers of New York and Los Angeles had to say about it.

The New York World: "Brought bigger and better bursts of authentic merriment from your correspondent than any picture play which he has seen in a year or so. Indispensable in case it is funny business you are after. There is a dash and a gusto which keep 'In Hollywood with Potash and Perlmutter' continuously amusing."

The New York Herald-Tribune: "Far more amusing on the screen than it was on the stage.

The New York American: "It is difficult to say whether the titles are more amusing than the action. Both are so good they left me weak from laughter and gasping for breath.

The Telegraph: "This week is Laugh Week at the Strand. An endless amount of uproarious fun.

The New York Daily Mirror: "A rollicking satire on motion picture production . . . Will keep you in uproarious laughter." The New York Evening Post: "It would be a misanthropic individual who could sit through this picture without bursting into a guffaw every five minutes, at least. You won't have any difficulty in forgetting your troubles in seeing those of Abe and Mawruss." The New York Sun: "It has been quite a while since the rafters of the Strand have rung with so many vibrations—caused of course, by a really funny comedy."

New York Evening Telegram & Mail: "It is—and has a right to be—the pride of the Goldwyn heart . . . . The carrying over from the spoken drama to the screen has been effected, as it rarely is, without the loss of one saucerful of the milk of human kindness or the spilling of one grain of humor."

The New York Evening Journal: "The film justifies the theatre's inauguration of 'Laugh Week—laugh until you're weak' . . . There was enough side-splitting humor to make even the ushers forget themselves and howl."

The Times, the Evening World, the News, and the Graphic are the New York newspapers which had not reviewed "In Hollywood with Potash and Perlmutter" at the time these quotations were culled from the criticisms.

The Los Angeles Times: "Screamingly funny is this picture—where it isn't thrilling. It is finest, good-humored satire; cleverest fooling the screen has seen." The Los Angeles Express wrote: "When it gets noised abroad what a lot of good hearty laughs Potash and Perlmutter have brought to the screen, Loew's State Theatre isn't going to hold the crowds."

The Los Angeles Herald wrote: "There are more laughs to the square inch packed into 'In Hollwood with Potash and Perlmutter' than in several films one might see labeled 'comedy.'" The Los Angeles Record had this to say: "Is full of laughs. Effective audience entertainment."

Release "Family Secret"

This Universal Jewel Featuring Baby Peggy Goes to Exchanges This Week

"The Family Secret," a Universal Jewel production featuring Baby Peggy, is being released this week by the Universal Pictures Corporation through all Universal exchanges. It was the last picture made by the little star under her Universal contract. William Seiter directed it.

"The Family Secret" is an adaptation by Lois Zellner of "Editha's Burglar," Frances Hodgson Burnett's story, and the Augustus Thomas play, "The Burglar," adapted from the book.

Among those in the cast are: Gladys Hulette, Frank Currier, Edward Earle, Cesafe Gravina, Martha Mattox, Millie Davenport, Lucy Beaumont, Martin Turner and Elizabeth Mackey.

Another Dempsey Film

Universal's short product releases feature another of Jack Dempsey's two-reel "Fight and Win" series. It is "The Town Hall Tonight," and is Number 8 in the series of ten that the heavyweight champion made for Universal. In "The Town Hall Tonight," Dempsey has the support of the same Universal players in his previous releases.

Paul Lazarus Resigns as Head of Imperial Pictures

The resignation of Paul N. Lazarus, president of Imperial Pictures Corporation, has just been announced by that company.

Mr. Lazarus is retiring to the publishing business, which he left eight years ago when he entered the motion picture field. He is moving his home to Berkeley, Cal., and will join an important chain of retail book shops in and around San Francisco.

The announcement of Mr. Lazarus' successor as president of Imperial Pictures Corporation will be made shortly.

Leaves Telegraph

Herbert Crooker Assumes Managing Editorship of Theatre and Drama

The news comes this week that Herbert Crooker has resigned from the editorial staff of the motion picture department of the Morning Telegraph to assume the post of managing editor of the publication, Theatre and Drama. This monthly magazine is published by Amedee J. Casey, who also owns the Radio Journal and the Coal Journal. Theatre and Drama is a magazine devoted to the activities of the stage and screen. It has a staff of recognized writers and covers every interesting angle in the amusement world.

Heretofore Herb Crooker has been identified with motion picture publicity work and newspaper syndicate and magazine work. He was on the staff of Pathe for five years and was also connected with Warner Brothers, Associated Exhibitors and other picture producing companies. He was also at one time with Charles Dillingham as press representative of the Globe Theatre.



Rex Ingram's "The Arab," for Metro-Goldwyn.

SELLING the PICTURE to the PUBLIC

EDITED BY EPES WINTHROP SARGENT

Inability to Estimate Exploitation Results in Credit Wrongly Applied

TALKING of the failure of his employer to properly exploit, a manager recently condensed into few words a volume of experience.

"If we make money," he explained, "it's because we have a good picture. If we fail to come up to the average, exploitation is no good. I've run some moderately poor pictures up to good business, and I've seen good ones die for lack of support. The result is always the same with the boss. It's a good picture if the receipts are right. I'm a bum press agent if we go into the red ink."

That's the way too many managers look at it.

Difficult to Determine

No man can point to a box office return and accurately split the sources of the income. He cannot say that a certain percentage was due to the title, so much to the star, so much to the newspaper work and so much to the exploitation. All he can say definitely is that he made a certain sum of money and to do this he did certain things. Just what share each of these factors contributed can only be sensed.

It is the same way with a definite loss. You cannot say you lost a certain sum because the picture was not attractive, so much more to a poor title, this much to an unpopular star and a certain other sum to improper advertising.

If a grocer buys sugar for five cents a pound and sells it for seven, he knows that he has made two cents a pound, less the proportionate overhead. If he advertises a special sale at six cents a pound, and sells three times as much as he ordinarily would, he knows that the advertising probably sold it.

He knows that he has taken in half as much again, in profits, as he would had he sold for seven. He decides that he has increased his profits fifty per cent.

Only the experienced grocer figures that his sales on sugar will fall off until his customers use up the surplus sugar. He is a wise grocer who figures that he has sacrificed future sales for an immediate profit. But if he is a wise grocer he will also figure that some of this sugar was purchased by patrons of other stores, who probably bought staples, yielding the normal profit, at the same time.

He can figure that he was wise to kill some future sales of sugar to his regular trade in order to take the profit on other sales to transients.

Just the Same

All of that the grocer knows. But the average manager does not figure the same way. To him each day or run is a separate and individual factor. When the day is done and the box office slip is handed him, he is through with that day. Either he has made or lost money.

In reality the managerial problem is far more intricate than that of the grocer. People must purchase sugar. They are not obliged to buy amusement. The factors are far reaching and intricate.

A manager books in a feature. He buys it for little money. He spends something for exploitation. He draws more money than he expected. He figures a profit. Next week he loses money on a better picture on which he has spent a larger sum for exploitation. He promptly argues that exploitation does not pay. He exploited a poor picture and made money. He exploits a better picture and loses. Exploitation is all wrong.

Not once in a hundred times does it occur to him that his loss on the better picture is directly due to the money he made on the poor one. It is still further from his thoughts that by sliding on the poor picture he might have made up the loss by increased business on the better offering.

People who came the previous week are staying away because they did not like what they saw and cannot be made to respond to the appeal of any exploitation on the better. Exploitation held the manager from a greater loss on the second picture, but it could not bring in all of those who left disgusted with the inferior offering.

Works Both Ways

There never is a time when exploitation will not help. It always will bring in more money and should be scaled to bring in more money than it costs. But if that exploitation is wasted on a poor picture, it is going to cost the manager more than it makes, and probably he never will realize that loss. It is not something tangible on the books. There is no red ink entry to the effect that the loss on one picture is due to getting them in to see an inferior offering. Such a loss can be sensed. It cannot be proven. In the same way the gains are equally intangible.

Go over your books for three months and you'll probably find that other things being equal, a good picture is followed by good business and poor business follows an indifferent offering.

Then, perhaps, you'll give the major exploitation to the better things and slide on the stickers, taking a small loss on that rather than a greater one on a subsequent better picture. Until you learn to do this you do not know what exploitation is doing for—or to—you.

A Movie Merton

Steve Farrar, of the Orpheum, Eldorado, Ill., recently sent us a copy of the local publication of the Rotary Club, of which he is editor. Being editor, Steve slipped his own picture in.

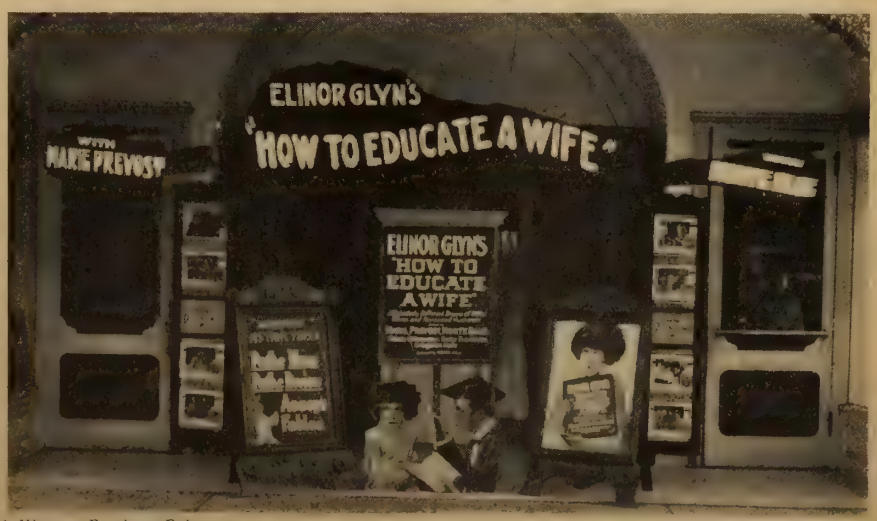
The caption reads, "Steven Merton Farrar." Evidently Steve is the original Merton of the Movies.

Made It a Party

Because the home office suggested a special screening of Wanderer of the Wasteland, Eddie Collins, of the Queen Theatre, Galveston, made it a party. The showing followed the last night show of the previous feature, and Eddie persuaded a confectioner to serve ices and candy while a cigar dealer passed out the smokes. Both figured that the advertising paid for their wares, so it cost Eddie nothing—as usual.

Legion Served

About the best bet on America at the Joie Theatre, Fort Smith, Ark., was a special showing for the local post of the American Legion, which got solidly back of a picture it approved of.



A Warner Brothers Release

RALPH NOBLE POINTS TO THE ORIGINAL CLUB WOMAN

His lobby decoration for the Palace Theatre, McAlester, Okla., included three clubs for How to Educate a Wife and the star names. The clubs do not show clearly in the photograph, but there was no mistaking the idea of the banner.

Builds Good Will With Veteran Act

Building up community good will so that your theatre is always looked up as the principal amusement center of the city, is but one of the diversified tasks which confront a good showman. With the intense competition to be found on every side, good will becomes more and more necessary with each succeeding week or year.

Making the most of the opportunity which presented itself is the way George Brown, manager of the Imperial Theatre, Charlotte, helped put another stone into the goodwill foundation on which he has built the Imperial. Brown used a fiddlers' contest in this instance, tying up with the annual reunion of the North Carolina U. C. V. He figured there would be lots of old-time fiddlers at the reunion and advised with the local newspapers about getting them on the Imperial stage.

Both newspapers promised their support and the Chamber of Commerce was only too glad to have this stunt as part of its entertainment program and even volunteered to share its responsibilities by offering the cash prizes to be awarded.

The event was heralded in stories of the convention for four days; was announced from the reunion platform each day and the contest held on the Imperial stage two nights. Crowded houses greeted the old vets and the act was a riot. The cash money, as the audience decided on the final night, was split among three fiddle sharks.

The Chamber of Commerce and the reunion officials publicly expressed their thanks for the entertainment afforded the old vets who were given the courtesy of the Imperial during the reunion and who brought their friends and relatives with them to fatten up the box-office receipts.

HENNEGAN
PROGRAM COVERS
SELL THE PICTURE
TO THE PUBLIC
THE HENNEGAN CO. CINCINNATI, O.

Production Hints from Edward L. Hyman

Managing Director, Mark-Strand Theatre, Brooklyn

WITH "Sinners in Heaven" as the feature, the show ran one hour and fifty-seven minutes, and was made up of seven incidents, three of which were films and four music. The latter presentations required twenty-eight minutes, leaving the balance of the time divided between the films as follows: feature, one hour and thirteen minutes; Topical Review, eight minutes, and "East Is East," a colored Pathe scenic of India, eight minutes.

As atmosphere for "Sinners in Heaven" a colorful prologue was provided, running ten minutes and using eight dancing girls, a soprano and a male quartette.- This number, reminiscent of the South Seas, fell between the scenic and the feature, the introduction by the orchestra being started on the final scene of the Indian film, linking the incidents without a break. The set for the prologue was a South Sea beach, built after designs by P. Dodd Ackerman. The sky was a transparency, lighted pale blue and pink, and on the deep blue water was a ripple effect. In front of this was a leg drop of palms and thatched houses, grass mats and tree stumps. At introduction the orchestra played "Ode to the Sun," and when the draw curtains of the production stage opened the entire company was grouped on the set. Soprano and quartet sang "Isle of Golden Dreams," and then "In Our Mountain Bower." The closing number was "Sweet Lady." Blue and pink spots from the sides lighted the set, and straw spots covered the artists.

The overture was the Ambroise Thomas opera, "Mignon," in which a harp cadenza was featured. The lights: Two lemon floods of 150 amperes on musicians from the dome; two color blend Mestrums of like amperage on the silver pineapple curtains from the booth; large stage in blue, blue foots and borders; two pink floor spots hitting the large flower vases and flowers at either side and on the ceiling.

"My Little Gray Home in the West" was sung by contralto in special set, consisting of a cottage secured from the producers of "Go Go." There were pink spots hitting the front of the cottage where flower boxes were placed. Soloist wore gingham dress and big straw hat. She was lighted by straw spots from either side of the stage. The large stage was in blue, with a deep violet Mestrum flood on the orchestra from the dome.

One of the most elaborate ballet incidents put on in some time had ten toe dancers in addition to the premiere danseuse. The set was a fantastic woodland by P. Dodd Ackerman after a set he made for Anna Pavlowa. Lighting was almost entirely from the back, except for the dancers, and consisted of white and straw spots. The dancers wore ballet dresses of yellow and brown, and premiere as yellow chrysanthemum. Straw and pink spots were used from the sides and overhead to pick out the dancers, and the front stage was a mixture of green and blue, with a deep blue flood on the musicians from the dome. The dances were "Merry Wives of Windsor" (Nicolai), Bossi's Intermezzo, "Air de Ballet" (Ansell), and "Valse Caprice" (Rubinstein). Six minutes for this presentation.

Takes Roto Page

Most managers use the roto sections supplied by the distributors, but R. A. L. Jones took the back page of the regular roto section of the Providence, (R. I.), Sunday Journal to announce the forthcoming attractions at the Victory Theatre. It is tastefully laid out and makes a valuable season starter.

Photo Souvenirs

Kenneth Renaud contributes the latest idea on the Swanson Bob. He was helping the New Family Theatre, Adrian, Mich., on Manhandled.

He sold the local tonsorialist a thousand Screen Scrapbooks on the picture and threw in some pictures of Gloria to be given each girl who had her hair bobbed or re-bobbed during the run of the play. The rotos were used to advertise the bob. The barber paid for the rotos and the printing and gave the theatre free mention to get his investment back.



A Vitagraph Release

AN ATTRACTIVE DISPLAY ON BEHOLD THIS WOMAN

The lobby opening is small at the Rialto Theatre, Houston, Texas, and this display involved a minimum of painting with a maximum of effect. Note the disposition of the six sheet back of the opening. The foreground is sidewalk, not lobby.

Stressed Newness

Because most theatres in the South run light through the summer, C. W. Irvin, of the Imperial Theatre, Columbia, S. C., stressed the fact that Broken Barriers was one of the first of the Metro-Goldwyn fall releases. It was emphasized that this was the first of the cold weather bookings.

Menjou was played up above the others in the cast because of his box office value, but none of the names were wasted. Press book lines were lifted for scatter ads in two threes and helped to sell, and the picture went over strong with those who like flapper stories.

Maybe

Hooking The Arab to shirt boards is not exactly harmonious, but it gave the Strand, Evansville, Ind., 6,000 laundry inserts.



A First National Release

A NICE PHOTO FRAME ON THE PERFECT FLAPPER

This was planned by the Strand Theatre, New Orleans, for Colleen Moore, but it gives a good idea for any set of stills. The Perfect Flapper made an ideal title for a tie-in to stores handling feminine fripperies and these helped the run.

Harrison Doubled a Window Display

Figuring that one good stunt deserved an encore, J. P. Harrison, of the Hippodrome Theatre, Waco, Texas, made two window displays along the same lines.

He located two vacant stores and got a window in each. He blanked in the side glass with posters for Wanderer of the Wasteland and in the window he duplicated the desert locale with real sand on the floor, human and buffalo skulls and stuffed rattlesnakes. The title was spelled in letters of colored sand down by the front of the window.

At the back he had a sky with rainbow and in front of this was a gulch with high rocks on either side. Four cutouts of a man riding a mule were mounted at equal distances on the rim of an old bicycle wheel, which was hung so that when it revolved the man would seem to be crossing the cliff road. A small motor, geared to slow speed, supplied the power.

Played Up Color

On the window he lettered the fact that this picture was done entirely in natural colors to connect with his lobby banner which was a rainbow on which was lettered: "The rainbow's only rival, Zane Grey's Wanderer of the Wasteland, Made in Natural Colors." The narrow entrance was masked in with compo board rocks, on which the rainbow rested. A cutout trademark repeated the message.

These stunts and the private screening urged by the Paramount Theatres press department, got out a large volume of business. Mr. Harrison gave his showing in the morning and invited the heads of every business concern in town.

Said a Bookful

Issuing a four page "book" ostensibly written by the clerk of the marriage license bureau is one way to put over Why Men Leave Home. It did that little thing for the Hamilton Theatre, Lancaster, Pa.

The leaflet was headed a Guide to Happy Married Life and the name of the supposed author. One inside page carried Don'ts for Wives, and the facing page similar advice to husbands. C. C. Pippin, Philadelphia exploiteer for the First National, used it to sell the local paper on an interview with the clerk in extension of the idea. He also landed them with a contest on Why Men Leave Home. Both stories got on the front page, and the winning letters took up three columns, after a six day run of front page stuff.

Three Wagons

Beating Will Rogers by one, C. B. Stiff had three covered wagons in the Labor Day parade at Chattanooga, Tenn. Two were full size and the third was a miniature. It was by far the most noticeable stunt in an otherwise rather dead turnout. Before the parade Mr. Stiff sent rotos along the route, and as there was the usual delay in starting the procession, the crowd had nothing to do but look at the pictures, so not a one was thrown down until it had been read by several persons.

This was his Paramount Week attraction, and he got it over to one of the best weeks in the history of the house.

Raised a Tent to Revive The Arab

Down in Beaumont, Texas, the Southern Pacific runs its tracks right through the centre of the city, the unused portion of the right of way being made into a string of ornamental parks.

This gave an idea to the Tivoli Theatre, and a tent was erected in one of these spaces with a 3 by 8 foot cloth sign reading: "The Arab will arrive by the Southern Pacific Lines, and this tent has been reserved for his use while in Beaumont. See him at the Tivoli Theatre, commencing Saturday."

The tent was not occupied, but it got much attention for the play.

Another stunt was the printed fortune in envelopes which also contained sand from the Sahara. These were passed out by a man in Arabic dress, mostly to women.

A local cigar is called El Arabe and the dealer gave an entire window to a desert scene, while one of the retail shops offered prizes for the best paragraph using the names of standard brands of cigarettes and the cigars carried by the shop.

An Oriental lobby backed up the distant exploitation and a red and white tent with plenty of palms made the entrance very inviting in the still hot days.

Painted Roads

The first instance of painted pavements to be recorded in a long time comes in from J. P. Harrison, of the Hippodrome Theatre, Waco, Texas.

He painted every cement road leading into town in letters eight feet tall, and the lettering was renewed every morning for five days.

The first was a large arrow pointing to a "Man" fifty feet away. Fifty feet more and there came "hand" and in order: "Led," "Gloria" and "Swanson." There was no house name. That was attended to by other advertising.

The lettering was spaced fifty feet apart because experience has shown that an auto at usual speed is going too fast for more than a word or two to be caught before it is passed.

With the fifty foot spacing the message is continuous.



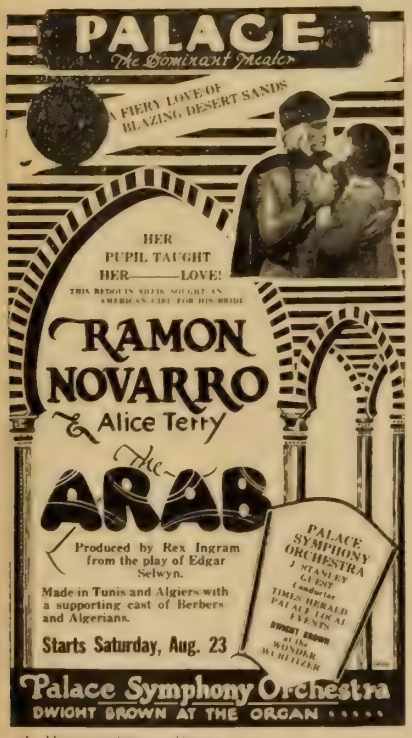
A Paramount Release

THE THREE PRIZE WINNERS IN A COVERED WAGON CONTEST

W. D. Ascough, of the Schine Theatrical Co., writes the stunt has been a cleanup all over the circuit. One hundred boys showed wagons in the parade at Medinah, N. Y. This beats the impersonation contests for a real flash. Try it out.

Work on The Arab Aided Beaucaire

John J. Friedl, of the Palace Theatre, Dallas, Texas, credits the intensive campaign on The Arab with some of the business done on Beaucaire the following week. It not only brought crowds to the theatre, where he could sell them the following attraction, but it gave them a taste for big pictures.



A Metro Goldwyn Release

THE DOOR KNOB

His Sunday advertisement was a three elevens. This was lifted and doorknobs were run off, with additional copy on the back. An inch and a quarter hole was cut into the upper left hand corner and a diagonal cut made from that up to the corner of the card, which enabled these to be slipped over knobs without stringing. The idea is not altogether new, but the style of the cut is, since most cuts run up to the top. The advantage of the diagonal is that it gives better support.

Another good stunt was a frame in the foyer a week in advance, which was moved into the lobby for the showing. This is a large gilt frame with small electric bulbs around the inner rim. Back of this is a cutout of the featured players with a second plane for the middle distance and a third for the backing. It is so well done that the photograph suggests a well executed flat painting.

The theatre has an upright electric sign on the front and Mr. Friedl fastened a special sign 28 feet high and three feet wide on the frame of the permanent sign, commanding the street for several blocks. He also used two-plane cutout paintings on either end of the marquise as well as on the front.

He got the crowd and sold them Beaucaire with the trailer, program, rotos and paintings.



A Metro Goldwyn Release

AN EFFECTIVE FRAME FOR LOBBY AND FOYER

John J. Friedl, of the Palace Theatre, Dallas, Texas, uses a large gilt frame for his big display. This on The Arab is in three planes. After showing for a week in the foyer it is moved into the lobby for display during the run of the film.

Boardwalk Stunts Help The Sea Hawk

When the Garden Pier Theatre, Atlantic City, booked in The Sea Hawk it was not content to stick to the streets. It was anxious to tell it to them on the boardwalk. And there is an ironclad rule that there can be no perambulating advertising on the boardwalk.

A. P. Waxman had a talk with First National home office and he went over and shot a few that stuck.

He got a bale or two of toy ballons, stamped them for The Sea Hawk and handed them out to the kids. No copper had the heart to take them up for perambulating advertising, but that was what they were doing.

Pleased with the results, Waxman invited all of the crippled children in several seaside homes to be the guests of the management at a matinee. The stunt was sponsored by one local paper and the Philadelphia North American, the Elks and Kiwanis contributed the cars to take them to the boardwalk and the roller chair firms gave the use of the chairs. The procession of happy faces, in such contrast with crippled and distorted limbs gave point to the Sea Hawk balloons and once more the police were foiled.

Just to keep it up, permission was given one of the sand sculptors to model Milton Sills in the title role, with an identification below it.

With about a truckload of accessories and both daily papers hooked in, the business went over the top.

Most large circuits have their institutional organ, but the West Coast Theatre has only lately swung into line with Coordination, a well edited eight-page paper. The first issue carries a fine picture of General Manager Harry C. Arthur, Jr. .



A Paramount Release

CHANGING THE BOX OFFICE INTO A MATRIMONIAL BUREAU

It was a simple stunt, but it made a lot of extra business on Changing Husbands for C. B. Stiff, of the Rialto Theatre, Chattanooga, Tenn. The panel to the right of the box office carries a set of humorous signs to help along the idea.



HOW THE AMERICAN THEATRE, IDAHO FALLS, CELEBRATED
The bunting marks the tenth anniversary of the opening of the house and the seventeenth year of Joe George's amusement catering in the town. He just threw open the doors, set out a buffet lunch and asked the entire town to come in.

Gave a Reception on 17th Birthday

August 18, 1907, Joe George opened the Dime Theatre in Idaho Falls, Idaho. Seven years later he built the American Theatre, having outgrown his earlier location. This year the American celebrated its tenth birthday almost on the date of the opening of the first venture, and Mr. George decided to mark the event properly.

Instead of the usual big program, he cut out the show and held open house for the entire town, Mrs. George assisting him in receiving and welcoming the guests. A luncheon was served and from half past two until eleven the citizenry whooped it up for the American, for its manager and for Mrs. George,

He made no immediate money, but he will make a great deal more in the long run than would have come to him had this been along the usual lines.

Found a Way

Dallas, Texas, has a local ordinance against the tagging of cars. W. C. Williamson, of the Old Mill, wanted to use the Sherlock, Jr., card, originated by J. P. Harrison, of Waco, for Sherlock, Jr.

Buster opened on a Saturday and Friday Wiliamson sent out two crews to tag the cars. One crew tagged about 200 cars but the other gang came back to the theatre under police escort and the more fortunate crew was called in.

That left Wiliamson with a bunch of cards and no place to put them until he thought of the ball game the following day. Then the cars were parked on private property and police regulations did not apply, so the cards went out.

Borrowing apparatus from the Morning News, the laughter of the audience was relayed to the lobby.

The picture did so well that the three day run originally planned was stretched to a full week.

In case you've forgotten, the main copy on the cards reads: "Sherlock, Jr., is watching this car. It's safe."

Another Good Board From Trade Papers

Here is another example of a standing board made up from the advertising displays in the trade papers. It was made by Charles Eggers and Frank Panoplos of the Lyric Theatre, McKeeseport, Pa.



Paramount Releases

SHOWING THE FORTY

The photograph does not include the display card which ran across the top of the frame. The sheets are merely thumbtacked to the board and represent a minimum of effort.

Snipes and Cards

Ten days in advance of The Enemy Sex at the Palace Theatre, Dallas, Tex., John J. Friedl put out snipes reading: "Beautiful Women or Pursuing Men. Which is The Enemy Sex." These were 14 by 42 and were timed to go up with a set of 5,000 teaser postcards with the same copy.

Five days later the postcards were repeated to the same addresses with the house and play dates added, while the posted paper replaced the snipes. It's old, but Friedl says it brought in a large share of the extra business and it can have long whiskers for all he cares.

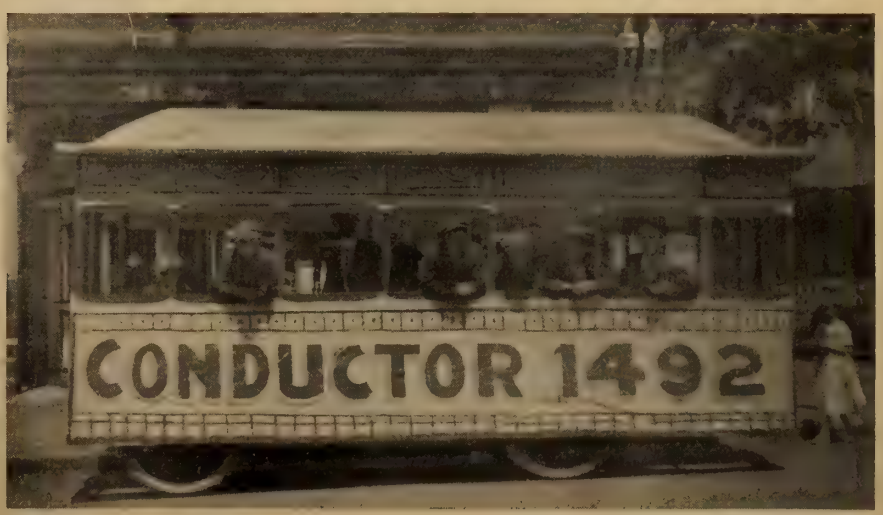
Another helper was the suggestion of Lem Stewart that a special showing be given the officials and a few of the most active patron supporters. The newspapers gave good stories a week in advance and the favored few among the laymen were telling their friends that they saw it too.

It doesn't matter how old a stunt is so long as it goes over.

In Again

Rick Ricketson took a repeat on one of his old stunts when he advertised that he would kiss every old maid in Billings, Mont., if a single person could be found to declare that Ernest Torrence did not have a better role in The Sideshow of Life at the Myrick Theatre than he had "as star of The Covered Wagon."

It was a safe bet, but circusing the old idea stirred up a tremendous amount of talk in town and helped the show.



A Warner Brothers Release

A GOOD PERAMBULATOR FOR CONDUCTOR 1492

This was planned by A. A. Fielding, of the Strand Theatre, Truro, N. S. It is built on a Ford truck. The date was played last summer but Mr. Fielding was not able to send the photo in then. It will help others, for the play is still going strong.

Double Cut Is Not So Good as Single

This combination of line and halftone for The White Moth is from the Liberty Theatre, Seattle. The space is almost 14 inches across four; about 190 lines, and there is plenty of room for both cut and type, but the probabilities are that a single cut would have been better than two. In some cities



A First National Release

TOO MUCH CUT

there is a greater response to cut than in others, but the combination of half tone and line does not work out well, though the half tone comes up better than usual. A larger picture in costume, done in line, should have sold the idea better than the smaller figure with the half tone thrown in. One good strong yell will carry much further than two weak chirps, and it is the same way with the usual cut. One big, strong-lined cut is worth two smaller ones, even though the two may in the aggregate bulk larger than the single. The selling talk is good copy for the average reader. "The startling expose of the French theatre behind the scenes" sounds like a lot, even though the picture shows that back stage in France is very like a similar location in England or America. The tradition that everything French must be very naughty helps along. "The first real story of gay Parisian night life" is a cut off the same piece of cloth. Of course the reader knows that censorship will cut down the naughtiness, but it sounds interesting, at least. A third slam gives more appeal to the intelligent in the suggestion that the toast of Paris could bring all men to her feet except the one she really wanted. Between them you are almost certain to be influenced by one of the three, and one should be enough. Just which that one is depends upon the reader. The space looks overstuffed, but it is filled with talk that should sell, so the use of type is judicious; decidedly more judicious than the selection of the cut.



A First National Release

FORTY-EIGHT INCHES TO TELL LITTLE ABOUT CYTHEREA

Extends Stock Cut with Extra Panel

Using a six column plan book cut in an eight column space gives the Coliseum Theatre, Seattle, a noticeable display, though we would have liked this better had the title been in a block letter. Script is different, but not as distinctive, and since little is sold here other than the title, the title should have been given every chance. The cut does not mean very much. Cytherea is the Goddess of Love and apparently she wears little but her hair, but that tells nothing about the play and "one of the most sensational screen plays ever produced" is ancried too often to be convincing. The only other form of "Wolf! Wolf!" It has been ingenious point to the display is the use of a panel to extend the space to the desired width. This is wholly given to the orchestral features, the smaller features being carried at the bottom of the space. It makes a flash through its size, but it is an excellent example of taking about 64 column inches to tell about nothing in particular. A large space does not have to be packed with type, but in so ample a display there should be a little something to say about the First National play other than the bromidic "sensational." The cut tells nothing, the title tells nothing and the billing keeps the other two company. All the value of the announcement comes from its biggest and it is useful only to supplement the press work and lithographic campaign. Of itself it does very little. It sells the music to far greater advantage than the play; the selling for the latter suggesting that there is little or nothing to be said on behalf of the attraction. Only one good selling point is needed, but that is needed badly.

Segregates Type in Small Spaces

Selling Never Say Die, the Rivoli Theatre, Baltimore, uses almost all of a three nine and a halfs for cut, putting the selling talk into a six point to get it all in. We think that the runaway cab at the bottom and McLean's face shoved over to the right would have been ample. There is small sales value in those two circular cuts and they come up so poorly that half of whatever value they may possess is lost through the poor printing. The selling talk, taken from the press book, will sell more tickets than the pictures, and a portrait of the star and the eccentric cut to emphasize the comedy nature of the story should be all that



An Associated Exhibitors Release

CROWDING THE TYPE

is required. With so many things to look at the eye becomes confused. A single focal point in any ad is better than a half dozen. The one will sell itself. With several points bidding, there may be no takers.

Making a Secret of Secrets Title

You have to look twice at the cut in the advertisement of the Rivoli Theatre, Baltimore, to discover what play Norma Talmadge is being offered in. It may be appropriate enough to make a secret of Secrets, but it is not good advertising, and to sink any title into an involved design is a business error, but to hide a special production in this fashion is even worse. Due to a general campaign, the title has a commercial value, quite apart from the appeal of the star to her large following. Non-

picture people have been sold through various mediums on the fact that Secrets is a big play. That title might attract them where even Miss Talmadge's name would mean little, but it will not attract when



A First National Release

A POOR CUT

made a part of the cut design. Probably the idea is to get it all on one cut, for the convenience of the manager, but this cut by no means comes up to First National's usual standard. It's unusually poor.

Beaucaire Cuts Are Above the Average

Some of the cuts supplied on Monsieur Beaucaire are much better than the usual half tones, being done on the drop-out process in which the high lights are etched out to give pure whites instead of the light gray stipple that represents white in the usual halftone. This is an expensive process since it requires highly developed skill to determine just what and how much to eliminate, but it is the last word in newspaper and magazine halftone work and apparently Paramount figured that the best was none too good for this production. The reproduction on this page is from the second week announcement of Loew's Columbia Theatre, Washington, D. C. It is a 75 by 3, only a little more than five inches deep, and yet it has the display value of a quarter page because the style is well balanced to give chief effect to the important lines. We should have liked it even more had the small pictures of Lois Wilson and Bebe Daniels been left out. They are so crude, in comparison with the halftone, that they rob it of some of the value and the white space would have paid better than these small line spaces, though they are well drawn and really likenesses. There is another cut of the star, with a tapestry background, that is good in a larger space, but this head gives a better proportioned display, and the typography is exceptional. It is not a mass of fancy letters, but merely an intelligent setting of a few large lines into the body type, which calls for greater skill than the handling of straight display work. Careless copy reading has hurt the text slightly, for the opening reads that here is "the most marvelous, beautiful picture of Valentino's entire career." It should read "marvelously beautiful" to make sense and gain euphony.

Sells Tarnish With Clever Advance Ads

Reader introductions are not as familiar in Cleveland as they now are in New York, and Irvin Franklyn, of the Allen Theatre, got much attention from a series he prepared for Tarnish, which had its first run at this house. He started on Thursday with a single three inch which is shown here in the original

NEXT SUNDAY THE ALLEN THEATRE WILL PRESENT FOR THE FIRST TIME ON ANY SCREEN, "TARNISH," THE FAMOUS HARVARD PRIZE PLAY THAT ENJOYED A YEAR AND A HALF'S ENGAGEMENT IN NEW YORK. THIS UNUSUALLY FINE SCREEN EFFORT, DEALING WITH A SUBJECT THAT SOONER OR LATER CONFRONTS EVERYONE, WAS PRODUCED BY GEORGE FITZMAURICE WITH A CAST THAT INCLUDES MAY McAVOY, NORMAN KERRY, MARIE PREVOST, RONALD COLMAN, HARRY MYERS AND OTHERS.

A First National Release

THE OPENER

size. The copy is good but while he uses a fancy letter and leads his copy, we think that the use of all capitals is a distinct error. Seventeen lines may be read, but they will not be read as easily as upper and lower, nor will as many people probably read it



A First National Release

THE FIRST DISPLAY

through. This was followed on Friday by another of twenty lines in the same style but with new copy. On Saturday a change was made to a heavier letter, but the all capitals style is adhered to. This was done in the Plain-Dealer. In the Press he started on Friday with a double column five inch drop with the lines still in all caps and made harder to read by the fact that the lines are 21 ems wide as against ten ems on the other. For Saturday the press got the first display copy used, a 70 by three or about five inches deep. The Plain Dealer did not get the display until Sunday. In the News he used two announcements, each about two fives, and still with the same all caps, but there he employed a single word heading, one starting with a 36 point "Announcement" with "Forceful" for the second day. Mr. Franklyn writes that it brought out unusual business, so it must have worked, but we are surprised to find so experienced a manager using all capitals, especially in the longer measures.



A Paramount Release

THE SECOND ANNOUNCEMENT OF BEAUCAIRE IN WASHINGTON

THE PEP OF THE PROGRAM

NEWS AND REVIEWS OF SHORT SUBJECTS AND SERIALS

"SHORTS" REVIEWED IN THIS ISSUE

Danger Lure, The (Pathe)
Dixie (Pathe)
Fast and Furious (Educational)
Eyeful, An (Universal)
Goofy Age, The (Pathe)
Hello 'Frisco (Universal)
No Fooling (Educational)
Snappy Eyes (Universal)
Unreal News Reel No. 4 (Fox)

"Hello Frisco"

(Universal—Comedy—One Reel)

Quite different from their usual type of comedies is this single-reeler starring Slim Summerville and Bobby Dunn. It is really a review of screen celebrities. Slim and Bobby are cast as cameramen who are assigned to photograph the stars attending the Wampas ball in Frisco. There is considerable slapstick stuff with the camera which will not stand straight and with a roll of film that unwinds as it goes down hill and finally catches fire. This business will amuse, but the main point of the picture is the introduction of the prominent screen favorites. There are about two dozen of them. It is a reel that should provide good entertainment for the majority of fans.—C. S. S.

"Snappy Eyes"

(Universal—Comedy—Two Reels)

Wanda Wiley is the star of this two-reel Century Comedy distributed by Universal, which is built on the familiar comedy situation of a country girl who has a rural lover and is also sought after by a city chap. To get her away from the city fellow, Wanda's father sends to a finishing school and when the other girls get her in the boxing ring to haze her she "finishes" them alright. The city fellow follows but it turns out he has a wife who appears on the scene when he tries to elope with Wanda. While there is nothing especially novel in this comedy, there are a number of amusing moments and from an amusement standard it measures up to the average of recent Century comedies.—C. S. S.

"Unreal News Reel"

(Fox—Comedy —Two Reels)

This Sunshine comedy is a burlesque on the average news reel. Accordingly, it shows various incidents as they never could happen. Some parts of it are quite funny. The idea is quite a good one and probably will be liked by the average fan. It is rather a drawn-out procedure for two reels, however, and would have far better pulling power if confined to one reel. The latter, of course, applies to the material burlesqued. But the events would have to be unusually snappy in order to hold the attention of the average audience through two reels. Of the many news items burlesqued in this release some of the best are on the Olympic games, vacationing politicians and royal guests. —T. W.

"Fast and Furious"

(Educational—Comedy—Two Reels)

This Mermaid Comedy, a Jack White production directed by Norman Taurog features Lige Conley in the role of a none too bright grocery store clerk who meets with all sorts of amusing experiences. Throughout the two-reels there is a continual succession of gags which will get the laughs, some of them are new and many follow familiar lines. One of the cleverest shows three eggs hatched by an electric heater. First the feet of the new chicks break through the shells and they do all sorts of funny stunts before the chicken is entirely hatched. Another amusing sequence shows the hero coming to woe in demonstrating a new pancake flour as the porter has substituted cement in its place. There is another merry sequence with a woman seeking to have the clerk put on a pair of shoes several sizes too small, ending in bursting the shoes. There is the usual chase scene, which is well handled. The hero rides through traffic on the handle bars of a motorcycle with no one in the seat and the porter has been knocked off. He finally lands among the thieves who have stolen the boss's money, captures them and gets the girl. There is a lot of slapstick, and plenty of action to this comedy, with an unusual variety of gags. It should keep the majority of spectators interested and amused.—C. S. S.

"Dixie"

(Pathe—Chronicle—Three Reels)

Here is one of the finest subjects yet issued in the "Chronicles of America" series. Its backgrounds are scenically beautiful and well chosen views of Southern landscape, the story is interesting and moves along smoothly, the acting is well nigh perfect and the subject as a whole has, thanks partly to its historical value, real dramatic intensity. Furthermore, this intersectional strife which aroused bitter partisanship in the country, is treated with the utmost delicacy and tact.

The story is told from the angle of a Southern family. After the sons go off to fight, there are many really striking scenes of the Southern negroes as they were in those days. They are perfectly posed in the group scenes and act as though they were not acting at all. Their disloyalty—if it can be called that, as ignorance played a large part in their actions—is shown when a Northern spy tells them that Lincoln's army will set them free and that they won't have to work any more. They set fire to a barn containing supplies for the Confederate troops. The high light is the meeting of Generals Lee and Grant at Appomattox Courthouse when the last hope of the Confederacy vanished. This is treated in a highly impressive manner and is so well acted that the scenes seem real.—S. S.

"The Goofy Age"

(Pathe—Comedy—Two Reels)

This Hal Roach comedy deals with that age when romance is a hectic thing and ordinary obstacles resemble the Alps. For instance, the hero's loved one is threatened with marriage with a rival, due to the machinations of her mother. The simplest solution of the situation is to marry her, and upon being reminded of it, the hero lays plans for a hurried ceremony in the goldfish store where he works. But as it is a case of true love, things don't move smoothly. Customers interrupt and so forth, as the justice of the peace tries to spiel off the fateful words. The culminating disaster is when firemen smash in the door, but a simple solution presents itself and the lovers, justice of the peace and witnesses make off with the hook and ladder wagon and the knot is tied before they are caught. This subject opens with some fine comedy involving the lovers, a parrot and a crowded subway train. The whole idea is very slight but it is well worked out, the last bit of humor being extracted. Glenn Tryon, a new face in Roach comedies, does good work. The others in the cast, who also are capable, include Blanche Mehaffey, Noah Young, William Gillespie, Al Hallett, Patsy O'Bryne and Laura La Varnie.—S. S.

"An Eyeful"

(Universal—Drama—Two Reels)

This Universal two-reeler described as an action drama starring Billy Sullivan is an unusual type of production. There appears to be a facetiousness and note almost of satire in the early part of the story and the titling that keeps you guessing, and somewhat in doubt as to whether it is serious western melodrama. The latter part, however, is typical western stuff with the hero riding to the rescue of the easterners who have been held up and overcoming the bandits bringing one of them back with him. Taken all in all, it is an out-of-the ordinary picture and the audience reaction will probably be varied. The title refers to the fact that much of the trouble is caused by the heroine thinking the city girl has winked at the hero, while it turns out she simply had desert dust in her eye.—C. S. S.

"No Foolin' "

(Educational—Comedy—Two Reels)

In this Cameo Comedy distributed by Educational, Cliff Bowes appears as a rather-thick headed chap who loves to sleep late and who is in love with the girl, Virginia Vance, whose father does not like Cliff. This dislike is heightened when Cliff gets to monkeying with a fountain pen and squirts ink all over father, some of it going into his medicine. Cliff is thrown out and then follows a series of scenes in which he gets into more difficulties. Altogether it is an average slapstick comedy not quite up to the standard of the best of this series.—C. S. S.

NEWEST REVIEWS and COMMENTS

EDITED BY CHARLES S. SEWELL

"Dante's Inferno"

Fox Offers Impressive Version of This Masterpiece Which Has Been Fitted Into a Modern Story

Reviewed by C. S. Sewell

Although written several hundred years ago, there is probably no work in wordly literature that has aroused greater praise from critics as an example of inspired genius or exerted a greater effect on the thought of succeeding generations than "The Inferno" by Dante.

Using the title by which it is familiarly known, "Dante's Inferno," William Fox has taken this remarkable account of an imaginary trip to the realms of eternal punishment and woven around it an intensely dramatic modern story which serves as a striking frame for Dante's wonderful poem.

Almost as remarkable as the work of Dante are the superb illustrations of his published work by Gustave Dore, and using these as a basis, with lines from the original as the subtitles, Director Henry Otto has produced a motion picture that is profoundly impressive.

The modern part has been smoothly worked in so that, unless exception is taken to the comedy scenes in the earlier portion, there is no discordant note. Rather does the modern story enhance the effect of the scenes in the Inferno as they are shown as profoundly affecting a man of the present day who profits by their lessons.

The modern story is a powerful one, even if somewhat melodramatic, and the entire production holds the interest tensely. Obviously, however, the most impressive scenes are the ones which picture the Inferno. These have been finely handled and constitute a succession of gigantic spectacles, weird and fascinating, bringing out forcefully the idea of never-ending punishment for sin. Naturally these scenes of Dante's descent into hell are not pleasant, but the minimum of horror and gruesomeness has been employed in putting over the desired effect. Hundreds of persons appear in these sequences, many apparently entirely in the nude, but there is an entire absence of sensuality, and they serve only to blend into the scenes and enhance the impressiveness.

On Ralph Lewis as the grasping, ruthless, self-centered millionaire who deliberately stifles all his better instincts, falls the major role and he gives an excellent and convincing interpretation. Dante is effectively portrayed by Lawson Butt, who is an excellent type, as is Howard Gaye in the role of Dante's guide. The other roles are all capably handled.

By making the modern scenes which picture the tragic results of the millionaire's treatment of his family and friends also a part of the dream in which he sees Dante's tour of the Inferno, a happy ending is brought about in which he is shown as righting the wrongs he has committed.

FEATURES REVIEWED IN THIS ISSUE

Bandolero, The (Metro-Goldwyn)
Barbara Frietchie (Prod. Dist. Corp.)
Beauty Prize, The (Metro-Goldwyn)
City That Never Sleeps, The (Paramount)
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Hearts of Oak (Fox)
Her Love Story (Paramount)
Life's Greatest Game (F. B. O.)
Montmartre (Paramount)
Virtue's Revolt (Steiner)
Walloping Wallace (Artclass)
Western Wallop, The (Universal)

Cast

Dante	Lawson Butt
Virgil	Howard Gaye
Mortimer Judd	Ralph Lewis
Marjorie Vernon	Pauline Starke
Eugene Craig	Josef Swickard
Mildred Craig	Gloria Grey
Ernest Judd	William Scott
Fiend	Robert Klein
Mrs. Judd	Winifred Landis
Doctor	Lorimer Johnston
Secretary	Lon Poff
Butler	Bud Jamison

Based on "The Inferno" by Dante Alighieri.
Adapted by Edmund Goulding.
A Henry Otto Production.
Length, 5,480 feet.

Story

Mortimer Judd, a ruthless millionaire, is cruel to even his own family. He refuses to make necessary repairs to his tenements and declines to aid a friend, Craig, who is in financial difficulties. Craig sends Judd a copy of Dante's Inferno with a curse. Judd starts reading it. He sees Dante take his famous journey into the Inferno and then follows impressive scenes picturing Dante's idea of the punishment inflicted for the various sins. Judd finds his son making love to a nurse and in a row he strikes the boy, insults the nurse and throws his own wife on the floor. Answering a phone call, he goes to Craig and finds he has hanged himself. Returning he finds both his wife and son are dead and, seeking to escape, he flees to his tenements, which are on fire. The mob is about to throw him into the fire when the police intervene and he finally goes to the chair for the murder and sees the imps of Satan carrying his spirit away. Awakening he finds it is all a dream and he seeks to make up for the sins and injustice of the past.

"The City That Never Sleeps"

James Cruze's Newest Paramount Production Is Unusually Appealing Melodrama of Mother-Love

Reviewed by C. S. Sewell

Adapted from Leroy Scott's story, "Mother O'Day," James Cruze's newest production for Paramount, "The City That Never Sleeps," is an unusually appealing heart-interest melodrama of New York life dealing with characters in two widely different social planes.

In contrast to what might be inferred from the title, this production is in no sense a panorama of the various activities of the great metropolis which extend through every hour of the twenty-four, but is a simple story of mother-love. The principal character is the wife of a saloon keeper who runs the place after her husband is killed and who in order to get her little daughter away from such surroundings arranges to have her brought up by a society woman in entire ignorance of her parentage. The story, which shows how differently affairs turned out from what she expected, furnishes situations that are strongly dramatic and in which excellent suspense is combined with particularly intense heart-interest.

Due to the exceptionally appealing portrayal of Louise Dresser as the mother, this picture holds the interest at all times. This is the finest thing Miss Dresser has ever done, and she plays with such sincerity and ability that she holds your entire sympathy at all times, bringing out strongly the depth of real mother-love and making the whole story seem very real.

The entire cast gives excellent support. Virginia Lee Corbin gives a good performance of the unsympathetic role of the unappreciative and snippy flapper daughter, while Ricardo Cortez makes you cordially hate him as the adventurous crook who seeks to marry the daughter.

James Cruze's direction for the most part is excellent and he brings out to the utmost

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the possibilities of this story. About the only criticism is the scene in which the shooting of the adventurer in the cabaret recalls to the girl a similar scene when she was a little tot and her father was killed, and causes her to recognize her mother. This is not entirely convincing, but the force of the story otherwise, its wonderful exposition of mother-love, and strong heart-interest more than make up for this and makes "The City That Never Sleeps" a picture that should please the great majority of picture fans. Coupled with James Cruze's name, it should prove a good box office attraction.

Cast

Mother O'Day ..... **Louise Dresser**
Mark Roth ..... **Ricardo Cortez**
Mrs. Kendall ..... **Kathlyn Williams**
Molly Kendall ..... **Virginia Lee Corbin**
Cliff Kelley ..... **Pierre Gendron**
Mike ..... **James Farley**

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Tim O'Day ..... **Ben Hendricks**
Baby Molly ..... **Vondell Darr**
Based on "Mother O'Day," by Leroy Scott.
Scenario by Walter Woods and Anthony Coldewey.
A James Cruze Production.
Length, 6,007 feet.

Story

Tim O'Day, a kind-hearted saloon keeper, is killed by a tough he tries to eject from the place, and his wife runs the place. Realizing it is not the proper surroundings for their little daughter, Mrs. O'Day arranged with her lawyer to have the child, Molly, brought up in luxury and refinement by a society woman, Mrs. Kendall. With prohibition, the saloon becomes a cabaret and Mrs. O'Day, known as Mother O'Day, finds her plan has all gone wrong as Molly has developed into a selfish and snobbish little flapper and is engaged to a worthless adventurer, Roth. To save her, Mother O'Day sets out to capture Roth and succeeds, but he cleverly turns the tables and convinces Molly he is playing a game. Cliff, the childhood sweetheart of Molly, has discovered that Roth is a crook and when he is arrested he shoots the detective. This scene recalls to Molly the scene of her father's murder and she recoznizes Mother O'Day as her own mother. Disillusioned, she is glad to return to her own mother and to again accept Cliff as her sweetheart.

"Barbara Frietchie"

Producers Distributing Corporation Offers Colorful and Romantic Story of Civil War Period

Reviewed by C. S. Sewell

For the opening of his Piccadilly Theatre, New York's newest Broadway picture palace, Lee Ochs selected "Barbara Frietchie," a Regal Pictures production supervised by Thomas H. Ince and released through Producers Distributing Corporation.

Around one of the most dramatic incidents of the Civil War, the flying of the Stars and Stripes in the face of the Confederate Army, an example of courage so sublime as to cause General Stonewall Jackson to command that anyone who dared to molest Barbara was to be shot, there has been built a romantic story of the love of a Southern girl for a Northern soldier set in probably the most colorful section of our country and most dramatic period of our history.

The manner in which friendships of a lifetime were suddenly turned to hate is brought out, and in contrast we are shown how the love affair of the hero and heroine grew despite almost insuperable obstacles. The story has been given a lavish production, with picturesque costumes and settings and is interpreted by a capable cast.

There are some good battle scenes, especially one where troops on horseback charge a battery and men and horses are mowed down. The story has been smoothly directed by Lambert Hillyer, and there is excellent suspense and strong drama in a number of the scenes, but on the whole, it did not seem to maintain the strong dramatic interest throughout that we anticipated. This may be possibly due to the fact that the name "Barbara Frietchie" brings to mind the figure of an elderly gray-haired woman immortalized by Whittier's famous poem, while the picture version has been based on the Clyde Fitch play and the heroine is shown as a beautiful girl.

There is a prologue to the story proper showing the coming of the Puritans to this country, and an epilogue which pictures the grand-children of Barbara doing their bit for the flag in the World War, in fact the whole tenor of the picture plays up the patriotic and romantic angle. In our opinion, judicious cutting would strengthen the dramatic effect.

Florence Vidor is excellent and attractive as the heroine and she has been given fine support, the players are well-selected types, especially Emmett King as Barbara's aged father, a Southern gentleman of the old school. Edmund Lowe effectively portrays Barbara's soldier lover.

Cast

Barbara ..... **Florence Vidor**
Captain Trumbull ..... **Edmund Lowe**
Colonel Frietchie ..... **Emmett King**
Jack Negly ..... **Joe Bennett**
Arthur Frietchie ..... **Charles Delaney**
Colonel Negly ..... **Louis Fitzroy**
Sue Royce ..... **Gertrude Short**
Mammie Lou ..... **Mattie Peters**
Fred Gelwek ..... **Slim Hamilton**
Based on play by Clyde Fitch.
Scenario by Lambert Hillyer and Agnes C. Johnstone.
Directed by Lambert Hillyer.
Photographed by Henry Sharp.
Length, 7,179 feet.

Story

Barbara Frietchie, Southerner, falls in love with a Northerner, Trumbull, chum of her brother Arthur. When war is declared, Trumbull returns to the North and during the war he leads a victorious force which captures Frederickstown, where Barbara lives. Finally their love overcomes all differences and they go to Hagerstown to be married. The advance of the Confederates prevents the ceremony and Trumbull is wounded by Arthur, who takes him to his own home. Trumbull becomes worse, and believing he is dead, Barbara, in admiration for his fight for the Stars and Stripes, hangs out the flag as the Confederates march by. The crowd demands she take it down and are about to shoot, but Stonewall Jackson, admiring her courage, orders anyone to be shot who shoots at her. Trumbull's rival, Negly, disobeys the order. Barbara stumbles back into the house and, weeping at his bedside, soon finds that Trumbull is alive. Her loving care restores him eventually to health and they are married at the end of the war.

"The Bandolero"

Romantic and Picturesque Production Filmed in Spain Provides Enjoyable Entertainment

Reviewed by C. S. Sewell

In "The Bandolero," a Tom Terriss production based on a novel by Paul Gwynne, Metro-Goldwyn is offering a picture that is colorful, romantic and picturesque, with good dramatic situations.

For the leading role, Mr. Terriss selected Manuel Granado, an excellent type, and as the story is laid entirely in Spain, in order to secure authentic surroundings, he took his cast of familiar American players to Cuba and also to Spain. As a result he has secured scenes that are not only out of the ordinary and striking in themselves but blend admirably into the story and add materially to the picturesqueness of the production, in addition to creating a charming and thoroughly appropriate atmosphere.

The title of this picture signifies a bandit and the story deals with the manner in which, in revenge for a wrong, the bandit leader kidnapped the infant son of a nobleman and reared him in ignorance of his parentage. There is a pleasing romance between this young man and the bandit's daughter, which leads up to an exceptionally forceful climax in which the son, who has become a famous bull-fighter, is condemned to what appears certain death by his own father who does not recognize him.

The story moves along with exceptional smoothness and at a pleasing tempo. Starting out as a colorful narrative, the interest is swiftly and skilfully built up and held and

scenes developed that are dramatically effective. The bull-fight scenes, which provide the background for the climax, are exceptionally well handled and, in addition to the strong dramatic value, provide real thrills.

Renee Adoree is excellent as the bandit's daughter and Gustave Von Seffertitz gives a fine performance as the villainous marquess who respects no woman but will do anything for a smile from a beautiful one. Pedro De Cordoba as the bandolero who becomes the chief of the mountain police is excellently cast, and all the players are well selected types.

A striking feature of this production is the way in which story, backgrounds and players so admirably blend into a harmonious whole. We thoroughly enjoyed "The Bandolero" and we believe that your patrons will also.

Cast

Dorando ..... Pedro DeCordoba
Petra ..... Renee Adoree
Marquess DeBazan..... Gustav Von Seffertitz
Ramon ..... Manuel Granado
Padre ..... Gordon Begg
Concha ..... Dorothy Rush
Juan ..... Arthur Donaldson
Maria ..... Maria Valray
El Tuerta..... Jose Rueda

Based on novel by Paul Gwynne.
Direction and scenario by Tom Terriss.
Photographed by George Peters.
Length, 6,994 feet.

Story

The Marquess De Bazan, a man without honor where women were concerned, attempted to abduct the wife of Dorando, the captain of his troops, and she was killed in the encounter. Dorando then became the leader of a gang of bandits, a bandolero, and in revenge kidnapped the Marquess' son, Ramon, and turned him over to one of his men who also cared for Dorando's little daughter, Petra. Despite Dorando's orders, a strong affection developed between the two children, and when Petra was forced to renounce him, Ramon left and became a celebrated bullfighter. The government, unable to capture Dorando, made him chief of the mountain police. During a bull-fight, Concha, a vamp who was unable to win Ramon's love, persuaded the Marquess to order Ramon to kill the bull before it was tired out. As a result Ramon was badly wounded. The Padre tells the Marquess he has sent his own son to his death. Grief-stricken, the Marquess goes to Ramon's bedside and begs his and Dorando's forgiveness. Assured that Ramon will recover, as he has the unceasing care of a loving woman, Dorando gladly gives his consent to the marriage of Ramon and Petra, and so does the Marquess.

"The Beauty Prize"

Sparkling Comedy and Strong Human Interest in Viola Dana's Latest for Metro-Goldwyn

Reviewed by Tom Waller

A rare combination of sparkling comedy and strong human interest, with plenty of opportunities for the star to present her dainty form in snappy bathing suits and gorgeous silken creations, is "The Beauty Prize." This is Viola Dana's latest vehicle and one in which the vivacious Metro-Goldwyn star finds herself at home in every particular.

Around the national beauty contest held yearly in Atlantic City has been built a story by Nina Wilcox Putnam with a plot unusually actionful for this type of production.

From small town and nothing to big city and fame; then sudden loss of fame, back to hamlet, and marriage to the original sweetheart is the story territory which Viola spans in her newest.

In this day of flappers flitting from one beau to another "The Beauty Prize" emphasizes the message that a steady sweetheart is better than a dozen fly-by-nighters. Viola as Connie, the manicurist, finds out in the long run that her corn-fed, radio-installing boy eclipses her city, phonograph-selling, gloss-haired sheik in more ways than a thousand.

An Atlantic City contest, with beautiful girls and gay floats, gives the star a chance to display a versatile wardrobe. A nice continuity makes of the contest a suspenseful affair. Connie, upon the suggestion of her avaricious friend, has entered the competition, aspiring for the prize money as a means of aiding her crippled father. The suspense in selecting the winner is greatly augmented by the fact that Connie has failed to correct an impression that she is related to a wealthy society woman, in whose home she is nothing more than a housekeeper.

A novel finish is afforded when Connie, having confessed her identity and later being discovered by one of the judges, wins back her old sweetheart when she sobs out his name and tells the world her mistake from a radio broadcasting station.

Cast

Connie DuBois..... Viola Dana
George Brady..... Pat O'Malley
Eddie Schwartz..... Eddie Phillips
Madam Estelle..... Eunice Vin Moore

Story by Nina Wilcox Putnam.
Continuity by Winifred Dunn.
Directed by Lloyd Ingraham.
Length, 5,750 feet.

Story

Connie DuBois, upon the suggestion of her far-sighted and cheap salesman friend, Eddie Schwartz, enrolls in a beauty contest. One of the wealthy women whom she has manicured has placed her in charge of her Fifth avenue home and the newspapers get the impression Connie is a society debutante. Schwartz influences her to enter the contest, which she wins without correcting this impression. Later she repents, leaving a note disclosing her identity. One of the judges discovers her in her home town and asks her to broadcast her experiences. She sobs out the name of her country sweetheart and tells of her mistake. George Brady, the sweetheart, hears the message and hastens to correct her belief.

"Hearts of Oak"

Hobart Bosworth in William Fox's Production With Great Sea Scenes and Pathos

Reviewed by Tom Waller

For sea scenes and truly nautical atmosphere William Fox's "Hearts of Oak" travels first class. Hobart Bosworth, himself an ex-salt, plays the sea captain. Grizzled by the rough weather encountered by his calling, the role also requires a sterling sincerity. Bosworth plunges wholeheatedly into the part and essays it with such zest and conviction as to minimize points which would otherwise be obviously weak in this melodrama.

It is Bosworth, good New England fishing town environment and some great shots of a wreck and a frothy ocean which dominate throughout the picture and thus make of its greater part a worth-while production. Were it not for these points "Hearts of Oak," instead of being a feature which should meet with the approval of all types of fans, would be an ordinary melodrama.

The script is one which copes in every respect to whet the appetite for suspense. In this it succeeds and many implausibilities caused thereby are lessened in conspicuousness by Bosworth and by Pauline Starke, who plays the leading feminine role. Circumstances are given novel and unexpected twists before and during the marital life of the middle-aged captain and the pretty, young woman whom he befriended in early life and who, in order to repay him, becomes his wife. Prior to the marriage her true lover, a young mate, turns up unexpectedly from a wreck near the coastal town. In order to reciprocate kindnesses which the captain has showered upon him in earlier youth he sacrifices his love. The plot is based upon this theme and the captain's misunderstanding of the true circumstances.

The termination is highly dramatic and original. Learning the truth and the sacrifices they have made, the captain takes the lover's place on an unseaworthy ship bound for the Arctic. The mate enlists in the U. S. Coast Guard and reaches the icebound ship just in time to get the captain to a radio receiving set. There he hears farewell messages broadcast by his wife and child from their home. Particularly good is the pathos injected into this scene. The "shots" of the Far North are commendable. The frozen vessel and the elimination by starvation and frigidity of the crew is tragic but not morbidly so, since this situation has been especially well handled by Producer John Ford.

Cast

Terry Dunnivan..... Hobart Bosworth
Ned Fairweather..... Theodore Von Eltz
Chrystal ..... Pauline Starke
Owen McGroaty..... James Gordon

From the James A. Herne Melodrama.
Scenario by Charles Kenyon.
A John Ford Production.
Length, 5,336 feet.

Story

For love of their benefactor, Terry Dunnivan, Ned Fairweather and Chrystal sacrifice their love and she marries Dunnivan. The latter knows nothing of this until his friend, Owen McGroaty, finds that Fairweather, despairing life, has signed as a seaman for a voyage to the Arctic on an unseaworthy vessel. Dunnivan compels Ned to quit the ship and he goes in his place. Ned joins the U. S. Coast Guard and arrives in the Arctic just in time to find Dunnivan, the last of the crew, dying from cold and starvation in the icebound ship. On the government vessel Dunnivan's last wish is realized. By means of the radio he receives the farewells of his wife and baby daughter. Fairweather and Chrystal bury Dunnivan in his favorite spot in his New England town overlooking the sea.

"Life's Greatest Game"

Baseball Furnishes the Theme for Entertaining Emory Johnson Production Released by F. B. O.

Reviewed by C. S. Sewell

"Life's Greatest Game," Emory Johnson's new picture for F. B. O., is a story centering around the great American pastime—baseball. In this picture Mr. Johnson, who has achieved success with stories dealing respectively with firemen, policemen, locomotive engineers and other familiar occupations which exert a certain amount of fascination on the public mind, especially with members of the younger generation, turns his attention to the professional ball player.

Like Mr. Johnson's previous productions, this one is based on a scenario by Emilie Johnson, and it has been handled along the same general lines. It belongs to the class of human interest melodramas of the old school in which attention has been concentrated on building up situations that strike home because of their heart appeal.

The story is a simple one and concerns a crack pitcher of the Chicago Cubs of twenty

years ago who, due to the plotting of the villain, not only lost the deciding game in a pennant series but became estranged from his wife and child. Twenty years later, his son, put in as a pinch hitter, wins the world's championship for the New York Giants and reunites his father and mother.

The baseball scenes are well handled, and even though there is practically no suspense in the climax as you know the hero is going to win, these scenes are interesting, with shots of a real league game and good by-play on the part of the bleacherites. A feature of the earlier scenes is the quaint clothes worn by the women of that period, and even the appearance of the ball players themselves; they appear amusing to us today and show that a great change has been wrought in twenty years.

Among the melodramatic high lights of the production are the scene in which the baseball player denounces his wife, his fight with the villain, the shipwreck in which he believes his wife and child are supposed to be lost, the scene where the son wins the deciding game of the world series, and the reconciliation between the old ball player and his wife.

Both as the idol of the fans of the last generation and as the successful manager of today, Tom Santschi gives a fine performance. His emotional scenes are well handled, his facial expressions being especially good. Jane Thomas does good work as his wife. In the earlier scenes she is attractive, but despite her makeup she seems rather too youthful for the later scenes. Johnny Walker is satisfactory as the son, Gertrude Olmstead is good in the role of the sweetheart and David Kirby capably portrays the villain.

There is quite a lot of good comedy, including some slapstick and a kid baseball game in the earlier reels. Sophisticated persons will probably consider some of the titles and situations to be theatric and overdrawn. As to whether this picture will prove as big a success as Mr. Johnson's previous offerings depends on whether the subject of baseball with a story involving the Chicago Cubs of a generation ago and rivalry between the Yanks and Giants of today strikes home to the rank and file of patrons as much as his productions which were built around firemen, policemen, United States soldiers, etc.

Cast

Jack Donovan.....Tom Santschi
Jean Donovan.....Jane Thomas
Jack Donovan, Jr. (age 3).....Dickie Brandon
Jack Donovan, Jr.....Johnny Walker
Mike Moran.....David Kirby
Nora Malone.....Gertrude Olmstead

Story by Emilie Johnson.
Directed by Emory Johnson.
Length, 7,010 feet.

Story

Jack Donovan, crack pitcher of the Chicago Cubs, becomes suspicious when he sees his wife in company with Mike Moran, a pool room owner, and when he finds a note that Moran has planted accusing her of unfaithfulness he denounces her and leaves home. Jack thrashes Moran, who admits it was all a frame-up, but in the meantime Mrs. Donovan has left for Europe. The ship strikes an iceberg and she and her baby are reported lost. Twenty years later, Jack, Jr., leaves school because his mother is in financial difficulties and, against her wishes, becomes a ball player, joining the New York Giants. He recognizes his father, who is the manager, and plans to get even by throwing the game when he is called on as a pinch hitter in the deciding game of the world's series. When the test comes, however, he knocks the winning run, and receiving a message his mother is ill, he rushes home, taking his father with him. Mother and father are reunited and Jack finds happiness with his sweetheart, Nora.

"The Western Wallop"

Jack Hoxie in Entertaining Universal Story of Ex-Convict

Reviewed by Sumner Smith

The only thing we don't like about Universal's "The Western Wallop," starring Jack Hoxie, is the title, which impresses as only a weak play on words, with no relation to the story. A western wallop might be the kick of a mustang or mule; it hardly hints at the vicissitudes of an ex-convict.

Jack Hoxie takes the part of a convict released on parole with the understanding that he is not to leave the state. The plot hinges on how he lives up to his promise until the girl with whom he is in love is abducted. From start to finish this feature, though a conventional western, manages to be real entertainment because its characters are human, the dramatic highlights of the story are correctly stressed and the action is swift and unfaltering.

Westerns are generally well made nowadays with respect to scenic backgrounds and hard, fast riding, so it would be rather trite to enumerate these features seen in "The Western Wallop." The story's the thing, with good action and smooth direction to tell it, and this Universal subject should please the average audience. The plot is logical throughout and creates increasing suspense up to the surprise ending. Hoxie Margaret Landis and the rest of the players are very human; they seem like next-door neighbors really experiencing the stress of life.

The final scene, where Hoxie goes to the rescue of the girl in the cabin, is highly dramatic and develops a corking fist fight, one of the best we've seen in recent months. You know all the way through that Hoxie is a real he-man, but here you have positive evidence; the villain's torn shirt reveals a smooth, white skin, Hoxie's ripped undershirt discloses a chest as hairy as they come. He got the girl.

Cast

Bart Tullison.....Jack Hoxie
Anita Stillwell.....Margaret Landis
Jefferson Bradshaw.....James Gordon Russell
Sheriff Malloy.....Charles Brinley
The Bandit.....Duke R. Lee

Adapted by Isadore Bernstein from Adolph Bannauer's story, "On Parole."
Directed by Clifford Smith.
Photographed by Harry Neumann.
Length, 4,611 feet.

Story

Bart Tullison, paroled from prison, becomes foreman of the Stillwell ranch near the state line, which he has promised never to cross. Cattle are stolen and Anita Stillwell, with whom he is in love, believes him a coward because he will not pursue the thieves into the next state. Jim Bradshaw, another rancher, learns the reason for Tullison's apparent cowardice and decides to put him out of the running for the girl. Tipping off the sheriff, he lures Tullison across the line by taking Anita to a cabin. Tullison hands Bradshaw a terrific beating just as the sheriff arrives. Instead of being arrested, Tullison is given a pardon, having been found innocent of manslaughter. Anita accepts his suit.

"Walloping Wallace"

Newest Picture in Artclass Series Starring Buddy Roosevelt Is a Good Program Western

Reviewed by C. S. Sewell

Lester Scott Jr.'s newest production in the series distributed on the independent market starring Roosevelt is a western melodrama which follows along the familiar lines of pictures of this class, with a rascally cowboy who seeks to abduct the heroine and do other crooked stunts, putting the blame on the hero.

There are several snappy fights and some good stunts performed by the hero. Hard and fast riding, a familiar feature of westerns which has proved especially popular with picture fans, comes in for an unusually large share of the footage, and there is enough of it to satisfy the most ardent fan.

Buddy Roosevelt gives a good performance of the leading role and strengthens the good impression he has made in his previous pictures as a good type for a role of this kind. Violette La Plante makes an attractive heroine and Lew Meehan a satisfactory villain. Lillian Gale gives a capable interpretation of the character role.

While the situations are not always plausible or entirely convincing, there is plenty of action and the story moves forward at a good pace. It should prove a satisfactory program attraction in houses where "westerns" are liked.

Cast

Buddy Wallace.....Buddy Roosevelt
Carol Grey.....Violet La Plante
Squinty Burt.....Lew Meehan
Shorty.....N. W. Hendrix
Ma Fagin.....Lillian Gale
Spud.....Terry Miles
Sheriff.....Olin Francis
Cattle Buyer.....Dick Bodkings

Story and direction by Northbert Myles.
Length, 4,700 feet.

Story

Buddy Wallace, foreman of the Lazy B ranch, is in love with the owner, Carol Grey. Bud fires Squinty, a shirker, who has imperiled the life of a little gamin, Spud. Squinty plans with his gang to sell a consignment of the Lazy B cattle and to kidnap Carol, placing the blame for the whole affair on Buddy. The gang makes an unsuccessful attempt to capture Buddy and they then frame him with the Sheriff, who arrests Buddy for the kidnapping. Buddy escapes but is recaptured by the Sheriff, but again makes a getaway. Carol, aided by Spud, escapes from the cabin in which she has been imprisoned and, pursued by the gang, swings down over a cliff. Buddy, seeing her plight, catches her as Squinty cuts the rope. Buddy captures Squinty and his gang and turns them over to the Sheriff.

"Her Love Story"

Gloria Swanson Assumes an Entirely New Role in Her Latest Paramount Production

Reviewed by Beatrice Barrett

Gloria Swanson has been showing her versatility as an actress by a variety of roles and various types of pictures, but none of her recent characterizations have been so radically different from the Gloria everyone knows as that of Princess Marie in "Her Love Story." Gone is Gloria the vamp, vanished is the jazzy flapper, forgotten the modiste's model. Instead we have Princess Marie, an unsophisticated, timid young girl, with great round innocent eyes that go straight to your heart. Later comes the strong appeal of the mother love, with Gloria displaying splendid emotional acting as the mother mourning for her child. Gloria has never played a more appealing role, nor one which will bring her greater praise from her audiences.

Coupled with the name of Gloria Swanson in this production you have that of one of the most popular authors—Mary Roberts Rinehart—for the picture is made from her story, "Her Majesty the Queen," which appeared in the Cosmopolitan Magazine. And

a third name to dangle before the public is that of the director, Alan Dwan.

Strong human interest and intense heart appeal are the keynotes of this picture which should please any audience. This is a romantic love story, illuminated with the glamor of the courts and titled nobility, which brings back the joy of childhood days in the tales of the beautiful young princess forced to marry the ugly old king when she is really in love with the handsome young soldier. It is the type of story which will delight women and young girls in the audience, and we likewise predict Gloria's many masculine admirers will experience a new thrill from her portrayal of the sweet, clinging, innocent young girl type.

Ian Keith, who plays the devoted lover to Princess Marie, is another very good reason why the women are going to like this picture. This rather new leading man is of the matinee idol type.

A number of stirringly dramatic scenes and some daring and hazardous escapes will delight the thrill lovers. The action moves along at a lively clip and there is something every minute to hold the interest of the audience.

The production is elaborate, with many big castle sets and some artistic shots in the convent garden. The scenes in the gypsy camp and the gypsy marriage ceremony forms a pleasing novelty, while the royal wedding is very lavish.

Cast

Princess Marie.....Gloria Swanson
Captain Kavor.....Ian Keith
Archduke.....George Fawcett
King.....Echlin Goyer
Prime Minister.....Mario Majeroni
Court Physician.....Donald Hall
Lady in Waiting.....Baroness de Hedeman

From Mary Roberts Rinehart's story, "Her Majesty the Queen."
Screenplay by Frank Tuttle.
Directed by Alan Dwan.
Length, 7 reels.

Story

Princess Marie and Captain Kavor are in love but the King of an adjoining kingdom asks her hand in marriage. To avoid this marriage Princess Marie and the Captain are married in a gypsy camp. The Princess' father will not recognize this and forces her to marry the King and banishes Captain Kavor. The King is delighted when an heir is born, but when the Queen tells him she loathes him he has her declared mad and committed to a convent and tells her if she ever tries to see her son he will kill the child. Kavor hears of the Queen's trouble, returns and plans her escape from the convent. She hides in the mountains until she hears her boy is sick. Then she goes to the castle and steals into his room. The King finds her and says he will kill the boy as he threatened. She struggles with him and he suffers a severe heart attack and falls helpless. The Queen escapes with her boy. The Prime Minister comes to tell her the King is dead and her boy is now King, but Marie says to give the kingdom to the people and Captain Kavor will take care of her and the boy.

"Montmartre"

Paramount Offers Foreign-Made Production Directed by Ernst Lubitsch and Starring Pola Negri

Reviewed by C. S. Sewell

"Montmartre," a production starring Pola Negri and directed by Ernst Lubitsch, made in Europe apparently quite some time before either of them came to this country, is being offered by Paramount.

To those familiar with it the title suggests lightness, artists, gayety, frivolity. However, "Montmartre" is an entirely different type of story. It is laid in that section of Paris, it is true, but the story is drab and even sordid and the time is not of the present but the middle of the last century, with the women in crinolines and the men in the equally unfamiliar dress of that period.

Added to this is the fact that the characters are for the most part unfamiliar types and the entire psychology of the picture follows European lines; the settings and photography are not up to the best modern standards, and the result is a production which, with no modern or American angle whatever, gives it a distinct atmosphere of aloofness, the only point of contact being that it shows human nature is very much the same and is actuated by similar motives, regardless of time or place. But even at this, the characters do things which seem at variance to our ideas.

Pola Negri, as is to be expected, does fine work, but it does not measure up to some of her later pictures, due possibly to the limitations of the role, and only in the latter part of the picture is any sympathy developed for the character; in fact, you are inclined to condemn her earlier actions. Mr. Lubitsch's direction is subject to the same criticism. There are a number of excellently handled scenes and flashes of power and fine drama, but you do not get the idea of masterful handling produced by his more recent productions. The two other leading players are unfamiliar to American audiences, and while their work is good, the types they portray are unfamiliar.

"Montmartre" will not add to the prestige of either Lubitsch or Pola Negri and we believe it will prove a disappointment to their fans. Despite the fact that the acting and direction are good and the story will prove attractive to many as a character study, we do not believe that it will hold the interest or prove satisfactory for the rank and file of American spectators.

Cast

Yvette.....Pola Negri
Andre LeDuc.....Herman Thimig
Raoul Fortier.....Alfred Abel

Based on play "The Flame" by John Meuller.
Directed by Ernst Lubitsch.
Length, seven reels.

Story

Yvette, a milliner, spends most of her time dancing and flirting in the Cafe Flora. She attracts Raoul who makes a scene when she dances for Papa Lemonier and is about to take from him a 100 frank note much needed for her board. By accident, Yvette meets Andre, a musician and falls in love with him and resolves to reform. Andre calls on her and brings Raoul who is his cousin. Andre learns of Yvette's past but marries her anyway. He is ashamed of her and keeps her away from his concert so she returns to the cafe. Repentant she returns home but Raoul always seeking to make trouble for her finds money in her pocket and Andre leaves her. Andre's mother goes to get her to go away but discovers she is expecting to become a mother and goes to send Andre to her. Andre comes in time to save her from suicide.

"Virtue's Revolt"

William Steiner's First Picture Starring Edith Thornton is Interesting Entertainment

Reviewed by C. S. Sewell

Because of the hit scored by Edith Thornton in roles opposite Charles Hutchison, William Steiner has promoted her to stardom and is offering her in a series of features to be distributed on the independent market, the first of which is "Virtue's Revolt."

She is a decidedly attractive woman, with a pleasing personality and acting ability, and in this picture has a vehicle that shows off her talents to advantage.

"Virtue's Revolt" is a human-interest melodrama of the difficulties which a girl whose only experience was as a stock actress in a small city met in her endeavor to achieve success on the New York stage. The temptations to which she is subjected by an unscrupulous manager furnish dramatic and somewhat sensational episodes and an out-of-the-ordinary twist has been given the action and by having the heroine agree to the manager's proposal, and good suspense developed in watching to see how she will be saved from the payment of this obligation.

Some of the situations are snappy, but they have been nicely handled and after the introduction which is somewhat involved because of the number of divergent characters introduced, once the plot gets under way the action advances smoothly interest is held, and the picture as a whole furnishes good entertainment.

Miss Thornton has been given high-class support with such well-known players as Niles Welch as the hero, Crauford Kent as the theatrical manager, Florence Lee as her mother, Betty Morrisey as her sister and Melbourne McDowell as the lawyer.

"Virtue's Revolt" promises well for the popularity and success of Miss Thornton as a box-office star.

Cast

Strelsa Cane.....Edith Thornton
Bertram Winthrope.....Crauford Kent
Ruth Cane.....Betty Morrisey
Tom Powers.....Charles Cruz
Mrs. Cane.....Florence Lee
Elton Marbridge.....Edward Phillips
Family Lawyer.....Melbourne McDowell
Steve Marbridge.....Niles Welch

Story by Frederic Chapin.
Directed by James Chapin.
Photographed by Ernest Miller.
Length, 5,175 feet

Story

Strelsa Cane, a successful stock actress, comes to New York and meets with reverses in her endeavor to get a start on the New York stage. Through a ruse she finally sees Winthrope a successful manager who is impressed with her ability but demands that she make a dishonorable bargain with him as the price of stardom. She refuses. Put out of her room for non-payment of rent, she seeks refuge in a house to which she has found the keys. Steve, the brother of the owner finds her and denounces her believing she is the woman with whom his brother has an affair. Later he learns the truth and insists that he will marry her, but she has accepted the manager's offer in desperation. Her debut proves a big success and as she prepared to keep her part of the contract, Steve appears. In a fight with Winthrope, he is struck from behind the curtain by his discontented valet, and Steve and Strelsa decide to go West and begin all over again together.

"The Danger Lure"

(Pathe—Sportlight—One Reel)

This single-reel Grantland Rice "Sportlight" presupposes in everybody a desire, from childhood up, to play with danger. The theme is illustrated at the beginning by scenes of a baby playing with matches. Follow scenes of lacrosse games and an auto race which are par excellence. There is a bit of slow motion. The auto race at the Altoona, Pa., track is especially thrilling, showing the cars at times attaining a speed of 140 miles an hour. The closing scenes are unusual to a degree, being of a certain peculiar chap in Florida who enjoys capturing alligators in the water and wrestling with them on the land, for the diversion of numerous onlookers.—S. S.

CURRENT and ADVANCE FILM RELEASES

ALLIED PRODUCERS AND DISTRIBUTORS

		Reviewed	Footage
Loving Lies	Monte Blue	Feb. 2	6,526
No More Women	Matt Moore-Bellamy	Feb. 2	6,186
The Hill Billy	Jack Pickford	Mar. 22	5,734

ARROW

Days of '49	Neva Gerber serial	April 5	
Western Yesterdays	Edmund Cobb		
Western Fate	Hatton-Gerber		
Whirlwind Ranger	Hatton-Gerber		
Notch Number One	Ben Wilson		
Models and Artists	Bobby Dunn		
Oh, Billy	Billy West		
Come On Cowboys	Dick Hatton	May 24	4,700
Mysteries of Mah Jong	Novelty	May 24	2,000
Two After One	Billy West	May 24	2,000
W[illegible]	Edmund Cobb	July 26	4,908
Riders of the Plains	Western serial, 15 episodes		
Lash of the Whip	Dearholt stunt dr.		4,820
Cowboy Prince	Dearholt stunt dr.		4,410
Diamond Bandit	Dearholt stunt dr.		4,698
Lash of Pinto Pete	Dearholt stunt dr.		4,437
Two Fisted Justice	Western drama		4,625
Notch hNumber One	Western drama		4,746
Sell 'Em Cowboy	Hatton western		4,821
Ridin' Mad	Canutt western		4,927
Desert Hawk	Western drama		4,828
Horse Sense	Hatton western		4,648
His Majesty the Outlaw	Wilson western dr.		5,069

ASSOCIATED EXHIBITORS

The Yankee Consul	Douglas MacLean	Feb.	23	6,148
When a Girl Loves	Star cast	May	3	5,876
The Lone Wolf	Holt-Dalton	May	10	6,000
The Chechahcos	Star cast	May	17	7,000
The Spitfire	Star cast	July	5	6,109
Racing Luck	Monty Banks	July	26	6,000
Never Say Die	Douglas MacLean	Sept.	13	5,891
East of Broadway	Owen Moore			
The Sixth Commandment	Feature cast			
The Price of a Party				

EDUCATIONAL FILMS CORP.

Jumping Jacks	Hodge-Podge	Mar.	1	1,000
Getting Gertie's Goat	Dorothy Devore	Mar.	1	2,000
Cave Inn	Sid Smith	Mar.	1	1,000
The Ant Lion	Secrets of Life	Mar.	8	1,000
Long Ago	"Sing Them Again"	Mar.	8	1,000
The New Sheriff	Tuxedo comedy	Mar.	8	2,000
Under Orders	Clyde Cook	Mar.	15	2,000
Midnight Blues	Lige Conley	Mar.	22	2,000
Family Life	Jack White prod.	Mar.	29	2,000
Bargain Day	Sid Smith	Mar.	29	1,000
Barnum Jr.	Juvenile comedy	Mar.	29	2,000
The Fly	Scientific	April	5	1,000
Killing Rime	Lloyd Hamilton	April	5	2,000
Dusty Dollars	Cameo comedy	April	5	1,000
Dandy Lions	Neal Burns	April	12	2,000
Safe and Sane	Jimmie Adams	April	12	2,000
There He Goes	Mermaid comedy	April	19	2,000
Heart Throbs	"Sing Them Again"	April	19	2,000
Realm of Sport	Hodge-Podge	April	19	1,000
Fold Up	Cameo comedy	April	19	1,000
Going East	Lloyd Hamilton	April	26	2,000
The Fun Shop	Humor Reel	April	26	1,000
The Trader Keeps Moving	Bruce scenic	April	26	1,000
The Lady-Bird	Instructive	April	26	1,000
Corated	Bobby Vernon	May	3	2,000
Out Bound	Cliff Bowes	May	3	1,000
The Fun Shop	Humor Reel	May	3	1,000
Powder Marks	Cliff Bowes	May	3	1,000
Lost Chords	"Sing Them Again"	May	3	1,000
The Junior Partner	Juvenile comedy	May	10	2,000
The Bonehead	Tuxedo comedy	May	10	2,000
Flowers of Hate	Wilderness Tale	May	17	1,000
Nerve Tonic	Christie comedy	May	17	2,000
Tiny Tour of U. S. A.	Hodge-Podge	May	17	1,000
Air Pockets	Mermaid comedy	May	17	2,000
Lunch Brigade	Lige Conley	May	24	1,000
Dizzy Daisy	Mermaid comedy	May	24	2,000
Good Morning	Lloyd Hamilton	May	24	2,000
Tootsie-Wootsie	Christie comedy	May	31	2,000
Just Waiting	Robert Bruce series	May	31	1,000
Echoes of Youth	"Sing Them Again"	May	31	1,000
Hot Air	Lee Moran	June	7	2,000
In A Drop o Water	"Secrets of Life"	June	14	1,000
Grandpa's Girl	Kathleen Clifford	June	21	2,000
The Chase	Alps Novelty	June	21	2,000
Snapshots of the Universe	Hodge-Podge	June	21	1,000
The Farewell	Bruce Scenic	June	21	1,000
Wedding Showers	Jack White prod	June	28	2,000
The Ex-Bartender Retires	Bruce Scenic	June	28	1,000
Family Fits	Cameo comedy	June	28	1,000
His First Car	Tuxedo comedy	July	5	2,000
Pardon Us	Cameo comedy	July	5	1,000
Melodious Moments	"Sing Them Again"	July	5	1,000
Pigskin	Mermaid comedy	July	12	2,000
Heads On	Cliff Bowes	July	12	1,000
Jumble in the Jungle	Hodge-Podge	July	12	1,000
Never Again	Tuxedo comedy	Aug.	2	2,000
Turn About	Cameo comedy	Aug.	2	1,000
Frozen Water	Novelty	Aug.	9	1,000
Savage Love	Jimmie Adams	Aug.	9	2,000
Good News	Cliff Bowes	Aug.	9	1,000
Oh, Teacher	Juvenile comedy	Aug	23	2,000
Boneyard Blues	Earl Hurd cartoon	Aug	23	1,000
Drenched	Cliff Bowes	Aug	23	1,000
Wild Game	Mermaid comedy	Aug	30	2,000
Don't Fail	Cameo comedy	Aug	30	1,000
Jonah Jones	Lloyd Hamilton	Sept.	6	2,000
Hazardous Hunting	Hodge-Podge	Sept.	6	1,000
Rough and Ready	Lige Conley	Sept.	13	2,000
Cheer Up	Cliff Bowes	Sept.	13	1,000
Stupid but Brave	Al St. John	Sept.	20	2,000
Dirty Hands	Juvenile comedy	Sept.	20	2,000
Short Change	Hiers comedy	Sept.	27	2,000
Bright Lights	Vernon comedy	Sept.	27	2,000
Her Boy Friend	Larry Semon	Sept.	27	2,000
Court Plaster	Neal Burns	Oct.	4	2,000
The Hoboken Nightingale	Hurd cartoon	Oct.	4	1,000
Crazy-Quilt of Travel	Hodge-Podge	Oct.	4	1,000

FILM BOOKING OFFICE OF AMERICA

Week-End Husbands	Alma Rubens	Feb.	9	6,700
White Sin	Madge Bellamy	Feb.	23	6,237
The Telephone Girl (series)	Alberta Vaughn	Feb.	23	
Damaged Hearts	Featured cast	Mar.	1	6,154
When Knighthood Was in Tower	"Telephone Girl"	Mar.	8	2,000
North of Nevada	Fred Thompson	Mar.	15	5,000
Galloping Gallagher	Fred Thompson	Mar.	29	4,700
Money to Burns	"Telephone Girl"	Mar.	29	2,000
Sherlock's Home	"Telephone Girl"	Mar.	29	2,000
Yankee Madness	Larkin-Dove	April	5	4,680
His Forgotten Wife	Bellamy-Baxter	April	12	5,500
The Silent Stranger	Fred Thomson	April	19	5,000
The Beloved Vagabond	Carlyle Blackwell	April	26	6,217
William Tells	"Telephone Girl"	May	3	2,000
Girl of the Limberlost	Gloria Grey	May	10	6,000
Untamed Youth	Ralph Lewis	May	10	5,000
For the Love of Mike	"Telephone Girl"	May	17	2,000
The Danger Line	Sessue Hayakawa	May	24	5,800
The Spirit of the U. S. A.	Emory Johnson prod	May	31	8,312
The Dangerous Coward	Fred Thomson	May	31	6,000
Napolean and Josephine	Star cast	June	7	6,391
The Fighting Sap	Fred Thomson	June	14	5,138
There's Millions In It	Star cast	June	28	6,000
Bee's Knees	"Telephone Girl"	June	28	2,000
Swords and the Woman	Pedro DeCordoba	July	12	6,000
Fools in the Dark	Patsy Ruth Miller	July	26	7,002
Neglected Women	Seena Owen	Aug.	9	6,263
Messalina	Spectacle	Sept.	6	8,473
American Manners	Richard Talmadge	Sept.	6	5,200
The Desert Sheik	Wanda Hawley	Sept.	20	5,044
Vanity's Price	Anna Q. Nilsson	Sept.	20	6,124

FIRST NATIONAL

The Song of Love	Norma Talmadge	Jan.	19	8,000
The Love Master	"Strongheart"	Jan.	19	6,779
Painted People	Colleen Moore	Feb.	9	5,700
When a Man's a Man	John Bowers	Feb.	12	6,910
Flowing Gold	Nilsson-Sills	Mar.	1	8,005
Lilies of the Field	Corinne Griffith	Mar.	22	8,510
The Galloping Fish	Thos. H. Ince prod.	Mar.	22	6,000
Secrets	Norma Talmadge	April	5	8,345
The Enchanted Cottage	Richard Barthelmess	April	19	7,120
Abraham Lincoln	George A Bunnge	Feb.	2	12,000
Cytherea	Rich-Stone	May	31	7,603
Why Men Leave Home	I M Stahl prod.	May	3	7,400
The Woman on the Jury	Feature cast	May	17	7,145
A Son of the Sahara	Feature cast	May	24	7,990
The Sea Hawk	Feature cast	June	14	12,045
The Marriage Cheat	Joy-Marmont-Menjou	June	14	6,622
Those Who Dance	Thos. H. Ince prod	June	21	7,312
The White Moth	LaMarr-Tearle	June	21	6,571
The Perfect Flapper	Colleen Moore	June	28	7,000
A Self-Made Failure	Ben Alexander	June	28	7,345
For Sale	Windsor-Menjou	July	5	7,840
Born Rich	Claire Windsor			
Single Wives	Griffith-Sills	Aug.	9	7,526
The Girl in the Limousine	Larry Semon	Aug.	30	5,630
Flirting With Love	Colleen Moore	Sept.	6	6,920
In Hollywood With Potash and Perlmutter	Star cast	Sept.	20	6,700
Husbands and Lovers	Stone-Cody-Vidor			
Madonna of the Streets	Alla Nazimova			
Tarnish	Star cast			6,831
One Night	Constance Talmadge			
In Every Woman's Life	Star cast			
Sandra	Barbara La Marr			
Classmates	Richard Barthelmess			
Christine of the Hungry Heart	Vidor-Baxter			
The Silent Watcher	Glenn Hunter			
Wilderness	Corinne Griffith			
So Big	Colleen Moore			
If I Marry Again	Doris Kenyon			

FOX FILM CORP.

Just Off Broadway	John Gilbert	Feb.	2	5,444
Not a Drum Was Heard	Charles "Buck" Jones	Feb.	9	4,823
The Net	Barbara Castleton	Feb.	9	6,000
Highly Recommended	Al St. John	Feb.	9	2,000
Shadow of the East	Featured cast	Feb.	16	5,874
School Pals	Imperial comedy	Feb.	16	2,000
Ladies to Board	Tom Mix	Feb.	23	6,112
The Blizzard	Featured cast	Mar.	1	5,800
Frogland	Special	Mar.	1	1,000
Love Letters	Shirley Mason	Mar.	8	4,749
The Wolf Man	John Gilbert	Mar.	15	5,145
The Vagabond Trail	Charles Jones	Mar.	22	4,562
The Arizona Express	Charles Jones	Mar.	29	6,316
The Plunderer	Frank Mayo	April	5	2,000
A Man's Mate	John Gilbert	April	5	5,812
A New England Farm	Instructive	April	12	1,000

(Continued from preceding page)

			Reviewed	Footage
The Circus Cowboy	Charles Jones		May 3	6,400
Slippery Decks	Card sharps exposed		May 3	1,000
The Trouble Shooter	Tom Mix		May 17	5,702
He's My Pal	Chimpanzees		May 17	2,000
The Lone Chance	John Gilbert		May 24	4,385
When Wise Ducks Meet	Sunshine Comedy		May 24	2,000
Western Luck	Charles Jones		June 28	5,020
The Magic Needle	"Etching" Novelty		June 28	1,000
Romance Ranch	John Gilbert		July 12	6,471
The Heart Buster	Tom Mix		July 19	4,500
Beaten Gold	Instructive		July 19	1,000
Against All Odds	Charles "Buck" Jones		Aug. 9	4,890
Pain As You Enter	Lee Moran		Aug. 9	2,000
That French Lady	Shirley Mason		Aug. 16	5,470
The Man Who Came Back	Giant Special		Sept. 6	8,273
The Desert Outlaw	Buck Jones			
Wolves of the Night	William Farnum			
It Is the Law	Featured cast		Sept. 13	6,805
Dante's Inferno	Featured cast			
The Cyclone Rider	Featured cast		Sept. 20	6,472
The Last of the Duanes	Tom Mix		Aug. 30	6,942
The Iron Horse	Star cast		Sept. 13	11,400
The Hunt	Van Bibber series			
The Love Throne	Edmund Lowe			
The Conquerer	W. Farnum reissue			
The Fight	Featured cast			
Oh, You Tony	Mix and Tony		Sept. 27	6,392
Winner Take All	Buck Jones			
Hearts of Oak	Feature cast			
Great Diamond Mystery	Shirley Mason			
Warrens of Virginia	Feature cast			
The Race	Feature cast			
End of the Trail	William Farnum			
Rambles of a Raindrop	Featured cast			
Daughters of the Night	Instructive		Sept. 27	1,000
The Painted Lady	O'Brien-Mackaill		Oct. 4	6,938
Jerusalem Today	Instructive		Oct. 4	1,000
The Last Man on Earth	Novelty special			
Gold Heels	Race track dr			
Flames of Desire	Love drama			
The Dancers	Drama			
Neptune's Romance	Watre spectacle			
Teeth	Mix-Tony			
Damaged Souls	Modern drama			
Darwin Was Right	Monkey novelty com			
The Fool	Modern drama			
Everyman's Wife	Modern mystery-drama			
In Love With Love	Comedy drama			
Hunting Wild Animals in Hollywood	Novelty			
Thorns of Passion	George O'Brien			

METRO-GOLDWYN

Through the Dark	Colleen Moore	Jan. 19		7,999
Yolanda	Marion Davies	Mar. 1		12,000
Wild Oranges	King Vidor prod.	Mar. 15		7,000
Nellie, the Beautiful Cloak Model	Star cast	April 5		7,000
Three Weeks	Pringle-Nagle	April 12		7,540
Janice Meredith	Marion Davies	Aug 23		12,000
The Rejected Woman	Rubens-Nagel	May 3		7,761
The Heart Bandit	Viola Dana	Jan. 19		4,900
The Fool's Awakening	Harrison Ford	Feb. 16		5,763
The Man Life Passed By	Novak-Marmont	Mar. 1		6,200
Thy Name Is Woman	Mong-La Marr	Mar. 1		9,087
The Uninvited Guest	Jean Tolley	Mar. 8		6,145
Happiness	Laurette Taylor	Mar. 8		7,700
Women Who Give	Reginald Barker prod.	Mar. 22		7,500
A Boy of Flanders	Jackie Coogan	April 5		7,018
The Shooting of Dan McGrew	Star cast	April 12		6,318
Mademoiselle Midnight	Mae Murray	May 17		6,778
Sherlock, Jr.	Buster Keaton	May 17		4,065
The Arab	Novarro-Terry	May 12		6,710
Bread	V. Schertzinger prod	Aug. 2		6,500
Tess of the D'Urbervilles	Blanche Sweet	Aug. 9		7,500
Little Robinson Crusoe	Jackie Coogan	Aug. 16		5,717
Broken Barriers	Reginald Barker prod	Aug. 16		6,216
True As Steel	Rupert Hughes prod	June 28		6,454
Revelation	Viola Dana	July 5		8,752
The Recoil	Blythe-Hamilton	July 12		7,089
Wine of Youth	Star cast	July 26		6,000
Along Came Ruth	Viola Dana	Aug. 2		5,000
The Red Lily	Bennett-Novarro	Aug. 16		6,975
Sinners in Silk	Menjou-Boardman	Aug. 30		5,750
Circe, the Enchantress	Mae Murray	Sept. 13		6,882
His Hour	Aileen Pringle	Sept. 20		6,300
One Night in Rome	Laurette Taylor	Sept. 27		5,883
The Navigator	Buster Keaton	Sept. 13		5,600
The Bandolero	All star cast			8,000
Mrs. Paramor	All star cast			
The Great Divide				
The Snob				
He Who Gets Slapped	Lon Chaney			
The Rag Man	Jackie Coogan			
The Silent Accuser	All star cast			
So This is Marriage	All star cast			
The Beauty Prize	Viola Dana			

PARAMOUNT

The Ten Commandments	Cecil B. DeMille prod.	Jan. 5		12,000
Shadows of Paris	Pola Negri	Mar. 1		6,549
Icebound	Dix-Wilson	Mar. 15		6,471
A Society Scandal	Gloria Swanson	Mar. 22		6,433
The Fighting Coward	James Cruze prod.	Mar. 29		6,501
The Dawn of a Tomorrow	Jacqueline Logan	April 5		6,084
Singer Jim McKee	W. S. Hart	April 12		7,008
The Breaking Point	Star cast	April 19		6,064
The Confidence Man	Thomas Meighan	April 26		6,500
The Moral Sinner	Dorothy Dalton	April 26		5,499
Triumph	C. B. DeMille prod.	May 3		8,292
Bluff	Ayres-Moreno	May 10		5,442
Men	Pola Negri	May 17		6,504
Wanderer of the Wasteland	Holt-Technicolor	May 31		6,700
Code of the Sea	La Rocque-Logan	June 7		6,096
The Bedroom Window	W. C. DeMille prod	June 21		6,550
The Guilty One	Agnes Ayres	June 28		5,365
Tiger Love	Geo. Melford prod	June 28		5,325
Changing Husbands	Leatrice Joy	July 5		6,799
Unguarded Women	Deniels-Dix	July 5		6,051
The Enemy Sex	Betty Compson	July 12		7,861
The Side Show of Life	Ernest Torrence	Aug. 2		7,511
Manhandled	Gloria Swanson	Aug. 9		6,908
The Man Who Fights Alone	William Farnum	Aug. 9		6,337
Monsieur Beaucaire	Rudolph Valentino	Aug. 23		9,932
Empty Hands	Jack Holt	Aug. 30		6,976
Lily of the Dust	Pola Negri	Sept. 6		6,811
The Female	Betty Compson	Sept. 13		6,167
Merton of the Movies	Glenn Hunter	Sept. 20		7,655
Sinners in Heaven	Daniels-Dix	Sept. 20		6,881
Open All Night	Feature cast	Sept. 20		5,071
Man Who Fights Alone	Lois Wilson			
Feet of Clay	Feature cast	Oct. 4		9,746
The Female	Betty Compson			
The Alaskan	Thos. Meighan	Sept. 27		6,736
Her Love Story	Gloria Swanson			
Empty Hands	Holt-Shearer			
The Fast Set	Compson-Menjou			
Forbidden Paradise	Pola Negri			
Story Without A Name	Ayres-Moreno			
Dangerous Money	Bebe Daniels			
The Border Legion	Antonio Moreno			
Whispering Men	Thomas Meighan			
Worldly Goods	Agnes Ayres			
Where Honor Ends	Richard Dix			
The Sainted Devil	Rudolf Valentino			

PATHE

Love's Detour	Charles Chase	Mar. 8		2,000
The National Rash	"Sportlight"	Mar. 8		1,000
The All Star Cast	Terry cartoon	Mar. 8		1,000
The Buccaneers	"Our Gang"	Mar. 8		2,000
Herman the Freak Mouse	Terry cartoon	Mar. 8		1,000
Love's Reward	"Dippy Doo Dads"	Mar. 15		1,000
The Mandan's Oath	Frontier series	Mar. 15		2,000
Zeb Versus Paprika	Stan Laurel	Mar. 15		2,000
Why Mice Leave Home	Terry cartoon	Mar. 15		1,000
Wolfe and Mountain	Chronicles of America	Mar. 22		3,000
Scarem Much	Sennett comedy	Mar. 22		2,000
Fields of Glory	"Sportlight"	Mar. 22		1,000
Hunters Bold	"Spat Family"	Mar. 22		2,000
From Rags to Riches & Back Again	Terry cartoon	Mar. 22		1,000
Don't Forget	Charles Chase	Mar. 22		1,000
King of Wild Horses	Rex (horse)	Mar. 29		5,000
Big Moments From Little Pictures	Will Rogers	Mar. 29		2,000
Fraidy Cat	Charles Chase	Mar. 29		1,000
Shanghaied Lovers	Harry Langdon	Mar. 29		2,000
The Champion	Terry cartoon	Mar. 29		1,000
Dirty Little Half Breed	Frontier series	Mar. 29		2,000
Seein' Things	"Our Gang"	April 5		2,000
Birds of Passage	Bird Novelty	April 5		3,000
Running Wild	Terry cartoon	April 5		1,000
Friend Husband	Snub Pollard	April 5		1,000
The Swift and Strong	"Sportlight"	April 5		1,000
Girl-Shy	Harold Lloyd	April 12		7,457
Our Little Nell	"Dippy Doo Dads"	April 12		1,000
Medicine Hat	Frontier series	April 12		2,000
Brothers Under the Chin	Stan Laurel	April 12		2,000
Gateway of the West	8th Chronicle	April 19		3,000
The Hollywood Kid	Sennett comedy	April 19		2,000
Hit the High Spots	"Spat Family"	April 19		2,000
One at a Time	Earl Mohan	April 19		1,000
If Noah Lived Today	Terry cartoon	April 19		1,000
A Trip to the Pole	Terry cartoon	April 26		1,000
Sun and Snow	"Sportlight"	April 26		1,000
Get Busy	Snub Pollard	April 26		1,000
Highbrow Stuff	Will Rogers	April 26		2,000
Flickering Youth	Sennett comedy	April 26		2,000
Commencement Day	"Our Gang"	May 3		2,000
An Ideal Farm	Terry cartoon	May 3		1,000
Homeless Pups	Terry cartoon	May 3		1,000
Sporting Speed	"Sportlight"	May 3		1,000
Publicity Pays	Charles Chase	May 3		1,000
When Winter Comes	Terry cartoon	May 10		1,000
Near Dublin	Stan Laurel	May 10		2,000
North of 50-50	Dippy-Doo-Dads	May 10		1,000
The Fortieth Door	Allene Ray-Serial	May 17		
April Fool	Charles Chase	May 17		2,000
The Pilgrims	Chronicles-series	May 17		3,000
Fishin' Fever	Sportlight	May 17		2,000
Black Oxfords	Sennett comedy	May 17		2,000
Bottle Babies	Spat Family	May 17		2,000
Going to Congress	Will Rogers	May 24		2,000
Position Wanted	Charles Chase	May 24		1,000
The Cat's Meow	Sennett comedy	May 24		2,000
Cradle Robbers	"Our Gang" comedy	May 31		2,000
One Good Turn Deserves Another	Terry cartoon	May 31		1,000
Building Winners	"Sportlight"	May 31		1,000
Before Taking	Earl Mohan	May 31		1,000
Rupert of Hee-Haw	Stan Laurel	June 7		2,000
Yukon Jake	Ben Turpin	June 7		2,000
Up and At 'Em	Dippy-Doo-Dads	June 7		1,000
The Flying Carpet	Terry cartoon	June 7		1,000
Declaration of Independence	"Chronicles"	June 14		3,000
Fast Black	Mohan-Engle	June 14		1,000
Lion and the Souse	Mack Sennett comedy	June 14		2,000
On Guard	"Sportlight"	June 14		1,000
Suffering Shakespeare	"Spat Family"	June 14		2,000
That Old Can of Mine	Terry cartoon	June 14		1,000
Young Oldfield	Charles Chase	June 21		1,000
His New Mama	Mack Sennett comedy	June 21		2,000
Don't Park There	Will Rogers	June 21		2,000
Her Memory	Will Nigh Miniature	June 21		1,000
Solitude and Fame	"Sportlight"	June 28		1,000
Stolen Goods	Charles Chase	June 28		1,000
Jubilo, Jr.	"Our Gang"	June 28		2,000
Jeffries, Jr.	Charles Chase	July 5		1,000
The Wide Open Spaces	Stan Laurel	July 5		2,000
The Body in the Bag	Terry cartoon	July 5		1,000
Yorktown	Chronicles of America	July 12		3,000
Why Husbands Go Mad	Charles Chase	July 12		1,000
Desert Sheiks	Terry cartoon	July 12		1,000
Radio Mad	Spat Family	July 12		2,000
Maud Muller	Special	July 19		2,000
Our Congressman	Will Rogers	July 19		2,000
A Woman's Hour	Terry cartoon	July 19		1,000
A Ten-Minute Egg	Charles Chase	July 19		1,000
It's a Bear	Our Gang	July 26		2,000
The Sport of Kings	Terry cartoon	July 26		1,000
Our Defenders	Sportlight	July 26		1,000
Seeing Nellie Home	Charles Chase	July 26		1,000
Into The Net	Mulhall-Murphy serial	Aug. 2		

(Continued from preceding page)

		Reviewed	Footage
Romeo and Juliet	Sennett comedy	Aug. 2	2,000
Flying Fever	Terry cartoon	Aug. 2	1,000
Short Kilts	Hal Roach comedy	Aug. 2	2,000
A Hard Boiled Tenderfoot	"Spat Family"	Aug. 9	2,000
The Puritans	"Chronicles" series	Aug. 9	3,000
Amelia Comes Back	Terry cartoon	Aug. 9	1,000
The First Hundred Years	Sennett comedy	Aug. 16	2,000
A Truthful Liar	Will Rogers	Aug. 16	2,000
The Battling Orioles	Special	Aug 23	5,000
East of the Water Plug	Sennett comedy	Aug 23	2,000
High Society	"Our Gang"	Aug 23	2,000
The Prodigal Pup	Terry cartoon	Aug 23	1,000
Hoofbeats	"Sportlight"	Aug 23	1,000
House Cleaning	Terry cartoon	Aug 23	1,000
Alexander Hamilton	Chronicles series	Sept. 6	3,000
Lizzies of the Field	Mack Sennett comedy	Sept. 6	2,000
Barnyard Olympics	Terry cartoon	Sept. 6	1,000
South of the North Pole	"Spat Family"	Sept. 6	2,000
One Third Off	Cobb-Rice comedy	Sept. 6	2,000
The Happy Years	"Sportlight"	Sept. 6	1,000
Why Men Work	Charles Chase	Sept. 6	1,000
Message From the Sea	Terry cartoon	Sept. 6	1,000
Luck of the Foolish	Harry Langdon	Sept. 13	2,000
Ourdoor Pajamas	Charles Chase	Sept. 13	2,000
Three Foolish Weeks	Ben Turpin	Sept. 13	2,000
In Good Old Summertime	Terry cartoon	Sept. 13	1,000
Sundown Limited	"Our Gang"	Sept. 20	2,000
The Mouse That Turned	Terry cartoon	Sept. 20	1,000
Hawks of the Sea	Terry Cartoon	Sept. 27	1,000
Gee Whiz, Genevieve	Will Rogers	Sept. 27	3,000
Should Landlords Live	Arthur Stone	Sept. 27	2,000
Sittin' Pretty	Charles Chase	Sept. 27	1 000
Little Robinson Corkscrew	Sennett comedy	Sept. 27	2,000
Dynamite Smith	Charles.. Ray	Sept. 13	6,400
Wandering Waistlines	Sennett comedy	Oct. 4	2,000
Noah's Outing	Terry cartoon	Oct. 4	1,000
Lost Dog	Spat Family	Oct. 4	2,000

PLAYGOERS PICTURES

Tipped Off	Featured cast	Nov. 3		4,284

PRINCIPAL PICTURES

Listen Lester	Feature cast	May 10		6,242
Daring Youth	Daniels-Kerry	May 17		5,975
Daughters of Pleasure	Prevost-Blue-Bow	May 24		6,000
The Masked Dancer	Helene Chadwick	May 31		4,987
Good Bad Boy	Joe Butterworth	June 7		5,198
Captain January	Baby Peggy	July 12		6,194
Helen's Babies	Baby Peggy			

PRODUCERS DISTRIBUTING CORP.

Grit	Glenn Hunter	Jan. 12		5,800
Love's Whirlpool	Kirkwood-Lee	Mar. 22		6,028
The Hoosier Schoolmaster	Henry Hull	Mar. 29		5,556
His Darker Self	Lloyd Hamilton	April 5		5,000
Try and Get It	Bryant Washburn	April 12		5,607
Not One to Spare	Star cast	April 19		5,000
Wandering Husbands	Kirkwood-Lee	May 10		6,300
Hold Your Breath	Dorothy Devore	June 7		5,900
Miami	Betty Compson	June 14		6,317
The Night Hawk	Harry Carey	June 14		5,195
The Lightning Rider	Harry Carey	June 21		6,000
What Shall I Do?	Dorothy Mackaill	June 28		6,000
The Legend of Hollywood	Percy Marmont			
The Wise Virgin	Patsy Ruth Miller			
Siren of Seville	Priscilla Dean			
Welcome Stranger	Florence Vidor			
Ramshackle House	Betty Compson			
Barbara Frietchie	Florence Vidor			
Chalk Marks	Marguerite Snow			
The House of Youth	Jacqueline Logan			
Roaring Rails	Harry Carey			
Another Man's Wife	Kirkwood-Lee			
Trouping With Ellen	Helene Chadwick			
Reckless Romance	Comedy Feature			
The Girl on the Stairs	Patsy Ruth Miller			
The Follies Girl	Margaret Livingston			
A Cafe in Cairo	Priscilla Dean			
The Man From Texas	Harry Carey			
The Mirage	Florence Vidor			
On the Shelf	Star cast			
Soft Shoes	Harry ..Carey western			
Off the Highway	Jacueline Logan			

B. P. SCHULBERG PROD.

Breath of Scandal	Betty Blythe			

SELZNICK

Woman to Woman	Betty Compson	April 26		6,804
Twenty Dollars a Week	George Arliss	June 21		5,900
World Struggle for Oil	Oily Industry	Oct. 4		4,410
The White Shadow	Compson drama			
The Passionate Adventure	Joyce-Daw Society dr.			5,668
The Bowery Bishop	Slum drama			
Greatest Love of All	George Beban			
Nell Shipman series	Little dramas			
Featurettes	Talmadge-Tearle-O'Brien			

TRUART FILM CORP.

On Time	Richard Talmadge	Mar. 15		6,630
In Fast Company	Richard Talmadge	May 24		6,000
Daring Love	Elaine Hammerstein	July 5		5,606

UNITED ARTISTS

A Woman of Paris	Chas. Chaplin prod.	Oct. 13		8,000
Dorothy Vernon of Haddon Hall	Mary Pickford	May 17		10,000

UNIVERSAL

Hats Off	Pete Morrison	Feb. 9		2,000
Down in Jungle Town	"Joe Martin"	Feb. 9		1,000
The Fast Express	Wm. Duncan serial	Feb. 9		
Jack O' Clubs	Herbert Rawlinson	Feb. 16		4,717
Lone Larry	Eileen Sedgwick	Feb. 16		2,000
You're Next	Century comedy	Feb. 16		2,000
The Jail Bird	Neely Edwards	Feb. 16		1,000
Memorial to Woodrow Wilson	Special	Feb. 16		1,000
Ride for Your Life	Hoot Gibson	Mar. 1		5,310
A Society Sensation	Valentino (reissue)	Mar. 1		2,000
The Very Bad Man	Neely Edwards	Mar. 1		1,000
Peg o' the Mounted	Baby Peggy	Mar. 1		2,000
The Law Forbids	Baby Peggy	Mar. 8		6,263
Swing Bad, the Sailor	"Leather Pushers"	Mar. 8		2,000
Sons in Law	Century comedy	Mar. 8		2,000
Should Poker Players Marry?	Neely Edwards	Mar. 8		1,000
Fool's Highway	Virginia Valli	Mar. 15		6,800
Big Boy Blue	"Leather Pushers"	Mar. 15		2,000
The Oriental Game	"Pal"-Century	Mar. 15		2,000
Keep Healthy	Slim Summerville	Mar. 15		1,000
Phantom Horseman	Jack Hoxie	Mar. 15		4,389
Stolen Secrets	Herbert Rawlinson	Mar. 22		4,742
The Young Tenderfoot	Buddy Messinger	Mar. 22		2,000
Nobody to Love	Neely Edwards	Mar. 22		1,000
The Night Message	Gladys Hulette	Mar. 29		4,531
Ship Ahoy	Bobby Dunn	Mar. 29		1,000
That's Rich	Arthur Trimble	Mar. 29		2,000
The Galloping Ace	Jack Hoxie	April 5		4,561
Hit Him Hard	Jack Earle	April 5		2,000
Marry When Young	Neely Edwards	April 5		1,000
Checking Out	"Pal" the dog	April 12		2,000
Spring of 1964	Neely Edwards	April 12		1,000
Excitement	Laura LaPlante	April 19		4,913
The Storm Daughter	Priscilla Dean	April 19		5,303
The Racing Kid	Buddy Messinger	April 19		2,000
Forty Horse Hawkins	Hoot Gibson	April 26		5,149
One Wet Night	Neely Edwards	April 26		1,000
Pretty Plungers	Follies Girls	April 26		2,000
Riders Up	Creighton Hale	May 3		4,904
Politics	Slim and Bobby	May 3		1,000
Green Grocers	Slim and Bobby	May 3		1,000
A Lofty Marriage	Jack Earle	May 3		2,000
Taxi, Taxi!	Jack Hoxie	May 10		4,843
The Pigskin Hero	Harry McCoy	May 10		2,000
The Bulltosser	Lyons-Moran reissue	May 10		1,000
The Dangerous Blonde	Pete Morrison	May 10		2,000
Fast Steppers	Laura LaPlante	May 17		4,919
Trailing Trouble	New Series	May 17		2 r each
Ridgeway of Montana	Buddy Messinger	May 17		2,000
My Little Brother	Slim Summerville	May 17		1,000
The Lone Round-Up	Jack Dougherty	May 17		2,000
The Signal Tower	Super-Jewel	May 24		6,714
Tired Business Man	Al Alt-Follies girls	May 24		2,000
Why Pay Your Rent?	Bert Roach	May 24		1,000
The Honor of Men	Neal Hart reissue	May 24		2,000
The Reckless Age	Reginald Denny	May 31		6,954
The Fighting American	Star cast	May 31		5,251
Case Dismissed	Summerville-Dunn	May 31		1,000
Boss of the Bar-20	W. E. Lawrence	May 31		2,000
Delivering the Goods	"Pal" the dog	May 31		2,000
The Gaiety Girl	Mary Philbin	June 7		7,419
High Speed	Herbert Rawlinson	June 7		4,927
Fearless Fools	Century-McCoy	June 7		2,000
Rest In Pieces	Bert Roach	June 7		1,000
The Powerful Eye	Pete Morrison	June 7		2,000
Sailor Maids	Century-Follies girls	June 14		2,000
Winning A Bride	Fritzi Ridgeway	June 14		2,000
The Family Secret	Baby Peggy	June 21		5,076
The Back Trail	Jack Hoxie	June 21		4,615
Fight and Win (series)	Jack Dempsey	June 21		2,000
Please Teacher	Buddy Messinger	June 21		2,000
Miners Over Twenty-one	Slim Summerville	June 21		1,000
Blue Wing's Revenge	Wm. E. Lawrence	June 21		2,000
The Dark Stairway	Herbert Rawlinson	June 28		5,030
The Iron Man (serial)	Albertini	June 28		
Behind the Curtain	Winifred Bryson	July 5		4,875
A Royal Pair	Century Comedy	July 5		2,000
Why Be Jealous?	Bert Roach	July 5		1,000
Young Ideas	Laura LaPlante	July 12		4,005
Her Fortunate Face	Century comedy	July 12		2,000
The Little Savage	Western drama	July 12		2,000
The Sawdust Trail	Hoot Gibson	July 19		5,509
The Cry Baby	Slim Summerville	July 19		1,000
Starving Beauties	Waunda Wiley	July 26		2,000
Flying Eagle	Wm. E. Lawrence	July 26		2,000
Patching Things Up	Bert Roach	July 26		2,000
Fighting Fury	Jack Hoxie	Aug. 2		4,491
Kid Days	Snooky (monkey)	Aug. 2		1,000
Her City Sport	Waunda Wiley	Aug. 2		2,000
The Gun Packer	Pete Morrison	Aug. 2		2,000
Big Timber	William Desmond	Aug. 9		4,650
Paging Money	Century Comedy	Aug. 9		2,000
The King's Command	W. E. Lawrence	Aug. 9		2,000
Love and Glory	Star Cast	Aug. 16		7,094
Hit and Run	Hot Gibson	Aug. 16		5,500
Wolves of the North	Wm. Duncan serial	Aug. 16		
Wine	Clara Bow	Aug 23		6,220
Hysterical History	Series	Aug 23		1 reel
A Sagebrush Vagabond	Western	Aug 23		2,000
Butterfly	Laura LaPlante	Aug 30		7,472
The Blow Out	Buddy Messinger	Aug 30		2,000
K—The Unknown	Virginia Valli	Sept. 6		8,146
All's Swell on the Ocean	Dempsey series	Sept. 6		2,000
So This is Paris	Dempsey series	Sept. 6		2,000
Scared Stiff	Century comedy	Sept. 6		2,000
Mind the Baby	Pal, the dog	Sept. 13		2,000
The College Cowboy	Western	Sept. 13		2,000
Traffic Jams	Harry McCoy	Sept. 13		2,000
Tempest Cody Gets Her Man	Marie Walcamp	Sept. 13		2,000
That's the Spirit	Bert Roach	Sept. 13		1,000
Measure of a Man	Wm. Desmond	Sept. 20		4,979
The Fast Worker	Denny-La Plante	Sept. 27		6,806
Low Bridge	Buddy Messinger	Sept. 27		2,000
A Game Hunter	Bert Roach	Sept. 27		1,000
Between Fires	Western	Sept. 27		2,000
Rose of Paris	Mary Philbin	Oct. 4		6,362
Rip Van Winkle	Hysterical History	Oct. 4		2,000
The Trouble Fixer	Century comedy	Oct. 4		2,000

VITAGRAPH

The Ninety and Nine	David Smith prod.	Dec. 23	6,800
Modern Banking	Urban classic	Dec. 22	1,000
Newsprint Paper	Urban classic	Dec. 22	1,000
Horseshoes	Larry Semon	Dec. 22	2,000
The Last Stand of Red Man	Urban classic	Dec. 29	1,000
Let Not Man Put Asunder	Lou Tellegen	Jan. 26	8,250
My Man	Patsy Ruth Miller	Feb. 23	6,800
Virtuous Liars	David Powell	April 19	5,650
Between Friends	Blackton prod.	April 26	6,936
Code of the Wilderness	Bowers-Calhoun	July 12	6,480
Behold This Woman	Blackton prod.	Aug. 2	6,425
The Love Bandit	Doris Kenyon		6,000
Borrowed Husbands	Williams-Vidor		7,000
One Law for the Woman	Landis-Harris		6,000
Captain Blood	J. Warren Kerrigan	Sept. 20	
The Clean Heart	Percy Marmont	Sept. 27	8,000
The Magnificent Ambersons	Star cast		

WARNER BROTHERS

Conductor 1492	Johnny Hines	Feb. 23	6,500
Daddies	Belasco play	Feb. 23	6,800
George Washington, Jr.	Wesley Barry	Mar. 22	6,700
Beau Brummel	John Barrymore	April 12	10,000
Broadway After Dark	Adolphe Menjou	May 31	6,300
Babbitt	Star cast	Aug. 2	6,500
Being Respectable	Feature Cast	Aug. 16	7,500
Three Women	Lubitsch prod.	Sept. 27	8,200
Find Your Man	Rin-Tin-Tin	Oct. 4	6,800
Recompense	Blue-Rich		
The Dear Pretender	Romantic drama		
The Dark Swan	Society drama		
Debutau—The Lover of Camille	Romantic drama		
The Age of Innocence	Society drama		
How Baxter Butted In	Comedy		
This Woman	Stage drama		
The Narrow Street	Mystery drama		
Man Without a Conscience	Modern drama		
Eve's Lover	Romantic drama		
A Lost Lady	Modern drama		
The Broadway Butterfly	Modern drama		
Lighthouse by the Sea	Sea drama		
My Wife and I	Modern drama		
The Eleventh Virgin	Modern drama		
The Bridge of Sighs	Drama		

MISCELLANEOUS

ARTCLASS PICTURES CORP.

		Review	Footage
Rough Ridin'	Buddy Roosevelt	April 26	4,670
Rarin' To Go	Buffalo Bill, Jr.	Aug. 2	5,000
Battling Buddy	Buddy Roosevelt	Sept. 13	4,000
Biff Bang Buddy	Buddy Roosevelt	Sept. 20	4,500
Hutchison Series	5 revised stunt features		
Fast and Fearless	Buffalo Bill, Jr.	Sept. 27	4,600

BANNER PRODUCTIONS

The Truth About Wives	Sherman-Hampton	Aug. 2	5,600
The Man Without A Heart	Novak-Harlan	Aug. 2	6,000
Those Who Judge	All star	Aug. 2	5,700
Empty Hearts	Bow-Bowers		6,300
Daughters Who Pay	All star cast		5,800

CHARLES C. BURR

Restless Wives	Doris Kenyon	Feb. 16	6,000
Three O'Clock in the Morning	Constance Binney	Feb. 23	6,293
The Speed Spook	Johnny Hines	Aug 30	6,000

C. B. C.

Innocence	Anna Q. Nilsson	Jan. 26	5,923
Traffic in Hearts	Mildred Harris	July 12	5,549
Pal O' Mine	Irene Rich		6,007
The Barefoot Boy	John Bower		5,943
The Battling Fool	Eva Novak		4,978
The Foolish Virgin	Elaine Hammerstein		5,900
Racing For Life	William Fairbanks		4,954
The Price She Paid	Alma Rubens		
A Fight For Honor	Eva Novak		4,570
The Midnight Express	Elaine Hammerstein		
The Beautiful Sinner	Eva Novak		
One Glorious Night			
Women First	Fairbanks-Novak		

CHADWICK PICTURES CORP.

The Fire Patrol	Feature cast	May 24	6,600
Meddling Women	Lionel Barrymore		
The Painted Flapper	Kirkwood-Garon		
I Am the Man	Lionel Barrymore		
The Tom Boy			
Sunshine of Paradise Alley			
Flattery	John Bowers		
Romance of an Actress			

CLARK & CRANFIELD

A Soul's Awakening	Flora LeBreton	Sept. 6	6,000

DOUGLAS FAIRBANKS

The Thief of Bagdad	Douglas Fairbanks	Mar. 29	12,000

GINSBERG & WILK

Flying Fists	Benny Leonard	Sept. 6	2,000

GRAND-ASHER

Between Worlds	Star cast	July 19	6,000
Leave It To Gerry	Billie Rhodes	July 19	6,400

D. W. GRIFFITH, INC.

America	Feature cast	Mar. 8	14,000

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Surging Seas	Charles Hutchison	April 26	4,700
Hutch of the U. S. A.	Charles Hutchison	May 31	
Payable on Demand	Leo Maloney		
Lawless Men	Neal Hart		
Black Gold	Pete Morrison		
Poison	Chas. Hutchison	Sept. 13	5,000
Turned Up	Chas. Hutchison	Sept. 27	4,990
Riding Double	Leo Maloney		
Tucker's Top Hand	Neal Hart		
Rainbow Rangers	Pete Morrison		
Perfect Alibi	Leo Maloney		
Left Hand Brand	Neal Hart		
Pot Luck Pards	Pete Morrison		



Edmund Cobb and Florence Lee in Universal's "Sagebrush Vagabond."

PHELCO



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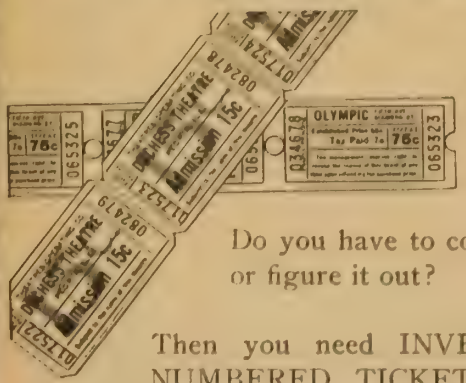
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Going Up!

THERE was real importance to exhibitors in the announcement by the Nicholas Power Company, appearing in last week's Moving Picture World. Importance in the things that were said, and in the things that were understood.

First of all, of course, in importance to the exhibitor is the bald fact that projector prices are going up. Second, of course, is the fact that Nicholas Power at least has announced the withdrawal of special discounts to circuits and other favored customers.

It seems inevitable that projector prices should go up all along the line. Strange as it may seem, American projector manufacturers have suffered from making their product TOO GOOD.

The darn machines have lasted too long; and the expenditures on replacements of parts have been negligible.

The same exhibitor who had to discard his car for a trade-in every two years or so found that his projector stood up like a battleship after ten years. And he hadn't spent any more in that time on new parts than it costs to get the carbon cleaned out on the car.

Now it takes an honest-to-goodness factory, and real organization to build projection machines. And in the face of a steadily narrowing market they have been sold for the price of flivvers.

It couldn't last.

This is one time when it comes pretty hard on the Consumer—long-suffering bird that he is—to set up a legitimately sincere squawk about rising prices. At least, I feel that way about it.

Jim Jones

Lee Och's Piccadilly Is Appropriate Beacon to New York's Box Office Row

By TOM WALLER

BEAUTIFUL, comfortable, and boasting every modern device to make it so, is Lee Och's Piccadilly Theatre which is the latest of motion picture emporiums to open its doors on New York's Great White Way. The Piccadilly was christened by an audience of first nighters, representative of all branches of the industry and municipal officials, on the night of September 26. The debutante picture house marked also the debut of Thomas Ince's "Barbara Frietchie."

The Piccadilly is at the northern extremity of the string of big Broadway theatres. It is just a block away from the Capitol, the biggest of them all, and, this in itself is highly advantageous as it singles Och's house ahead of the crowd and makes of its electrical display, beyond the southern maze of flashing bulbs, a beacon to box office row.

First nighters approaching the Piccadilly were literally compelled to admire its electrical signs. Of a far-reaching glare, their blend of blue, gold and white, distinctly, originally and artistically told the story. They quickened their approach and with an eagerness, apparent even to a casual observer, pushed through the doors.

Atmosphere of Refinement

Inside the most critical eyes glinted approval. Ochs had promised much and thus expectancy had been keyed to a high pitch. The interior showed that Ochs had fulfilled every promise; in fact had exhibited undue modesty since the workmanship eclipsed in excellency all such promises.

Architecturally and decoratively the Piccadilly breathes of the subdued and yet sterling splendor of Old English gentility. Its acoustic qualities are of the finest, the cinema hall tapering from the screen to the last row in the parquette like a horn. The upholstery and carpets are of a light blue and this, shaded against the pastel work on the walls, of a softly tinted and remarkably appropriate blend of cream, green and blue, enhances the restful and luxuriant atmosphere. A vivid and pleasing contrast which sets off these surroundings especially well is the iridescent passementerie effect of the pair of curtains which secludes the screen during orchestral selections.

Music Is Big Factor

Of the many strokes illustrative of his acumen as a practical and far-sighted showman Ochs made a master move when he secured Vincent Lopez, internationally known musician and exponent of modern harmony, to conduct the Piccadilly's orchestra. Lopez's additional knowledge of showmanship and stage effects augments the asset of his popularity to an invaluable extent resultant in Ochs placing him also in charge of all Piccadilly presentations.

Lopez, contrary to the belief of some, was not engaged to lend prominence to the first night. Neither was John Hammond, famous organist, who thrilled the select on that occasion with his mastery of the magnificent organ with an echo attachment which is one of the theatre's greatest acquisitions. Ochs announces that he has both of these noted artists under long-term contracts.

Thus Ochs is supplied with the best of music, Lopez having picked the eighteen musicians comprising the orchestra. Lopez is scheduled under his contract to make three personal appearances daily. This is necessary since he is one of the attractions of every program. Orchestral numbers from the special broadcasting room which is also a part of the Piccadilly will be broadcasted three times each week under Lopez's supervision.

"Barbara Frietchie" is scheduled for an indefinite run at the Piccadilly. This, according to Ochs, will be the policy for every feature shown at this first run house. Such features will be retained until it is obvious that their popularity is lessening in the theatre. Another point which Ochs promises to carry out as long as it proves feasible is to have the girls handing out programs in the lobby attired in the mode of dress seen in the current feature. While the Ince production is at the Piccadilly they will be clad in the attire of crinoline days.



LEE OCHS
Managing Director of the Piccadilly Theatre.

Some Common Sense

Exclusive of the ground lease the Piccidally, it is said, represents an investment of over $655,000. Its 1500 seats, furnished by American Seating Company, are comfortable and set in rows far enough apart to provide ample leg space. As there is no balcony there are no posts to obstruct the view of the screen from any section of the house. The parquette is sloped towards the center of the house and the seats there are at an angle sufficiently deep to eliminate any obstruction which a big person's bulk might cause in some other theatres to his neighbor in the rear rank.

Another interesting and rather novel phase for a Broadway first run house is the fact that Ochs sanctions the smoking of anything from a cigarette to a pipe in this rear section. First nighters were quick to avail themselves of this opportunity and the ventilating system worked to such perfection that the leniency of the Piccadilly's managing director in this respect was soon appreciated.

In the rear of the parquette is the projection booth which has a throw of 160 feet to the screen on a stage ten feet in depth. The latter will be used for prologues and singers who will help vary the program. The projection room contains three projectors equipped with Morelite lamps and two Henry Mestrum spots.

The following is a technical description of the new Broadway theatre as issued officially by the Piccadilly management:

General Description

Ochs chose as the site of his new project a lot running from Broadway through to Seventh Avenue, a distance of 170 feet with frontage on both thoroughfares of sixty feet. Despite the narrow width of the lot, the architects, Schloss and Orlando, succeeding in building a theatre comfortably and conveniently accommodating 1500 persons.

In the early stages of excavating for the foundations of the Broadway end, rock was encountered running east from Broadway, a distance of over seventy feet. Notwithstanding this unexpected impediment and the added fact that the control of one of the Seventh Avenue buildings could not be obtained until after construction was two months under way, the contractors completed the theatre within the period of their guarantee.

The front elevation of the building is of modern architectural design but conforms as closely as practicable with English periods. The exterior base is of granite with the upper sections of architectual terra-cotta made from especially designed models. On either side of the theatre entrance, small stores have been built which afford an excellent location for the merchandising of products of the better class.

The ticket booth has been planned to accommodate three ticket sellers and is built of Alps Green Marble with frames of ornamental bronze. The booth has special radiator grilles for proper heating, and to assume even and proper ventilation contains adjustable outlets.

The vestibule is constructed of terra-cotta with terrazzo floors and the lobby beyond is carried out in ornamental plaster, marble radiator casings with bronze grilles, marble base and border and terrazzo floor. The side walls are covered with display cases and mirrors finished in antique gold upon an electro-bronze base.

The lighting fixtures in the lobby are of crystal and bronze construction and were imported from England where they were made up from designs sent abroad.

The promenade is distinctly Tudor in idea that is at once felt in the authentic fireplace of that historical period. This room has a marble base and border, genuine walnut wainscoting, ornamental plaster barrel ceil-

(Continued on page 534)

At World's Premiere at Broadway's Newest Motion Picture Palace "THE PICCADILLY THEATRE"

Thomas H. Ince's Great Production

"BARBARA FRIETCHIE"

With Florence Vidor and Edmund Lowe

Directed by Lambert Hillyer

received the following unanimous praise from the New York critics:

"Florence Vidor and Edmund Lowe are glamorous lovers who carry you away with their sincere acting."—*MILDRED SPAIN, Daily News.*

"A picture produced with charm and clever restraint."—*N. Y. Times.*

"It is both dramatic and patriotic. Lambert Hillyer, who has lately come to the front as a director worthy of our most earnest consideration, has not failed to get every ounce of drama out of the play."—*LOUELLA PARSONS, N. Y. American.*

"A fine and glowing romantic drama, woven in bright colors over a background of Civil War."—*QUINN MARTIN, N. Y. World.*

"Roaring cannon, marching and countermarching troops, wild cavalry dashes and the spirit of Dixie au naturel, romance under fire—these familiar ingredients of a Civil War story are stirred by Thos. H. Ince until they jell and the resulting confection is 'Barbara Frietchie'."—*N. Y. Evening Post.*

"If there ever was a costume play built for the single purpose of pleasing the average fan this is it. The Piccadilly audience most heartily gave vent to their pleasure by interrupting the scenes with genuine applause."—*SAM COMLY, N. Y. Morning Telegraph.*

"There are several patriotic and thrilling war scenes, splendid acting throughout, beautiful Southern settings, a good cast and an appealing love story."—*ROSE PELSWICK, Evening Journal.*

"Many scenes in 'Barbara Frietchie' reminded one of Griffith's 'Birth of a Nation,' and the picture as a whole is a creditable job. The thrilling battle scenes and the unusually good acting make it very enjoyable."—*N. Y. Sun.*

This magnificent production being released to finest theatres by

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SEASON 1924-25—THIRTY FIRST-RUN PICTURES



Views of Broadway's Newest Picture Palace, The Piccadilly

THE PICCADILLY THEATRE

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The STRONGEST and most PERFECT REFLECTING ARC LAMP!

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"Morlite de Luxe" Reflecting Arc Lamp

The greatest MONEY SAVER of its kind will do for you!

Gives a better, steadier and stronger screen illumination.

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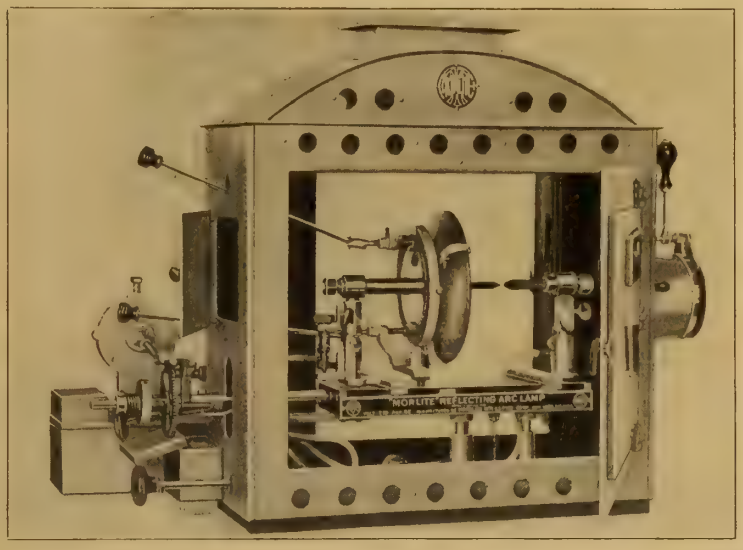
Cuts carbon costs to less than half.

Eliminates all condenser lenses.

Obtains with 20 amperes the result of 75 amperes on old type.

Operates on Alternating or Direct current and on any motor generator.

"Morlite" Simplified Arc-Controller feeds carbons automatically.



Lamp burns over one hour on one trim.

Carbons can be burned to ¼ inch in length.

Carbon holders insure electrical contact at all times.

Furnished with Stereopticon attachment.

Equipment works simply and noiselessly.

Can be installed in 30 minutes by any Projection Engineer or mechanic.

Produces neither uncomfortable heat nor irritating fumes.

Makes life and work of projectionist pleasant.

Equipment fully guaranteed.

Passed by National Board of Fire Underwriters!

READ WHAT THE "MORLITE" USERS SAY:

BILLY BRANDT says:
"Your 'Morlite' lamps give me better projection at 1/3 the cost."
He uses them at the Cumberland, Duffield, Parkside, Carleton and Bunny theatres.

LEE OCHS says:
"Since installing your 'Morlite' lamps my electric bills were reduced to 1/3, and my light on the screen is far better."
He uses them at the Costello and just installed them at his new Piccadilly.

HERB MULLER says:
"Your 'Morlite' lamps have improved my projection and cut my bills 66%."
He uses them at the Oxford and Garden theatres.

L. S. BOLOGNINO says:
"My projection has been wonderfully improved and my bills cut more than half by your 'Morlite' lamps."
He uses them at the Gem, Windsor, Arena, Drury Lane, Times, 72nd St. Playhouse, Village and Regent theatres.

HARRY SCHUMAN says:
"My projection problem has been solved and my bills cut down nearly two-thirds by your 'Morlite' lamps."
He uses them at the Webster and Blenheim theatres.

A. A. GEDDES says:
"If exhibitors and projectionists will investigate the possibilities of your lamp, as I have done, your factory will have need for a night crew immediately."

"Morlite De Luxe" Equipment

Consists of Burner (with Morlite Reflector) in Lamphouse, Arc-Controller, Rheostat and Base

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600 West 57th Street **New York City**

Foreign representatives wanted in all countries—Export orders carefully filled.

(Continued from page 530)

ing, and lighting fixtures made from original models discovered in an old mansion near Devonshire. The floor has been recessed to permit the use of a high pile rug.

The stairs leading to the executive offices and stadium are constructed with genuine Caen stone treads, Red Levanto risers and railings of hand-wrought iron.

The Piccadilly presents a Tudor-Gothic interior of particular charm. The lounge is a replica of the hall of an old English manor house. The unevenly laid floor of English slate, panelled and antique plaster walls, together with the decorated beam ceiling, afford an authentic background for the William and Mary chairs and Elizabethan and Jacobean tables and side tables.

The ladies' retiring room brings to mind the dainty boudoirs of the 18th century. The men's smoking room, with its specially imported slate floor, is a vivid reminder of the smart English clubs of the past century.

A clever device for the supply of ice water has been installed in the main lounge. The two fountains are made of polychromed terra cotta designed from early casts of the head of the Lion of Saint Mark.

In the basement of the theatre special provision has been made for the comfort and welfare of the staff of ushers, where a spacious and well ventilated room, minutely equipped, has been built.

Directly off the lounge foyer, the architects have placed the matron's room, which was planned by the management to provide a space where light luncheons or afternoon tea could be prepared on special occasions for the theatre patrons.

One of the most interesting features of the theatre is the orchestra pit, which is in reality a combination of two electrically operated elevators. The portion designed to accommodate the musicians is a separate and distinct unit from the section upon which the console of the great organ is built. The advantage of this arrangement, particularly adapted and suited to motion picture theatres, is at once apparent. Either platform can be raised or lowered as the occasion arises, or both can be operated in unison if it is desired that the organ and orchestra join in the rendition of musical numbers. In addition to the element of convenience, there is, architecturally, a distinct conservation of space and the annoyance to the public of a general exodus of musicians is obviated.

In lieu of the original orchestra pit, the owners have provided automatic push buttons under both independent and automatic control for the elevation of the platforms. The button regulating the organ console lift has been placed at the left of the keyboard, in easy reach of the organist. The control button for the orchestra lift is located at the top of a specially designed ornamental pedestal directly at the left of the orchestra leader's position.

The auditorium is a radical departure from generally prevailing designs, having been constructed on the stadium plan, which means that the balcony is a direct continuation of the orchestra section, enabling each and every person present during a performance to enjoy an unobstructed view of the stage and screen.

The auditorium walls and ceiling, both in the orchestra and the stadium, are constructed of ornamental plaster. The floors are cement as well as the stairs and the architecture of England has been extensively employed to bring about the desired effect.

Before beginning his work on the murals of the theatre, Lief Neandross made a special trip to Europe, for the purpose of gathering authentic material of Piccadilly as it was in the middle of the nineteenth century.

Along the main entrance hall of the auditorium is the office of the house manager, while the corresponding hall on the opposite side contains the entrance to the dispensary, which has been provided by the management with every necessary appointment for safeguarding the well-being of the patrons of the theatre.

Above the auditorium is located the broadcasting studio and private screening room, which is commodiously furnished and equipped with microphones, screen and projection space.

At the demand of Managing Director Ochs, the architects have made special provision for the safeguarding of Piccadilly patrons by the utilization of unusually wide exits and the latest fire prevention appliances. The ventilating systems, which have been designed and constructed for cooling and ventilating all parts of the theatre, are of the most modern manufacture.

The cleaning of all parts of the house will be taken care of by means of automatically controlled vacuum cleaning apparatus, with outlets located to insure the rapid cleaning of the house at all times of the day or night.

The mezzanine floor, formed by the space between the lobby ceiling and the Broadway front of the stadium, contains the executive offices of the Piccadilly Holding Corporation and have been planned to provide commodious quarters for the officers and executive staffs. The rooms of Ochs are panelled with

(Continued on page 536)

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By JOHN GRIFFITHS

Here is an accurate chart which belongs in every projection room where carbon arcs are used. It will enable you to get maximum screen results with the equipment you are now using.

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In Keith Houses

And Now in

Broadway's Newest Motion Picture Palace

THE PICCADILLY

HENRY MESTRUM

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The thousands of representative theatres that have been furnished with comfortable, durable seating by the American Seating Company comprise in a very true sense the Nation's Rialto. They include not only America's largest individual theatres and auditoriums, but entire circuits, large and small, as well. The stamp of national approval is upon American Seating Company Theatre Chairs.



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(Continued from page 534)

fine grained brown mahogany and elaborately furnished. Every appointment has been carefully thought out; even a shower bath has been installed. Next to the managing director's suite is the office of the manager, Gerald T. Gallagher, and across the hallway an office for the production manager, B. A. Rolfe, has been provided. The other rooms on the floor are for the accounting department, secretarial offices and lavatories.

Electrical energy for some 3,500 to 4,000 ordinary lamps is provided for each performance. White lamps, red lamps, blue lamps, also violet green and amber, will shed their individual colors in any desired intensity by the manipulation of a handle or two, as occasion requires.

The two banks of dimmers installed permit of an almost endless change of brilliancy and color combinations. For instance, some 24 colored sprays located in the ceiling in front of and over the orchestra pit will illuminate the orchestral performers and create an "atmosphere" of color combination in sentiment with the piece or action of the moment. These clusters are invisible to the audience, and throw beautiful tinted lights on the orchestra.

A huge crystal chandelier adorns the ceiling in the center of the auditorium, suspended in the center of a 40-foot dome, around the edge of which are arranged in covers, hidden from sight, some hundreds of red, white and blue lamps, which, in conjunction with the semi-direct lighting from the crystal lighting effects, various rainbow shades of coloring upon the ceiling and surrounding walls are obtained. By means of the dimmer control, every imaginable effect is secured, augmented by the thousands of scintillating crystals on the fixtures.

The electrical sign display in the theatre comprises one upright sign, three marquee signs, one sign under the marquise over the entrance, and one attraction frame measuring 40 by 20 feet covering the large panel on the face of the building. The upright sign, measuring 40 feet, is double faced, in the the shape of a huge column with a pedamont top, with Corinthian caps above the columns on the sides. Both sides of the sign are illuminated by indirect lighting.

The lettering is illuminated from the face in a channel. There are three different lighting effects in these upright signs, in addition to the chasing effect around the border. This sign is constructed in a manner that makes it rigid and substantial and there is more angle iron in this sign in comparison to the size of any other sign known.

The lighting effect is operated by a huge flasher and separate magnet switches. These magnetic switches are installed to take care of the tremendous load for properly operating without undue heat. The three marquee signs are constructed in a similar manner to the foregoing sign. The bottom part of the sides are built for changeable letters. These letters of a type, white, opal glass cut-outs and a bevel edge gilded with 22k gold leaf.

The word Piccadilly operating on the sides and front of the marquee signs is illuminated with gold colored lamps and indirect lighting similar to the upright sign and operated by a flasher and motor and also magnetic switches. The large attraction frame covering the front panel on the wall has an 18-inch ornamental border with blue and gold colored lamps. The sign above entrance under marquise is illumiinated by the lights from the soffect of the marquise.

An excellent feature for moving picture houses is provided in the row of vari-color footlights and the border lights at the side and over the stage. These are used when a solo performer is on the program.

"Bagdad" Extended Month

"The Thief of Bagdad," which was booked at the Liberty Theatre for six months, was therefore due to close on September 18. Arrangements were made with the musical show booked to follow so that the "Thief's" time was extended one month. Therefore, unless some other theatre can be found in the meantime, Doug's big picture will close October 18, after a profitable run of 32 weeks.

Titled "Fighting Sheriff"

"The Fighting Sheriff" has been decided upon as the title for the fourth of the series of eight westerns which Bill Cody is making for Independent Pictures Corp. Hazel Holt, the eighteen-year-old girl who this year cut short her career at Berkeley University to make pictures for Jesse J. Goldburg, will have the ingenue lead.

Ethel Shannon Co-Stars

Ethel Shannon is now co-starring with Franklyn Farnum in the second of the series which Farnum is making for Independent Pictures Corp.

Warning

To all who contemplate the use of ELECTRIC SIGNS

An Electric Sign of a type similar to that used at the

PICCADILLY THEATRE, New York

LYRIC— *("The Iron Horse")* —LIBERTY— *("Thief of Bagdad")*— "TEN COMMANDMENTS" *(formerly on the Putnam Bldg.)* —LUXOR and COSTELLO THEATRES, New York

Is covered by Letters Patent No. 912,912 granted to Mortimer Norden and controlled exclusively by the Norden Co., Inc.

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"We Light Broadway"

PROJECTION

EDITED BY F. H. RICHARDSON

Wants Help

H. B. Frank, Proprietor Royal Theatre, Macomb, Illinois, says:

Enclosed find check for subscription. I like the Moving Picture Word better than the other trade papers because of its Projection Department. Have been in the game for twenty one long years, but while I am unusually able to work out things for myself, I'm stuck this time.

I have a 99 foot projection distance. Use Simplex projectors. Light source 900 watt Mazdas. Have the new double disc shutter on each projector. Use the new Cinephor condenser lenses, also the new condenser lenses.

What I want to know is: how far apart should the lenses of the condenser be placed. Have trouble getting clear titles. Titles do not streak (Travel ghost, I suppose is meant. —Ed.) except when one gets up close to them, and then just a little. I know it but the public does not.

Now don't tell me to set my shutters, because I have tried every way; also have tried moving my shutters—I mean the two dics closer together. Have, in fact, tried everything I know. What else should I try?

I have heard something from other sources about a double disc shutter, but up to now its manufacturer has not honored us with any information whatsoever concerning same. If you will send an accurate description of the shutter I will be able to advise you how to handle it.

Condensers?

You merely say you have "the new condensers." This tells me just exactly nothing at all, because there are four or five types of condensers which still are called the "new condenser."

A moment of thought will convince you, friend Frank, that I cannot possibly give you very accurate advice unless I have full and ACCURATE information. If you have travel ghost (white streamers up or down from white letters in a black background title) either your shutter is not set right or its master blade is too narrow, or it is not at the most narrow diameter of the light beam, OR it is a perforated shutter and the perforations let through enough light to produce faint travel ghost. While this latter is rather improbable, still it is possible. You have only said it is "the new double-disc shutter." Such a shutter is being made in Cleveland, Ohio, but up to now the maker has not submitted a sample for examination and test, therefore I cannot advise you as to its merits or demerits. Maybe yours is the Cleveland shutter—maybe it is not.

Here is how you may make a test to determine what is wrong: First, if it is a perforated shutter, secure from a photographer some pieces of black paper such as his plates come wrapped in. Cut a section to fit the master blade of your shutter and fasten it to the blade by means of suitable paper clips, spaced so as to keep the shutter in balance. Try the shutter, and if the ghost has disappeared, then you know it is the perforations at fault and can then paint thin sheets of aluminum black and refit them to BOTH the blades—both blades so as to preserve the balance of the shutter. I hardly think, however, there is a chance of perforations being responsible. If not, then hold a sheet of dark-colored cardboard or sheet metal in the light beam in front of the lens and move it back and forward to see if you have the shutter at the most narrow point in the beam. If the beam gets smaller beyond the shutter—hardly possible with your layout—then the shutter should be moved further out.

Oh, yes, from what you say I take it you have a two-lens condenser. The lenses should be set as close together as you can get them without actual physical contact. One-sixteenth (1/16) of an inch space between the lenses is pretty well established as correct.

Bluebook School Vacation

During the absence on a mid-western trip of Mr. Richardson, no Bluebook School questions will be published. This does not mean that the school will be discontinued. The questions will continue in an early issue.

—THE MAKE-UP MAN.

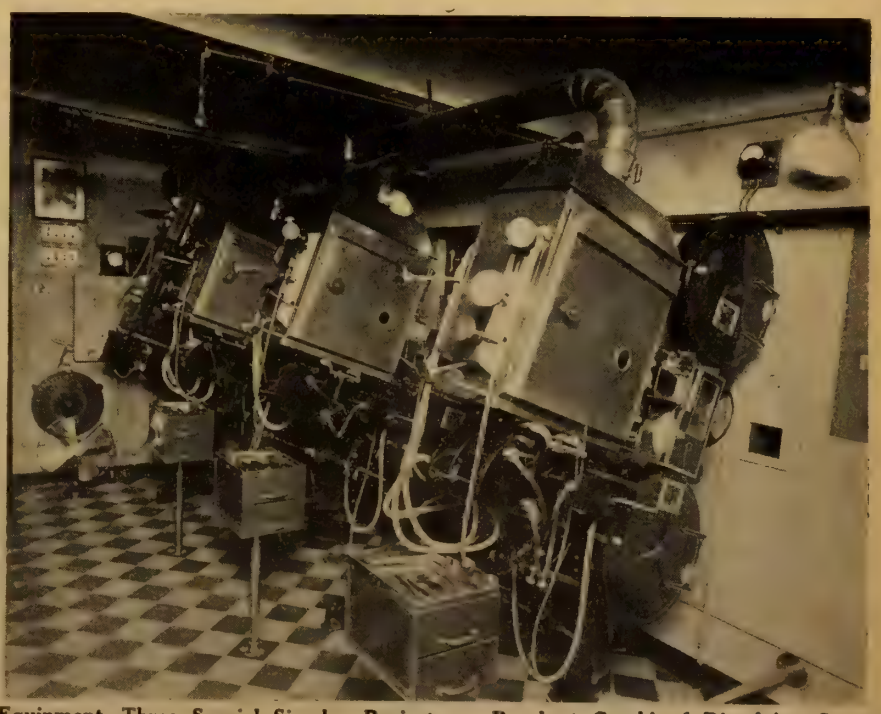
By the way, have you a Bluebook? If not, I certainly would advise you to get one. I venture it will prove to be the best six dollar investment you have made in a long while.

Boston Installation

Arthur Gray, Boston, has been one who has sent in consistently excellent answers to the Bluebook school questions. You will all be interested, I am sure, in seeing where he works. Incidentally, why not some more of you let us see your bailiwicks? Don't feel bashful if they are not as fine as that of brother Gray. We can't all have such comfortable, well furnished, commodious quarters, since the room and its furnishings, at least, are mostly dependent upon the liberalities of the theatre management.

Gray has sent in photographs of his quarters in the Lancaster Theatre, Causeway and Lancaster streets, Boston, Mass.

In the first of them you will observe the ample ventilation provided for the lamphouses, the location of the ammeter or voltmeter—think it is ammeter—in front of nearest projector, the tool containers on pedestals under each projector, with drawers which I would imagine contain carbons, though it may be tools. On the wall at the rear is a dimmer. The brass railing seen at lower right hand corner is designed to pre-



Equipment, Three Special Simplex Projectors. Brenkert Combined Dissolving Stereo and Stage Effect Projector. Fernedas Spot. Kollmorgen Snaplite Projection Lenses. Bausch and Lomb Cinephor Parabolic Condensers. 110 V.D.C. Supply. Arc Amperage 75—80 on Motion Picture Projectors; 45—50 on Effect Projector. Picture 14 feet 8 inches Wide at 100 feet Projection Distance. Screen Flat White, with Efficient Balance Between Reflecting and Diffusing Characteristics.



Office of projection department and rest room for projectionists.

vent pedestals from being marred. The projectors are Simplex Specials, though Gray does not say just what the special stands for.

In the second photograph you see the office of the projection department and rest room for the projectionists. The door apparently leads into the projection room. Observe the desk, comfortable chairs and the not-at-all-modest radio set. I observe a stack of Moving Picture Worlds, the Bluebook, Hawkins and other books on the desk. See the ventilation gratings, desk fan and other conveniences. Evidently the management of the Lancaster does not believe that cramped, uncomfortable projection quarters are a paying proposition. I note that there is apparently no observation port in the rest room, which is GOOD.

In the last photo we have a view of the end of the projection room opposite from that shown in the first photograph, with Projectionist Gray at the rear, wearing spectacles. The rewind cabinet is at the rear.

This is a modern, thoroughly up-to-date installation.

Inverse Square Law

John Griffith sends in a page amputated from a trade paper, with comments thereon. The page is evidently the duplicate of the one from which a clipping declaring that the statement that the inverse square law does not apply to the light beam between the screen and lens is pure "hokum"—whatever hokum may be—was sent to this department recently. Griffith's comment thereon is as follows:

Regarding attached page, the following is a statement covering the situation: The fact that it is possible, with a given size crater, to project a given size picture at 50, 75, 100 or 125 feet projection distance, with practically the same screen illumination density in all cases, merely by changing the E. F. of the projection lens (Not strictly true, John. You must also change the condenser to avoid light loss.—Ed.) is sufficient proof that the inverse square law does NOT apply to the light action of the motion picture projector optical train AS MEASURED FROM LIGHT SOURCE TO SCREEN, although it does apply to that part of the light beam as measured from the condenser image (commonly referred to as the "aerial image") to the screen, when using an arc light source, and from the lens to screen when using a Mazda.

I either wrote Griffith about this, or sent him a carbon of something I had written about it, for he comes back with a further argument, as follows:

I was wondering what started . . . off on the argument. I had not before noticed that you had placed yourself on record as saying that the inverse square law does not apply to beam between the lens and screen. Thought you had confined yourself to the statement that it does not apply to the projector light beam as a whole, which is perfectly correct.

As a matter of fact, the inverse square law applies to any diverging beam of light having its origin in or through a point, no matter what the angle of divergence may be, so long as the rays travel in straight lines. For example: we know there is a diverging beam of light passing through each point of the condenser image, and that this beam spreads to cover every part of the screen. The whole light beam is made up of great numbers of such secondary beams. Let us now analyze and compare results with figure 27 A, page 126 of the Bluebook.

Example

Let us assume that at one foot from the condenser image the beam from a point in the condenser image has a diameter of half an inch, with an area equal to four ¼-inch squares. Then at three feet it would have a diameter of three-fourths of an inch, with an area equal to nine ¼-inch squares, and so on. We thus see that the light intensity has decreased inversely as the square of the distance.

However, there is no real relationship between the light intensity value of a light beam before it has been acted upon by a lens and after it has been acted upon by a lens. For example: given a diverging light beam from a point light source, the beam may be made parallel by lens action, whereupon distance has no effect except in the gradual absorption of the light by the carrying medium.

Stand the Same

I still stand right exactly and precisely where I stood in the first place, except that perhaps my wording might probably be improved upon, though I don't know just how. I said the inverse square law does NOT apply to the light beam after it has been acted upon by a lens. I repeat that assertion, with emphasis. The law of inverse squares says that from an OPEN LIGHT SOURCE the light intensity decreases inversely as the square of the square of the distance. That is not the exact wording, but it conveys the exact MEANING.

Brother Griffith, a lens is NOT a light



The projection staff, with Projectionist Gray, wearing spectacles. This photograph, Gray asserts, is in distinctly bad taste, but is included to show arrangement of tools, some idea of the rewinder and film cabinet and the general orderliness and cleanliness of the room. I am unable to agree with Gray's "bad taste" idea. We all like to know what men whose names are seen in the department look like. Gray has the appearance of a student, and I'll bet he is one, too.

source in any sense of the word. It is not a light source, open or otherwise. A lens merely transmits light from a light source, open or otherwise. Therefore, granted that years ago, still the law of inverse squares does NOT apply as it applies to an open

Something to Think About

This much I will tell you. There is something here that I have never been quite able to understand. The lens can transmit no more light than the source supplies. The light decreases in the proportion you say, when one takes a point of the aerial image, and somewhat in the same degree, I would imagine, when the whole beam is considered. Still, nothwithstanding all this, if the inverse square law be applied as to an open light source, how much screen brilliancy would you have were the lens system removed and the screen exposed to the open light source at 100 feet?

I have never felt satisfied with my understanding of this relationship— if any can be said to exist—as between the transmitted, directed beam from a lens, and the light from an open light source. I guess we might say one is a beam and the other a flood. Anyhow I repeat my statement: The law of inverse squares does NOT apply to any portion of the projector light, except between the source and the face of the collector lens, or the source and the mirror in the case of the reflector arc lamp. The law of inverse squares was designed to apply ONLY to an open light source, and the fact that a similar law applies to a beam from a point of the aerial image of a motion picture projector optical train does NOT in any way affect or alter the correctness of my statement.

However, I do feel that there is room for further discussion and argument in order to make clear exactly what the differentiation between the two propositions is. That there is a vast difference appears to me to be beyond question. Just how we ought to state that difference I am not at all certain.

As to Tail Pieces

S. Henry, projectionist, Ambler, Pa., does not like punch hole change-over marks. He offers a solution with which I don't agree and with which I don't think many others will agree. He says:

Have read M. P. World for some years. Have been projecting motion pictures for well up to fifteen years. Have never had a punch in my projection room and certainly am good and tired, not to say disgusted with the punch marks others put in. Cannot something be done to stop it?

Only last night I ran an almost new picture in which some confirmed IDIOT had put eighteen punch marks per reel, carefully selecting the face of the stars for the operation.

I have a suggestion, as follows: Let the film exchanges put on a semi-opaque white tail piece, stamped as per sample, in place of the old style tail piece.

Have tried Eastman blue tinted stock, which shows very little light on the screen. It works well.

Cussed and Discussed

If brother Henry has read the department very closely for any length of time he should have noticed that this evil has been cussed and discussed many, many times—so many that I hesitate to give it further room. The objection to your remedy is that the tail piece ought never to show on the screen at all. If it does, then there can be no dissolving of one reel into the next.

The producers just flatly refuse to consider the placing of any adequate change-over sign in their negatives or positives, so the only way in which it can be RIGHTLY done is for the projectionist to watch the first run carefully and make a cue sheet, as most projectionists are now doing. For instance, just before the end of the first reel the star or some actor places his—or her—hand on the curb of a well. The cue then is: "Anita Stewart places hand on well curb—strike arc. Sits down on bench—change.

Done For Each Reel

This is done for each reel. IT OUGHT TO BE DONE BY THE EXCHANGE, and could be done by it, too. In fact, it might well be done by the producer himself, but that gentleman up to date just simply won't be bothered with such trifling details. What the heck does he care how many balks there are in the projection of his pictures? Punch marks he may condemn in more or less lurid language, but he WON'T do a darned thing to make them unnecessary. In fact he is not at all adverse to punching a few HUNDRED holes in the films himself—and they every one show on the screen too.

LATER: I sent a carbon of the above to brother Henry. He read it over and said:

"With regard to your suggestion for a change-over cue sheet made by the exchange, it is all right so long as the reel is not joined to another, or a piece taken out, but when the reels are joined and the projectionist cuts them again, and not in the same place, where is your cue for the next man?

"I know that this system has been tried, and it means a new cue sheet every time the films are returned to the exchange—which same will NOT be done, as they don't seem really to care.

"I have tried out the blue opaque trailer, and if the projectionist watches his work he can make the change at about the third or fourth frame, and it will look as good as any fade-out. If you don't think so, try it and see.

2,000-Foot Reels

"Films usually are in good condition for quite a number of runs, but about all the large and quite a few of the small theatres run 2,000 foot reels and when they re-wind them on the original reels THEY CUT THEM WHEN THE REEL IS ABOUT FULL, hence your producr or exchange change-over cue would not last long. I know the subject has been discussed time after time, without any results, but if something were suggested which they could do and which could not be fooled with too much, results might be attained."

Something "Fool-Proof"

Friend Henry, if you can name something which can't be "fooled with too much" by the ingrowing, do-it-the-easiest-way projectionist (who really is only an "operator") I'd much like to examine it. Surely you realize that the trailer is amputated every time there is a doubling up of reels, and you may depend upon it that Mr. Boneheado Lazy WON'T bother to put the trailer back on more than once in about 1,561,842 times. That's WORK, and from his standpoint, entirely useless labor, since HE is through with the fillums, and be d*a*m*n*e*d to them and to the fellow who gets them next, too!

When it comes right down to brass tacks, under present conditions there really is but one reliable way I know of, and that is for each projectionist to make his own cue sheet for each production. As you say, exchanges don't seem to care, and the producer don't either, so there we are. The producer cue IS a practical thing, within reasonable bounds, because it could run through a full feet of film, and certainly when that much film is gone from each thousand feet, even the most concrete-brained exchange manager would hardly send it out.

A New One

I will say, however, that the fill-the-reel-up-and-cut is a new one on me. I did not suppose such a thing as that was being done. You put one over on me there, brother. There is neither reason or sense in so utterly shiftless a proceeding as that.

"Can't find the splice without a lot of trouble?"

Well, well, well! Sure enough—unless you have had gumption enough to mark it!

"How?"

Easy! Just mix a bit of Spanish whiting in water and glue, bottle it with a small brush through the cork and when you have made the splice which joins two reels draw the brush across the splice making a white mark about 1/8 inch wide, or get a cake of Bon Ami and a small brush, wet the cake with a few drops of water, work up a thick solution with the brush and make your mark—first, in either case—carefully wiping all oil or greese off the film where the mark is to be made. You could even, if there is trouble about the water solution adhering to the film, made a narrow scratch mark in the emulsion, right over the splice, which will then take the white perfectly.

Suggestions Welcomed

Let friend Henry clearly understand that we are glad to have his suggestion. His idea is NOT "condemned," though in actual practice I do not believe it would prove much, if any, better than things we already have tried out very thoroughly. The trouble is that the careless, slopy, lazy man will make a mess of anything. The careful, painstaking projectionist will watch his first projection of a new show and make his own cue-sheet, which, under present conditions, seems really to be about the only reliable way we can find.

As to Procedure

From a city which shall be nameless comes a letter from an official of a large union composed, at least in large part, of competent projectionists. True they all call themselves "operators," and refuse, point blank, to budge even the smallest fraction of an inch away from the term which is rapidly coming to be understood as indicating an inferior man in charge of projection—a man whose knowledge is confined strictly to operating a semi-automatic machine, for which relatively slight skill and knowledge is necessary. These men are, however, for the most part motion picture projectionists, in that the term implies. Just why they cling to the foolish misleading term, "Operator," I don't know. With men of their class it is a bit astonishing.

The letter, in part, reads thus:

Ruts

Speaking of RUTS, there can be no doubt that they do exist, and that men do follow them—for exactly the same reason that men drive with the wheels on the rails of a car track. THE GOING IS EASIER! However, the very biggest rut we have to contend with is THE RUT MANY OF THE THEATRES ARE IN, which same consists in thinking that because the exhibitor purchased projectors some years ago—maybe ten or more—and inasmuch as the projectionist (he called it "Operator"—Ed.) in charge has kept them in condition in the past, and STILL KEEPS THEM FROM FALLING TO PIECES ENTIRELY, there is no good for new ones!

Why It Is

W. L. Chessman, Bairdstown, Ohio, has the following to say:

Dear Mr. Richardson: For years the Projection Department has been my projection gospel, and the handbooks, of which I have all but the first one, my bible. In all this time I have not once been led astray, nor have I at any time found your advice to be anything but honest—the best you knew, untainted by commercialism.

A Puzzle

Here is a thing which has puzzled me, though. Perhaps you can give me the an-

(Continued on page 541)



VIEWS SHOWING INTERIOR AND EXTERIOR OF THE ST. HELENS THEATRE, CHEHALIS, WASH.

St. Helens Theatre, Chehalis' Latest Addition to Theatres in Northwest

ONE of the recent additions to the theatrical achievements of the Pacific Northwest is the St. Helens Theatre, adjoining the St. Helens Hotel, Chehalis, Wash. It is a handsome brick front building with a composition tile roof, and a full marquee. Construction is of concrete, and fireproof to the greatest possible degree.

The auditorium is divided by two cross aisles, with the projection room centered between, at the rear. All auditorium lights and footlights are controlled from the projection room. Stage lights and footlights are controlled from the stage, making the footlights the only ones under duo control. Projection equipment is of the most complete type. Two improved model type S Simplex projectors, the first of the new improved model machines to be installed in this territory, were installed. In addition a large Brenckert dissolving mazda stereopticon, a 100 ampere spot, a generator which also is a transverter with a capacity of two 75 ampere arcs simultaneously, complete the equipment.

A pressure Veno system of steam coils supplies perfect ventilation for the house. A seven foot fan, refrigeration, heating, etc., are all under complete control, assuring an even temperature. This plant alone cost $7,200.

The St. Helens' location, next the leading hotel, is in itself an important factor. The house is under the ownership and management of The St. Helens Theatre Corporation, with A. C. St. John, A. F. Cormier, L. E. Titus, E. T. Robinson and J. W. Sparling as directors. Mr. Cormier is in active charge.

Complete contracts for furnishing, lighting, decorating, seating and projection were executed by the well known firm of B. F. Shearer, Inc., of Seattle.

4 Firms Incorporate in New York State

Characterized by small capitalization in each instance, exactly four motion picture companies incorporated in New York state last week. This number is rather lower than usual at this time of the year although a comparison of the past nine months from the standpoint of motion picture companies incorporating in the Empire State, indicates that even though the present number may be under a year ago this time, that the year itself will show a substantial increase.

The following gives the names of the companies incorporated last week, the capitalization and also the incorporators: Duoco Corporation, $5,000, Edward J. Clarke, H. C. O'Donnell, New York city; Charles H. Berg, Woodhaven; Sak Theatrical Corporation, $5,000, Arthur and Frank Fischer, Sanford Stanton, New York; Glenwood Photoplays, Inc., $6,000, Robert and Miriam Binkoff, Lillian Popkin, Brooklyn; Inspiration Pictures, Inc., capitalization not stated, J. Boyce Smith, Jr.; Frederick H. Stokes, Joseph F. Mann, New York city.

Christie Gives Banquet

The Christie Film Company christened its huge new stage on September 16 with a banquet given to some five hundred members of the Hollywood Business Men's Club. Since 1911 this club has enjoyed a steady and substantial growth and the industrious Christie brothers have been prominently associated with the organization since its inception.

Interesting talks by Councilman Ralph Criswell, Thomas G. Patten, former postmaster of New York City, and Charles Christie were followed by a delightful and varied program arranged by Al Christie from talent recruited among members of the Christie Comedy players.

"Kid Speed" Ready

"Kid Speed," Larry Semon's second two-reel comedy to be released by Educational has been completed and prints in the hands of the distributing organization according to an announcement from I. E. Chadwick, president of Chadwick Pictures Corporation, the producers.

Renovating American

The American theatre, Butte, Mont., which has been closed all summer, has been undergoing extensive repairing, redecorating, reseating, new drapes, carpets, etc. It seats 900. The entire contract was executed by B. F. Shearer, Inc., of Seattle. The American is owned by the Silver Bow Amusement Co. W. J. Sullivan is manager of both this house and the Rialto, which was also reseated by Shearer during the summer.



ONE OF THE FINEST IN THE PHILIPPINES

One of the finest theatres in the Philippine Islands outside Manila is the Plaza, at Zamboanga, owned and managed by W. L. Lamb, veteran showman, who is now in New York on a visit. This beautifully constructed theatre has been the home of Paramount pictures for several years and is operated by a staff of eleven under Mr. Lamb's direction.



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Why It Is

(Continued from page 539)

swer. For nearly eleven years I have been projecting motion pictures, a part of the time in various cities, including St. Louis and Chicago, and a part of the time in small towns. Many times when I have had trouble with some make of equipment and have written the manufacturer, or have applied to his agent for help. The information received has very often been either wholly or in part unsatisfactory. Then I have written you, and sometimes you have given the right answer directly and sometimes you have it up to the manufacturer. In the latter cases the answer has, in every case been VERY much more carefully given than the one to the same identical thing when I myself put it up to them.

And this is what puzzles me. Why is this? Why should they not give the matter just as careful attention when the actual user of the apparatus asks the questions as when you do? Seems to me the manufacturer would rather deal direct with the user than through a third party, even though it be yourself. I'm puzzled. What's the answer?

Correct

Well, friend Chessman, I cannot say positively, but I do know that what you say is evenly and exactly correct. I can only apply such reasoning powers as I happen to have to the matter, and tell you how I dope it out. In the first place, when you write to a manufacturer, you very seldom actually reach him personally. If you did, I venture the assertion that the results would be different. The manufacturer of projection apparatus which enjoys any considerable degree of popularity receives a great many "trouble letters." In the very nature of things they cannot give them personal attention. These letters are automatically shunted to some man, who after all is a hired man, and therefore working certain number of hours per day for a certain set sum of money—and that's that when those hours are done. He has NOT the same deep seated INTEREST in the welfare of the business that the boss has, and very often when a question is asked which it would involve a considerable amount of work to dig up the right answer to, he just simply doesn't do it, but side-steps the work with an answer which he thinks will "get by." I've had quite a large number of just such answers sent me by indignant projectionists.

My Method

When, however, the question is asked him by myself it presents a different proposition entirely. In the first place I ask for a carbon copy of the reply made to the inquirer by the manufacturer. The man who answers the question or explains the difficulty pretty well knows, or at least he has an idea that I will be at least fairly well able to check up on his reply and know whether he has attended to the matter 100 per cent or not. He very well knows that if he doesn't give the matter his best attention, I can, and very likely will bring the thing to the attention of the "man higher-up"—the real boss, whereupon he may have considerable explaining to do, and that particular sort of "explaining" will, in the very nature of things, NOT be a thing he is keen to do.

Now don't run away with the idea that all questions asked of the manufacturer are handled in a slip-shod manner, or that questions asked of all manufacturers are handled that way at all, though I do think that even the "boss" himself is likely to give the thing a little bit more concentrated attention when it comes through this department. That is, I believe, rather in the nature of things, considering the great number of cases the manufacturer deals with direct, compared to the relatively few that reach him through me.

Another Question

And this reminds me of a question a correspondent asked me some while back, to wit: "Richardson, how can you, who have not projected pictures for many years, manage to answer so many questions relative to modern projection practice correctly."

That is easy. If I may say it without being understood to in any way seek to compare myself to the great Edison: Mr. Edison probably has not actually sent a telegraph message for many, many years, yet I think almost any telegrapher, unless he is a confirmed idiot, would listen with very great respect to Mr. Edison's advice concerning telegraphic practice.

I am not now a working projectionist, true. I have not been one for about fourteen years, BUT give me a week in a modern projection room to re-acquire practice in threading, etc., and if I don't deliver the goods along with the very best of them I'll eat my hat, band and all. I have long since passed the point where I interest myself much in the little "tricks" of the trade. I have of late years regarded myself more in the light of a clearing house of projection knowledge than anything else. I collect knowledge and pass it along. Some of it I have literally dug up myself—very much more than you imagine. Some of it I have received rather in the crude from various sources, including individual projectionists, and have made it available, VERY OFTEN in a more or less refined form.

Real Work

But above all my real work has been to impress men with the importance of projection in the scheme of motion picture affairs, and to try to make the exhibitor understand that really high class projection results can ONLY be had when there is both energy and real ability in the projection room.

As to answering questions—why that is a very simple matter. I know the THEORY. I know the BASIC PRINCIPLES involved, therefore I pretty well know what is wanted under any given set of circumstances, and I have a very wide range of knowledge available, from many, many sources, if I don't happen to know the "answer" myself. If it is a point in actual projection practice I can get the answer pronto, if I care to. Very often, though, I think it best to put a thing "up" to the department readers, because I thus tend to create interest in "digging up" things, whereas if I merely give the reply (direct from my own store house of knowledge, or secured from any one of the numberless sources at my command) no good at all is done, except just to help out one individual who is in trouble. Very often, as some of you well know, I have sent a reply by mail, and then, for the reasons before set forth, asked for a solution of the difficulty by our readers. Don't YOU think that might often serve a good purpose?

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Rivoli, Rockaway, N. Y.
Orpheum, Yonkers, N. Y.
Movies, N. Y.
Drury Lane, N. Y.
York, N. Y.
Pastime, N. Y.
72nd Street, N. Y.
Windsor, N. Y.
Village, N. Y.
Ideal, N. Y.
Morningside, N. Y.
Forum, N. Y.

It's a clean-up. Are you in on it?

Novelized by Sinclair Gluck

Directed by Geo. B. Seitz

Pathéserial

TRADE MARK

Produced by Malcolm Strauss

First in the Field!

Moving Picture WORLD

Vol. 70, No. 7 | October 18, 1924 | PRICE 25 CENTS

Elinor Glyn's HIS HOUR

"Talk about the shieks that Valentino made famous, Gritzko. John Gilbert, makes them all look like imitations. It's a money maker."
—*New York American.*

"'His Hour', Glyn's best film varn. Should furnish a forgetful hour for a great many people. It is so much better than 'Three Weeks.' John Gilbert is a fascinating hero—one who makes each woman in the theatre wish that she were in the heroine's slippers. He has it' . . that quality which Elinor Glyn makes a specialty of having in her heroes."
—*New York Herald-Tribune.*

"Thousands of movie-goers braved the crush at the Capitol. 'His Hour' will take hold in any theatre it is shown in. Women will find John Gilbert as the dashing Prince, simply adorable."—*New York Evening World.*

"Caveman love. New Elinor Glyn picture throbs with tempestuous romance. Caveman love crashes to the fore at the Capitol this week, where Elinor Glyn's latest heart-throb picture, 'His Hour' divulges how it's done. This is the best Elinor Glyn picture ever made."
—*New York Daily Mirror.*

Form 1204

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN UNION

TELEGRAM

NEWCOMB CARLTON PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	Blue
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Night Letter	N L

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RECEIVED AT

MAROUS LOEW — LOS ANG. CAL. 4

HIS HOUR TREMENDOUS SUCCESS AT STATE THEATRE IN SPITE OF HOTTEST WEATHER IN TWO YEARS STOP BUSINESS BUILT EVERY DAY STRONGEST POSSIBLE PROOF PICTURE WELL LIKED BY PUBLIC STOP WILL IMMEDIATELY PLAY ENTIRE WEST COAST CIRCUIT STOP MY CONGRATULATIONS ON THIS PRODUCTION AND ENTIRE PRODUCT SO FAR THIS SEASON EVERY ONE OF THEM HAS BEEN EXCELLENT AND PROVED REAL BOX OFFICE ATTRACTIONS. REGARDS

HARRY C. ARTHUR JR.

with AILEEN PRINGLE, JOHN GILBERT

Produced by LOUIS B. MAYER

Directed by KING VIDOR

Metro Goldwyn

Published by CHALMERS PUBLISHING COMPANY 516 FIFTH AVE. NEW YORK CITY

Entered as second class matter June 17, 1906, at the Post Office at New York, N. Y., under the act of March 3, 1879. Printed weekly. $3.00 a year.

"Sure-fire Sensation!"

Says J. A. PARTINGTO

San Francisco, Calif., Oct. 6, 1924.

CARL LAEMMLE, President,
Universal Pictures, 1600 Broadway, New York, N. Y.

Congratulations you and Universal for another sure-fire comedy sensation in "The Fast Worker," which opened at our Granada Theatre, Saturday, for its world premier. Reginald Denny and Laura La Plante are undoubtedly the greatest exponents of feature-length comedy dramas since the days of the Wallace Reid successes. Business is extremely gratifying. The audience comments practically unanimous in praise. Keep up the good work.

HERBERT L. ROTHSCHILD ENTERTAINMENT, INC.
By J. A. Partington, General Manager.

Lack of space prohibits mention of the marvelous reviews received on this picture. See the UNIVERSAL WEEKLY.



Watch for it –
Coming soon –
One of the *greatest of
Paramount's Famous 40

"THE FAST SET"

*and that means something!

William de Mille's

PRODUCTION OF THE BROADWAY SUCCESS, "SPRING CLEANING" BY FREDERICK LONSDALE

WITH

BETTY COMPSON
ADOLPHE MENJOU
ELLIOTT DEXTER
ZASU PITTS

SCREEN PLAY BY
CLARA BERANGER

Proven Wallops of the Famous 40

Gloria Swanson in "Manhandled"
All-color "Wanderer of the Wasteland"
Leatrice Joy in "Changing Husbands"
Rudolph Valentino in "Monsieur Beaucaire"
Betty Compson in "The Enemy Sex"
James Cruze's "The Covered Wagon"
Bebe Daniels, Richard Dix in "Sinners in Heaven"
Thomas Meighan in Curwood's "The Alaskan"
James Cruze's "Merton of the Movies"
Cecil B. DeMille's "Feet of Clay"

The fortunate exhibitor who has booked THE FAMOUS FORTY knows now how lucky he was.

Already he has been able to give his patrons week after week of the very highest quality of entertainment on the screen today—and he has prospered accordingly.

Paramount Pictures

Coming! Announcement of the Second
All those who believe the
be advised to hold their

And the Best is Yet to Come!

"The Fast Set"

William de Mille's brilliant production of the stage hit, "Spring Cleaning," with Betty Compson and all-star cast. *One of Paramount's Famous* 40.

"The Border Legion"

"Sure fire audience picture. Exhibitors and public alike will welcome it and call for more," says advance showman's wire on this Zane Grey. *One of Paramount's Famous* 40.

"North of 36"

Another "Covered Wagon"—by the same author, produced in the same sweeping, faithful, elaborate style. A $2 show on *Paramount's Famous* 40 regular release schedule.

"Forbidden Paradise"

Pola Negri in a magnificent love drama produced by Ernest Lubitsch. "In a class by itself," wires Jesse L. Lasky, who has seen it. *One of Paramount's Famous* 40.

"The City that Never Sleeps"

This Cruze knockout had a pre-release showing at Alhambra, Cal., and here's the theatre manager's wire: "A young riot. Bowled the audience right over. Applauded five minutes at close. *One of Paramount's Famous* 40.

"The Golden Bed"

The novel by Wallace Irwin is today's best seller. The picture produced by Cecil B. DeMille is the greatest modern DeMille ever. *One of Paramount's Famous* 40.

"Manhattan"

"Richard Dix's first starring picture has the same surefire appeal as 'Manhandled,'" says a well-known showman who has seen this one. *One of Paramount's Famous* 40.

"A Sainted Devil"

Valentino in a Rex Beach story, with Nita Naldi and all-star cast, will please em even more triumphantly than he is doing in "Monsieur Beaucaire." *One of Paramount's Famous* 40.

"Wages of Virtue"

Starring Gloria Swanson. Another "Humming Bird" and another "Manhandled" combined, though totally different from both in theme. *One of Paramount's Famous* 40.

"Tongues of Flame"

Thomas Meighan in Peter Clark Macfarlane's last novel, a great heart-and-action drama. *One of Paramount's Famous* 40.

Famous Forty will be Made Soon!
First Famous Forty worth while will
time open,

Form 1204

CLASS OF SERVICE	SYMBOL
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Day Letter	Blue
Night Message	Nite
Night Letter	N L

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RECEIVED AT

MARCUS LOEW LOS ANG. CAL. OCT. 6 .

WE INAUGURATED METRO GOLDWYN WEEK TODAY BY BREAKING ALL RECORDS WITH BUSTER KEATON IN THE NAVIGATOR STOP I NEVER EXPECTED THE SHERLOCK JR RECORD TO BE EQUALED BUT NAVIGATOR TOPPED IT BY OVER NINETEEN HUNDRED PEOPLE IN ONE DAY STOP NAVIGATOR ONE LONG ROAR THEY NEVER STOP LAUGHING GIVE US MORE LIKE THIS CONGRATULATIONS AND REGARDS

HARRY C ARTHUR JR
STATE THEATRE



BUSTER KEATON

The Navigator

The Funniest Moneyiest Picture Ever Made

Playing at the Capitol, New York, This Week

Directed by DONALD CRISP

Story by JEAN HAVEZ, JOSEPH MITCHELL, CLYDE BRUCKMAN

A Metro Goldwyn Picture

From Coast to Coast—

California

Form 1204

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HARRY C. ARTHUR JR.

New York

"Talk about the shieks that Valentino made famous, John Gilbert, makes them all look like imitations. It's a money maker."
N. Y. American

"'His Hour,' Elinor Glyn's best film yarn . . . Should furnish a forgetful hour for a great many people . . . It is so much better than 'Three Weeks' . . . John Gilbert is a fascinating hero, one who makes each woman in the theatre wish that she was in the heroin'es slippers . . . He has 'It,' that quality which Elinor Glyn makes a specialty of having in her heroes."
Herald-Tribune

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N. Y. Eve. World

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Daily Mirror

"In acting, directing, and general excellence of production it would be difficult to find a better picture . . John Gilbert's is one of the outstanding performances of the year."
N. Y. Eve. Post

"The Prince, as played by John Gilbert, has a dash about him. Feminine hearts will find this fellow 'simply adorable'."
Morning Telegraph

"You most certainly never will be caught napping when the 'big scenes' of the Glyn movies come along. For Mme. Glyn's 'big scenes' are ever so much bigger than anybody else's."
N. Y. Eve. Sun

Elinor Glyn's

production of her own story



HIS HOUR

directed by

King Vidor

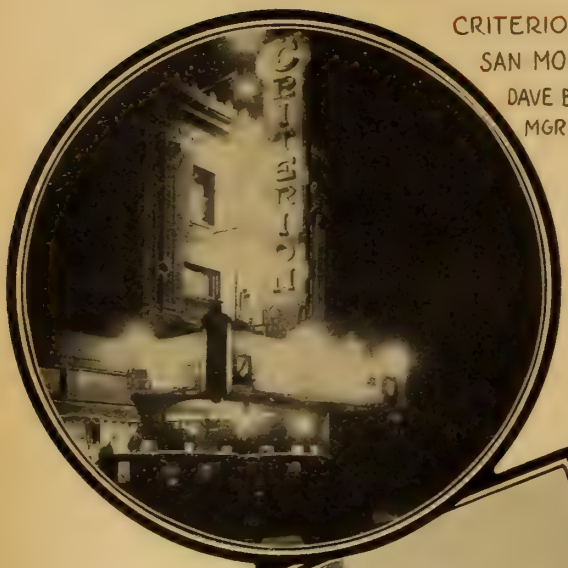
with AILEEN PRINGLE, JOHN GILBERT

Produced by Louis B. Mayer

Information Concerning Territorial Rights Outside of the United States and Canada Can Be Obtained from Foreign Dept., 1540 Bway., N. Y. C.

Metro Goldwyn

Three Premier that have them all



CRITERION THEATRE
SAN MONICA, CAL.
DAVE BERSHON
MGR DIRECTOR

These first-run California motion picture palaces will all play this great line-up as the backbone of their program.



YOST
THEATRE
SANTA ANNA, CAL.
E.V. YOST,
OWNER AND MGR.

CALIFORNIA THEATRE
INGLEWOOD, CAF



Sign the contract for these

RAPH

MITH, President

Winners for Twenty-Seven Years)

Vitagraph has made it possible for twenty million newspaper readers to know Rafael Sabatini's greatest novel

CAPTAIN BLOOD

J. Warren Kerrigan as Captain Peter Blood

BOOK NOW! DATES CLOSING!

JOHN B. ROCK
GENERAL MANAGER

A VITAGRAPH PICTURE
Reg. U. S. Pat. Office

"One of the greatest films since 'The Birth of a Nation'."
—NEW YORK BULLETIN

Today's Lesson
2 x 2 = 4
Good Comedies = Pleased patrons and better business

Juvenile
-COMEDIES-

Bring back school days and make the grown-ups laugh as well as the kids





E. W. Hammons

PRESENTS

"OH TEACHER"

With JACK McHUGH

DIRECTED BY FRED HIBBARD

This first of a new Juvenile Comedy series fairly sparkles with action. . . . . There is lots of wholesome fun in the picture and it should go well in almost any house. —*M. P. News*

Kid capers, rural cut-ups, a pretty school teacher, fireworks, and a generous sprinkling of amusing sub-titles place this two-reeler among the really entertaining comedies. One particular situation . . . . packs more laughs than a centipede has toes. It's a hilarious comedy all right, and one which the youngsters will view with delight. Everything clean, wholesome and fast-moving. —*Film Daily*

EDUCATIONAL FILM EXCHANGES, Inc.
E. W. Hammons
President

For foreign rights address
FAR EAST FILM CORPORATION
729 Seventh Avenue
New York City

Educational Pictures
THE SPICE OF THE PROGRAM

THE BELOVED BRUTE

By KENNETH PERKINS

'Member the ol' fashioned wagon show an' that day we stayed up all night to see the circus come to town?

Oh, boy!

An' the champion strong man, who downed big Jack Dalton, the best wrestler in our town, in two minutes flat?



THE CAST

Marguerite de la Motte
Victor McLaglen
William Russell
Mary Alden
Stuart Holmes

Well, it's All Here in this

J. STUART BLACKTON PRODUCTION

With a marvelous human interest love story!

VITAGRAPH

ALBERT E. SMITH PRESIDENT

Member of the Motion Picture Producers and Distributers of America, Inc.

A VITAGRAPH PICTURE

Reg. U. S. Pat. Office

BOOSTED AS A FEATURE



Benny Leonard

IN "FLYING FISTS"

HENRY GINSBERG
1540 Broadway
NEW YORK.

TWO weeks on Broadway, one at the Rialto, one at the Rivoli, proves that the "Flying Fists" series of two-reelers possesses, in the estimation of Hugo Riesenfeld, a box office drawing power second to none.

FOREIGN DISTRIBUTORS
INTER-GLOBE EXPORT CO.
25 W. 45TH ST.
NEW YORK.

What Is

GREATER THAN MARRIAGE

Hear, hear!

What a Hard-Boiled Showman says –

"Audience wild about it."
"Sure-fire comedy."
"I would like to be assured of all his pictures."

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE PRESIDENT

CLASS OF SERVICE | SYMBOL
Day Message | —
Day Letter | —
Night Message | Blue
Night Letter | NMs
If none of these three symbols appears after the check (number of words) this is a day message. Otherwise its character is indicated by the symbol appearing after the check. | N L

RECEIVED AT

Seattle, Wash August 30, 1924.

J. S. Woody,
Associated Exhibitors, Inc., 35 W. 45th St., New York.

"NEVER SAY DIE" OPENED HERE TODAY TO CAPACITY AND AUDIENCE SURE WILD ABOUT IT. YOU ARE RIGHT. DOUGLAS MACLEAN IN "NEVER SAY DIE" IS SURE-FIRE COMEDY. I WOULD LIKE TO BE ASSURED OF ALL HIS PICTURES.

John Hamrick, Owner and Manager.
Blue Mouse Theatre.

Naturally!



Douglas MacLean

in "Never Say Die"

FROM WILLIAM COLLIER'S GREATEST STAGE COMEDY

RELEASED AUGUST 31ST
BY
ASSOCIATED EXHIBITORS
ARTHUR S. KANE PRESIDENT

PHYSICAL DISTRIBUTOR, PATHE EXCHANGE INC.
FOREIGN REPRESENTATIVE, SIDNEY GARRETT

"EMPTY HEARTS" will mean FULL HOUSES!

"Empty Hearts"

A BANNER PRODUCTION

WITH
CLARA BOW
JOHN BOWERS
LILLIAN RICH
CHAS. MURRAY





DIRECTED BY
AL SANTELL

PRODUCED BY
BEN VERSCHLEISER



DISTRIBUTED BY
BANNER
PRODUCTIONS, INC.
1540 BROADWAY N.Y.C.

FOREIGN DISTRIBUTORS
SIMMONDS-KANN ENTERPRISES, INC.
220 West 42nd St. N.Y.C.

MAKE THIS YOUR *BANNER* YEAR

Another Triumph Fo

Press and Publi

Read What the Critics Say!

"A work of art. It reveals Mr. Lubitsch as a talented stylist in direction."
—Mordaunt Hall, N. Y. Times.

Ernst Lubitsch has drawn a vivid picture. And what imagination has Lubitsch! 'Three Women' is decidedly a picture not to be missed."
—Harriette Underhill, N. Y. Herald.

"Ernst Lubitsch has scored another triumph for Warner Bros. in 'Three Women.' Again his masterful direction and subtle touches are evident."
—N. Y. Morning Telegraph.

"'Three Women' comes pretty close to the top of recent productions. It is directed with a deftness and sureness that makes every Lubitsch production a delight."
—Louella O. Parsons, N. Y. American.

"'Three Women' is a picture you'll like! Lubitsch's little neat touches make the picture breathe."
—Mildred Spain, N. Y. Daily News.

"'Three Women' is splendid entertainment. Pauline Frederick is particularly fine."
—Dorothy Herzog, Daily Mirror.

"Lubitsch has told his story with a suavity and directness that disregards the obvious."
—Rose Pelswick, N. Y. Journal.

"Another triumph for Ernst Lubitsch."
—N. Y. Evening World.

"Seldom do we see such good acting as is done in 'Three Women.' Ernst Lubitsch has done one of the best pieces of directing in his career."
N. Y. Evening Post.

"'Three Women' is a stirring and powerful photoplay. Subtitles are few and far between when Lubitsch works. Instead we get scenes that explain themselves through splendid acting and direction."
—N. Y. Sun.

"Ernst Lubitsch's directing is evident in many little subtle touches—such as no one but Lubitsch seems to think of."
—N. Y. Evening Graphic.

3

Premier Presentations at-

Mark Strand ~ New York City
Criterion ~ Los Angeles
California ~ San Francisco
Modern & Beacon ~ Boston
Liberty ~ Kansas City
Circle ~ Cleveland
Capitol ~ Detroit
Walnut ~ Cincinnati
New Grand Central ~ St. Louis
Strand ~ New Orleans
Howard ~ Atlanta
Rialto ~ Washington
Stanley ~ Philadelphia
Capitol ~ St. Paul

The Art of Lubitsch!

pplaud Mark Strand's New York Showing of

WARNER BROS.
Classics of the Screen

Women

MAY McAVOY
MARIE PREVOST
PAULINE FREDERICK
with LEW CODY

and an all-star cast including
Willard Louis, Mary Carr, Pierre Gendron

DIRECTED BY

ERNST LUBITSCH

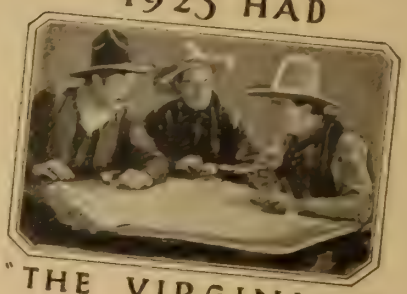
The Profit Picture of 1924

1922 HAD



"RICH MEN'S WIVES"

1923 HAD



"THE VIRGINIAN"

But Never Has B. P. Schulberg Produced a Money-Maker Like—

A GASNIER Production

The BREATH of SCANDAL

By Edwin Balmer ~ ~ ~ Scenario by Eve Unsell

with

Betty Blythe, Lou Tellegen,
Patsy Ruth Miller,
Forrest Stanley, Jack Mulhall,
Myrtle Stedman, Phyllis Haver
Frank Leigh, Charles Clary



Preferred Pictures

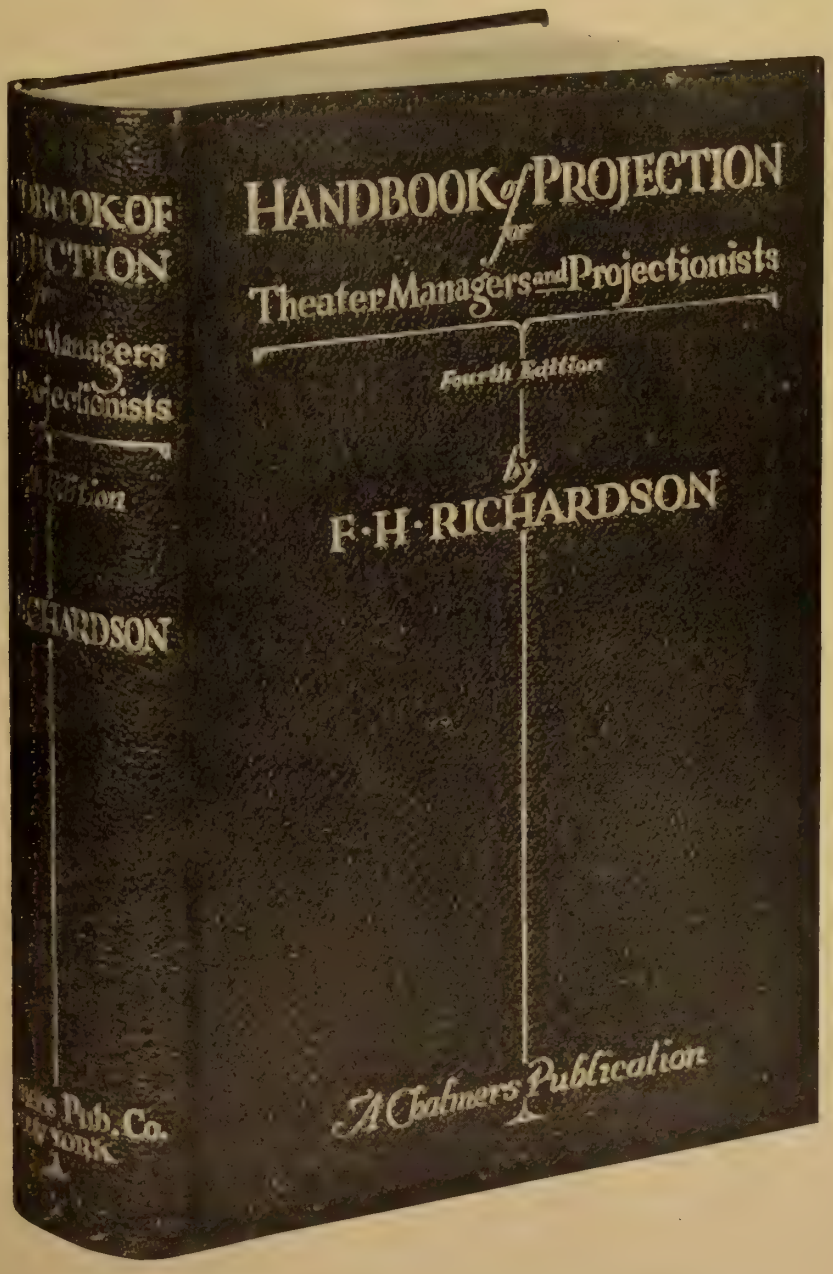
Distributed by

B. P. Schulberg Productions, Inc.

J. G. Bachmann, Treasurer 1650 Broadway, New York

FOREIGN DISTRIBUTORS: EXPORT AND IMPORT FILM CO.

STOP!



How Many Times Have You Said to Yourself:

"I'm Going to Get This Book"

Ask your Dealer for it, or send Six Dollars to

CHALMERS PUBLISHING CO.

516 FIFTH AVENUE NEW YORK


With an appeal that will reach the heart of every woman in the world
Thomas H. Ince
presents
"CHRISTINE of the HUNGRY HEART"
From the novel by
KATHLEEN NORRIS
with
FLORENCE VIDOR
and CLIVE BROOK
Supported by
IAN KEITH, WARNER BAXTER
and WALTER HIERS
Adapted by BRADLEY KING
Directed by GEORGE ARCHAINBAUD
Under the personal supervision of
THOMAS H. INCE
A FIRST NATIONAL ATTRACTION
FIRST NATIONAL PICTURES



The
MOVING PICTURE
WORLD

Founded in 1907 by J. P. Chalmers



The Editor Talks

An Open Letter:

MR. WILL HAYS, Dear Sir:—I'll have to admit that I am not as well up on information concerning your family as I should be. But it seems to me that I read, or heard, at one time that you had a brother back in Indiana. May I humbly offer a suggestion?

Could you, by any possibility, induce that brother of yours to come to New York and undertake the same job you are successfully filling in the picture field for the magazine publishers of the country?

They need him.

The best of them are falling.

If somebody doesn't help them out soon, what with "Midnight Confessions," "Bedroom Tales," and the rest of the bobbed-haired and bobbed-tailed magazines they are flooding the stands with, things will come to a pretty pass.

A respectable moving picture producer will soon have to forbid his children going to the newsstand unless accompanied by an adult chaperon.

Talk it over with your brother, General.

* * *

SCORE one for J. D. Williams, another for S. R. Kent, and a third for Harold Lloyd.

A very neat piece of business that Valentino-Lloyd-Paramount-Ritz deal announced last week. Also interesting because of the contrast with the old days in this business.

Valentino and Famous went on the mat over a personal squabble. Some dirty linen found its way to the lines. But when the family matter was cleaned up did these big business men allow the old quarrel to simmer and fester? No sir! Tomorrow is another day, they figured, and sat around the table to tackle it in a business-like way.

In the old days they would have stood on opposite Broadway corners and hurled verbal bombs at each other.

Credit the admiration, the foresight, and courage of J. D. Williams. And a good mark for S. R. Kent.

And then place yourself in the position of the other distributors and first-run competitors who are surveying a 1924-25 line-up that includes: Two Valentinos, two Lloyds, two Swansons, two Meighans, two DeMilles—oh, boy.

There's going to be some tough sledding—for someone.

* * *

THE boys up at First National decided to make October an Eschmann month. They were rather late in deciding. Everything had to be done with a rush and a whoop. Besides, "months" for this and that are getting rather hackneyed.

But they gave the signal. "Let 'er go!" And the month was on.

What happened? The first week of the drive finds the boys on the firing line responding by hitting ninety-four per cent. of quota.

That's coming back at the boss.

And a pretty good sign that the boss, Eddie Eschmann, must be something of a flesh and blood, human figure to those boys out on the first line of offense.

More power to salesmen—and sales managers—who can pull together like that.

* * *

BURIED in a Vitagraph ad. last week was an interesting item of news. If you looked close you found in small type the phase "Member of the Motion Picture Producers and Distributors Association."

It is our understanding that the members of the Hays organization have agreed to carry their badge of loyalty in future advertising.

A good idea. An even better one would be to also carry the line on the main title of all productions.

It is placing the industry's programme on record and registering it a thousand odd times in the course of the year.

Too bad the phrase cannot be shortened, or a trade mark design evolved, that would be feasible for exhibitor use.

Something expressing the thought: "This is a Hays picture" should eventually come to have box office—and propaganda—value.

Robert E. Welsh

Little Town—Big Picture—Zowie! A Record!

Many a small town exhibitor looks at the list of superlative pictures that can really be called "Big"—shakes his head and says, "The people are asking for them—but not for me." What can the 200-seat house in the 500-person town do with a really "Big" picture? With even less people and smaller seating capacity, one man has run a "Big" picture for a week—and hung up a record. You'll want to hear about it; so here's the story.

By A. VAN BUREN POWELL

IN Colorado there is a town named after one of the great discoverers of history—Cortez.

With the name of that town as an inspiration it is no wonder that an exhibitor living there should don the mantle of the great pioneer and lead the way in an undertaking of real importance to the motion picture men of this day.

D. D. Purcell is the get-up-and-go-at-it exhibitor. In his Muse-U theatre he has demonstrated the fact that the small town exhibitor who has spirit, ability and fearlessness, can put the Big Picture across.

Mr. Purcell has for a long time been a contributor of reports to Moving Picture World's Straight From the Shoulder Reports department, and so, natural'y, when he blazes a trail he wants his fellows to know about it. In the case in point, his trail is important enough to justify lifting his report to the dignity of a message.

In a town of only 413 people, and with his Muse-U theatre seating only 152—most men would hesitate to tackle a really big picture for a week's run.

But Mr. Purcell has the true spirit of daring that carries a man over the top. So he made up his mind that he would run "The Covered Wagon" and play it for a week, at that.

"It takes nerve to do that," you will think.

Not so much "nerve" as determination, because coupled with the decision must be the ability to carry it to a successful culmination.

When it comes to ability nobody will dispute Mr. Purcell his possession of that.

He didn't begin to waver and wabble. His hair didn't begin to curl tighter as he considered the magnitude of the job he had set himself, in face of the size of town and limitation of seating capacity.

Instead he hopped onto the problem of "telling the world" and took the lock off the money box for a while—and started to do the one thing which, more than all else, will let people know that you have something that they want—he advertised.

A hundred dollars is some money for a small theatre to spend. Well, that's the sum which Mr. Purcell allowed to drift out of the money box for advertising before he put the lock back in place.

He spread that hundred dollars over a radius of a hundred miles. He "used everything." For once an exhibitor took a salesman's advice, and spread himself on the picture.

Results?

He got them all right, in the shape of patrons.

In fact he had an attendance that was four times as big as the population of the town.

Yes, sir! Fearless advertising, coupled with brains, put over "The Covered Wagon" to 1,679 paid admissions.

Naturally the picture satisfied the patrons. Unquestionably the patronage satisfied Mr. Purcell. The prestige for being a live wire, for showing big pictures and up to date pictures, all added to the pleasing results of a fearless campaign.

Take it from all angles, Mr. Purcell has proved, and demonstrated it with delightful results to himself—the small town theatre *can* run the "Big" picture. If the man with 152 seats can drag in four times the population of his town, there isn't any argument!

And in order that there can be no doubt about the facts, this is what Mr. Purcell sent in about it from his Muse-U Theatre in Cortez, Colorado:

"I am sending you our report on 'The Covered Wagon,' which I ran in August.

"I wonder if any of you boys who happen to read this can equal the record established by this picture in Cortez.

"Population of town, 413. Seating capacity of theatre, 152. Rental of picture, the highest figure you can dream of for a town this size. Run, seven days.

"Showed to 1,679 paid admissions, of which only 133 were children at twenty-five cents: the balance were adults at fifty cents.

"Over four times as many people as there are in the town!

"Cortez, Colorado, is a small inland town in the Southwestern part of the State. The picture drew patrons from one hundred miles, distant points in New Mexico and Utah, to say nothing of practically every soul in the Montezuma County, of which my town is the county seat.

"I followed the suggestions of the Paramount salesman in my advertising campaign—spent a hundred dollars on it.

"And it was a wow!—as the results show.

"Through the advertising, people were induced to come to Cortez on horseback—in autos—a few 'covered wagons', buckboards—in fact, in every conceivable contraption.

"Sousa's world renowned band could not possibly have created the interest that 'The Covered Wagon' did in Cortez and in the adjacent Southwest.

" 'Tis truly said that this picture is 'The Grand Canyon of motion pictures.'

"Suffice it to say that my advice to all exhibitors is to get this picture by all means and do not quibble about the price.

"And *advertise it* as I did. And it will make good anywhere.

"Come on, you boys, who are in the habit of breaking records, and show us how many of you have showed to four times your population!"—D. D. Purcell, Muse-U Theatre, Cortez, Colorado.

The Big Essential

When a trade paper is engaged in selling you its wares—

Listen to what is said and give thought to what is unsaid.

Don't doubt for a minute:

If a trade paper has the greatest exhibitor circulation, and can prove it—

You will hear it talking about that—and little else.

If a trade paper can't talk about exhibitor circulation you'll hear a lot about other things. Frills, fads, and fancies.

But—

Listen to what is said and give thought to what is unsaid.

In Moving Picture World's case—

Notice that we can, and do, talk CIRCULATION.

First in the Field Belongs First On Your Schedule

First in the Field

Moving Picture WORLD

ROBERT E. WELSH - - - - - - EDITOR

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One of a Series

The Hamilton National Bank

130 West 42nd Street

Every once in a while we pause in our discussion of the broader functions of modern banking to mention our Compound Interest Department.

The Compound Interest Department may not seem of great importance in comparison with the activities of a bank that play their part in extensive business operations.

But the Compound Interest Department is important—and especially so to YOU.

Just view it from this angle:

The Compound Interest Department may well be the first step in your acquaintance with Hamilton National. While saving money, and earning interest, you will also be building contact and cementing friendship.

There may come a day when that mutual acquaintance will stand you in good stead, when the record you have made in the Compound Interest Department will speak in emphatic language in your favor.

Some day you may say, "I wish I'd taken that first easy step;" some day you may say, "I'm glad I DID make a start when it was suggested to me."

Think it over.

Hamilton National Bank

130 West 42nd Street
(Bush Terminal Bldg.)
New York City

Open 9 A. M. till 10.30 P. M. Our Deposit Vaults—open at the same hours—are admitted to be the best equipped in the city.

Kann Queries Bush

MR. BUSH—you feel that through American exploitation and American advertising campaigns, directed and supervised from this side of the water—you could popularize almost any film. May I say to you that current opinion is not with you?

Do you recall a very talented and gifted American exploitation man, who had at least a dozen of the best publicity scoops to his credit on this side of the water, who tried American exploitation methods in England? Ask him how he was received, and then ask him how he was able to put his stuff over.

Have you ever discussed American advertising as exemplified in our trade journals, press books, mailing campaigns, bill boards, heralds, etc., with an Englishman—and more particularly, with a Continental?

They don't believe in our methods, Mr. Bush, and won't have them. I have had the opportunity of discussing this with a large number of foreign renters, both English and Continental and they will unanimously tell you that they themselves do not approve of our advertising methods and it would be folly to attempt to impress their exhibitors in the same way.

The trouble, my dear Bush, is that many Europeans still believe that much that emanates from this side of the water is American "bluff." And by gosh if you read most of the copy in the advertising sections of the trade papers, you can't blame them for believing it.

No, systematic and intelligent selling campaigns, based on American publicity methods—are not the answer. To increase foreign revenue.

Let me ask you further—have you ever stopped to think how many plays that are successful on Broadway, and in the hinterland—how many of these plays succeed in Piccadilly? And even assuming that they are successful in England—how many of them reach the Continent—Paris, Berlin, Madrid, Rome, Prague, etc. Damn few, you must admit. Well, what is the answer?

To paraphrase Caesar the fault, dear Bush, is not in our stars—it is in ourselves. Just for the same reason that you cannot use American advertising methods in Europe—you cannot use most American films in Europe. The psychology is different in each race, and frequently, in each country. Before the War—Germany's export trade was enormous. They gained footholds and entered markets that others could not. They did it by a systematic study of the problems of the market and then conformed their product with those needs.

As matters stand now, the American motion picture producer has no right to expect greater revenue from foreign distribution than he is now getting. Recognizing the difference in psychology—that that which will appeal to Americans in general will not appeal to Britons alike, and less to Germans, French, Italians, etc. American producers go wantonly ahead catering primarily to the American market. And rightly so—for their first concern is naturally—what will the picture gross in America? But—if Mr. American Producer wants to increase the revenue from foreign markets, he must realize this difference in psychology, and timeliness. . . for instance. . . "bootlegging," which is not understood at all outside of the North American Continent—and make the class of pictures that are fundamentally human, true to nature, that dramatize human nature and its conflicts, in aspects that are generally understandable and in circumstances that are as true in Bombay, as they are in Brooklyn—or equally comprehensive in Buenos Aires, as they are in Berlin.

I advocate the making of two endings if necessary for a picture. As long as our American audiences insist on the happy ending, let's give it to them, no matter how much circumvention it may require to bring Heroine and Hero into the final fadeout embraced in each other's arms. But, if the logical finish of a story would require an unhappy ending—the cost to the producer would be trivial compared with the increase in returns if he stuck to his guns and gave the foreign market the unhappy ending that would be logical. In short—adapt your sales methods and your films to your market. Swim with the current, instead of against it.

And in this line, may I say, Mr. Bush—that it has been my experience, that direct distribution by American producers in foreign countries (excepting one, or two, markets) has not been a success, your recommendations to the contrary, notwithstanding. Specifically speaking, after Mr. American Producer-Distributor deducts cost of running his foreign offices, cost of importing films, advertising, and more particularly, if he will charge a fair proportionate royalty to each picture—I venture to say that not a small percentage of those who now release on their own, would be quite willing to close their offices, and sell their product for cash, if they were assured of normal sales but quick turnovers. I maintain that in most instances—where American sales methods have been tried—and more particularly, and frequently, where unadaptable American managers who have been successful at home, have been appointed to foreign posts—the distributors have decidedly not received their proportionate share of income derivable from the territory. Also, that they would have been able to far exceed the amount if their productions had been handled independently by some independent renting organization composed and comprised only of natives. Particularly is this so, where several independent producers contribute their individual product to a central releasing organization.

And what becomes of the independent producer, Brother Bush, the man with neither sufficient capital, or product, to carry on in this fashion? And if you say that the producers are establishing valuable reputations for the future, may I say to you, that outside of the people immediately concerned in the business—I venture to say that the average person, particularly in this day where "stars" move readily from one company to another—the average movie fan knows little of the identity of any company. You can possibly omit half a dozen names, but when you have eliminated those, the pictures in the foreign market are not sold on the reputation of one company or another—they are sold either by their individual quality, the name, or the story, the names in the cast, etc. But the fact that the picture is produced by the "Alpha," or the "Omega" Company, to my mind, means little in the selling of the picture to the Exhibitor, and less to the moving picture patron.

What the American Producer needs to improve the revenue received from foreign sales, are:

That proper emphasis be placed on the revenue derivable from foreign sales, and that, therefore, in the preparation of continuity and scenarios, the advice of persons who possess cosmopolitan views, be followed.

A careful selection of films for each individual territory.

A thorough revision in titling, etc., before exporting.

Sales through independent native exchanges, either outright, or on sharing terms (particularly, in the case of big productions).

George E. Kann.

The Germans Are Coming!

But Let Them Come, Says Carl Laemmle, Who Says the Label Makes No Difference If the Picture Has That Mysterious "What the Public Wants"—Sees Trouble in Booking Deals

INTERVIEWING Carl Laemmle, recently returned from an extended European trip, is a task made doubly difficult by inability to decide which Carl Laemmle to interview. Shall it be Carl Laemmle, the film man—or Carl Laemmle, the human being?

Carl Laemmle, the human being, talking of his trip "back home," of the scenes of his childhood revisited, of his first days of toil seen once more, of the hundred and one human interest touches of the trip, could well hold an interviewer for hours, and provide him with material for weeks of use.

Carl Laemmle, the film man, with his broad, tolerant observation of the efforts of all countries in production of pictures, his shrewd insight into methods and men, is equally interesting. And, since this is a trade paper, Carl Laemmle, the film man, wins the toss and the interview.

No returning film traveller these days fails to tell you of the organized German invasion of the film markets of the world. Some say it is being planned, others say it is under way. All agree, that American producers are going to meet with real competition in the international market.

But Carl Laemmle says, "Let it come. Healthy competition never did any man or organization any harm, and often spurs the worth while one to better effort.

"That seems to be the principal topic of discussion these days," he continued, "we are told that German producers, backed by Stinnes and other industrial giants, are about to make a concentrated drive to extend their market in England and America.

"It is difficult to understand why there should be such a fuss about the producers of any one country trying to extend their markets in another.

"In this respect it is well to remember one important thing. Pictures have no nationality. It does not make a bit of difference where a picture is made, nor who makes it, if the subject is one which interests the whole world, and if the treatment is universal, it will be welcomed everywhere.

"If, on the other hand, a picture is so made that it does not interest a certain part of the world, all the work and propaganda in the world will not make it successful. If American pictures have a world wide popularity, it is, only because the American producers have studied the needs of the world market and have catered to them.

"If the producers of any other nation follow the same plan, they will get the same result. If, for any reason, they continue to produce pictures which interest only their own people it is easy enough to see that the rest of the world will not take much interest in their product. I have said many times, and I repeat, that I am not afraid of invasion of any market by the producers of any country.

"Concerning European pictures in America, however, there is a fly in the ointment. It concerns some American producers as well. Many of the big theatres, hundreds of them, are being gobbled up by a few American producers. Naturally they show their own pictures in preference to those of any other producer, whether American or foreign.

"It is a bad thing for the business because when a producer owns a string of theatres he is more concerned about showing his own goods than he is about showing better ones made by someone else. The Universal Company is frozen out of many theatres in America because they are owned by other producers. Yet, in spite of this, the month of August was the biggest month Universal ever had in its entire history.

"Nevertheless, conditions in the American market are growing worse every season and the producers of Europe are going to have a harder time getting their pictures shown than they would if they had established themselves in America a year or two ago. The new difficulty arises from the fact that theatre owners are forming booking circuits and dictating the price of rentals. It has actually reached the point in some sections where they allocate the pictures and producers, so that the producer has but one theatre in a territory to whom he can sell goods, the other theatres agreeing not to buy from that producer.

"This results in terrific abuses, because the producer is at the mercy of the theatre because of the lack of competition. Year after year I have advised the producers of England and the continent to get busy and establish branch offices of their own in America. Now it is going to be harder than ever for them to accomplish anything, because of the evils I have just described.

"By far, the greater activity in European film circles is in Germany, and most of that is centered in Berlin. English, French and Italian production is taking place to some extent, but is small in comparison to the German and American output. In Berlin there are at least a dozen well equipped studios, some of them as large as any we have in America, excepting Universal City. Berlin is the central city of the continent for acting talent. There are many illustrious thespians there, working both on the stage and screen, for big money. Some of them get so much money that they spurn offers to come to America.

"But with all their equipment, and with all their high grade talent, the German production directors do not seem to be able to recognize and grasp that indefinable something that we in America know as—'what the public wants.' Consequently the American product dominates not only Germany, but the entire continent, and England as well. To American ears, this will perhaps sound very nice, but that does not mean that American producers can rest on their oars for long.

"For my part, I wish them success. The picture business is big enough for all. There are not enough really good pictures being made in the world, in comparison to the mediocre. And if Germany can send us more pictures of the same quality as Die Niebelungen they will find a ready market, not only in America, but throughout the world. That goes also for England, France and Italy, and for Scandinavia as well, because the Scandinavians are up and doing in picture work, and are bound to be heard from in the not far distant future."



The Play, From The Picture Angle

—By Robert G. Lisman—

"HASSAN," a spectacular drama by James Elroy Flecker, presented at the Knickerbocker Theatre by A. L. Erlanger, September 22.

The "Arabian Nights" contain a great deal of good picture material. If this type of material is desired, "Hassan" would make a suitable successor to Douglas Fairbanks' "The Thief of Bagdad."

"GROUNDS FOR DIVORCE," a comedy by Ernest Vajda and Guy Bolton, presented at the Empire Theatre by Chas. Frohman, Inc., on September 23.

Unconsciously this play must have been written for Constance Talmadge. She is the only screen star that could do the leading role justice. The plot concerns a divorce lawyer, who is so busy championing the weaker sex in general that he neglects his wife in particular. His wife gives him a dose of his own medicine, which proves successful and brings about an amusingly happy ending.

"MINICK," a comedy by George S. Kaufman and Edna Ferber, presented at the Booth Theatre by Winthrop Ames on September 24.

Old man Minick comes to live with his son and daughter-in-law. After making himself and them duly unhappy, he departs for the old men's home. Minick would be an interesting characterization in a picture, but alone it is not sufficient for a production.

"THE LITTLE ANGEL," a comedy by Ernest Vajda, presented at the Frazee Theatre by Brock Pemberton on September 27.

This is essentially a characterization. The plot deals with the harm that comes from too much "innocence." It is too technical a theme for pictures.

"THE AWFUL MRS. EATON," a drama by John Farrar and Stephen Vincent Benet, presented at the Morosco Theatre by William A. Brady on September 29.

This play shows how apparently Andrew Jackson ran his government for the benefit and amusement of Mrs. Eaton. It is not a convincing picture of that period in history and not suitable for pictures.

"THE BUSYBODY," a farce by Dorrance Davis, presented by George Choos at the Bijou Theatre on September 29.

The story concerns a family which lives in a not too fashionable apartment house on Riverside Drive. What plot there is deals with the suitor of the family's eldest daughter. The young man in question has the police on his trail because he was seen with a notorious dancer the night she was supposed to have been robbed of her famous jewels. However, it all turns out to be a press agent's story so there is a happy ending. There are some very amusing characters who would get many a laugh on the screen, but the situations are not convincing, and the climax of the story is weak. This play would need some treatment before it would make good screen material.

"THE FAR CRY," a drama by Arthur Ridman, presented by Robert Milton at the Cort Theatre on September 30.

This play deals with the American parasites that live in Paris. The heroine is disillusioned by her first marriage, so she tries love without the bonds and finds it equally unsatisfactory. This is good dramatic material with fine acting possibilities, but it will need a strong censoral disinfectant before it reaches the screen.

"BEWITCHED," a fantasy by Edward Sheldon and Sidney Howard, produced by John Cromwell at the National Theatre on October 1st.

An American aviator in France, does a "Yankee at the Court of King Arthur" in a dream. In this dream he vanquishes vampires and wins true love only to find that life in the twentieth century is better than love in the eleventh. If a picture version of Peter Pan is successful, "Bewitched" might have a chance on the screen.

Sagal Plans Trip

National Treasurer to Spend Over Two Months Touring Country

According to National President O'Toole, National Treasurer Louis Sagal is going to take the first vacation he has had in a long time.

Sagal plans to "see America first." He has expressed the intention of spending a little over two months touring the States. He expects to attend several State conventions and it is his plan to become intimately acquainted with activities at Los Angeles and Hollywood.

The national treasurer who is general manager of the Poli Circuit was dined by officialdom and exhibitors of New Haven in that city one night this week.

"Dark Swan" Ready

Millard Webb, Warner Bros. director, has just finished the final shots of "The Dark Swan" which has been in production at the Warner studios in Hollywood for the past few weeks. The picture will be edited, cut, and titled at top speed and early prints are expected in New York within the next two or three weeks. The release date is set for November 1.

Arrow Press Book

Arrow Pictures has gotten out a very attractive press book on "Riders of the Plains," a Ben Wilson chapter-play, starring Jack Perrin and Marilyn Mills. The book contains much valuable advise on exploitation and many actionful cuts in vivid colors.

Camera Work Finished

On Two First Nationals; Two Others Nearing Completion

Camera work has been completed on two more First National pictures—"If I Marry Again" and Sam Rork's "Inez From Hollywood"—and they are now in the cutting and editing process.

Reports received at First National's home office from the Coast indicate that "If I Marry Again" is turning out to be one of the finest of the organization's own productions. Doris Kenyon, Lloyd Hughes, Frank Mayo and Hobart Bosworth are credited with giving performances worthy to rank with the best acting achievements of the year. John Francis Dillon directed.

Sam Rork's "Inez From Hollywood" is credited in the various reports which have been received on it, with striking a good note which will place it high in the ranks of First National releases. Al Green directed it with a cast headed by Anna Q. Nilsson, Lewis Stone, Lloyd Hughes and Madge Bellamy.

Another week or two will see photography completed on two more First National productions—Edna Ferber's "So Big," starring Colleen Moore, and Corinne Griffith's first stellar vehicle for the company, from the story called "Wilderness," but which will appear on the screen with a new and more appropriate title.

Signs New Contract

Milton Sills will continue to be featured in First National's own productions for some time to come. He has been engaged under a new agreement which Earl Hudson, in charge of First National Productions, Inc., announces will run for a term of years.

Buys Thornton Series

William Steiner announces the sale of the Edith Thornton series of four productions, the first of which is "Virtue's Revolt," to the Merit Film Exchange in New York, for the Greater New York and New Jersey territories.

Exhibitors Asked to Pick Best Films

Cooperation of exhibitors is sought by the Authors' League of America, Inc., in their effort to award the prize of $10,000 offered by Adolph Zukor, president of Famous Players-Lasky Corporation to the author, either foreign or American, whose story or play made the best picture produced upon the screen and publicly exhibited in a theatre of the year ended September 1, 1923.

Data should be mailed to the League's headquarters at 2 East 23rd street, New York City, before November 1, 1924. It should include the following information title of picture, production finished, first public showing, producing company, author of story.

The Committee of Award lays stress upon the point that in judging exhibited films it will consider the effectiveness of the pictures as public entertainment.

Projection Speed of 80 Feet Per Minute Advocated by S. M. P. E. at Chicago Meet

By F. H. RICHARDSON

THE Society of Motion Picture Engineers held its fall meeting at the Edgewater Beach Hotel, situated on the north lake shore front in the City of Chicago. This is the first meeting that has been held any considerable distance from New York City, or rather away from the east coast. It was in the nature of an experience, and, frankly, has not proven to be anything in the way of a glaring success. The meeting place, viewed purely as a meeting place, left nothing to be desired. The Edgewater Beach Hotel is peculiarly adapted to convention purposes and is one of the most spacious, beautiful and thoroughly satisfactory hotels this particular writer has ever had to do with.

Notwithstanding the fact that a most excellent program was prepared for the fall meeting, the attendance was less than half that of any other meeting for two or three years past. That this was due purely to the distance Chicago lies away from the seat of activities of the large majority of those interested in the work of the meetings seems certain.

Among the papers read and discussed were the following: "A New Unit for Professional Picture Projection with Tungsten Filament Lamps" by R. M. Hill, who is connected with United States Government motion picture activities.

"Means for Better Protection of the Eyes of the Projectionist" by G. Edwards, Vice President American Projection Society and Editor of the American Projectionists.

"A Practical Continuous Projector" by Prof. Emil Mecham.

"The Effect of Translucent Shutters on the Projected Picture," by L. Bowen.

"Some Effects of Non-Standardization of Projectors" by W. C. Vinten.

"The Foreign Situation" by Joseph Dannenberg.

"Projection Room Expense Account" by F. H. Richardson.

"Progress in the Motion Picture Industry" by C. E. Egler.

"Reducing the Appearance of Graininess in the Motion Picture Cinemic" by J. H. Powrie.

"The Application of Pure Fuse Quartz to the Motion Picture Industry" by W. H. Jones.

"The Photometric Measurement of Lamp Filament as Applied to Motion Picture Printing," by Max Briefer.

For sometime the Standard and Nomenclature Committee of the Society has been considering and investigating the advisability and feasibility of changing the standard projection speed of 60 feet per minute adopted some years ago. At this meeting, through the courtesy of the Nicholas Power Company, a practical demonstration was given before the committee and a few invited guests, as a result of which it was the unanimous opinion of all present that a projection speed of 80 feet per minute ought to be recommended as good practice with a possible minimum of 75 feet and a possible maximum of 85 feet. The committee reported this finding to the society with result that the society adopted the recommendation of the committee, which must stand over as a tentative adoption until the next meeting.

Incidently, I might say that it was clearly shown that under a 12-foot candle screen illumination, with a two wing shutter, flicker did not entirely disappear until a projection speed of 65 feet was reached. It was found that the action of an ordinary scene appeared to be at its best at about 80 feet per minute, under which it tended to drag and over which to become unnatural.

The newly established west coast section invited the society to meet in Los Angeles next spring, and it was the sentiment of the entire membership present that it ought to be done. However, there was almost certainty that in such a location the attendance would be limited to the comparatively few members of the western coast section, plus probably not to exceed a dozen eastern men. It is a pretty big undertaking to travel six thousand miles to attend even the most highly educational meeting. It was, therefore decided to make several nominations, including Los Angeles, and then submit the final selection to the entire membership by mail.

In the matter of entertainment, Chicago did its duty nobly, which is no more than one would expect of the "Queen" of the Lakes. Chicago may have a lot of soft coal smoke—she is even willing to admit a little—but in addition to that she has both a warm heart and feet, all kinds of amusement, beautiful women and a glad hand of welcome to the stranger within her gate.

Among those present were G. L. Chandler, Pathe Exchange, Jersey City, N. J.; John I. Crabtree, Research Laboratories Eastman Kodak Company, Rochester, N. Y.; Robert Conklin, Chicago; L. E. Davidson, Buffalo, N. Y.; Earl J. Dennison, Famous Players-Lasky Corporation, New York City; R. E. Farnham, Nela Park (National Lamp Works), Cleveland, Ohio; Robert Griffin, Nicholas Power Company, John Hertner, Hertner Electric Co., Cleveland, Ohio; Roger M. Hill, of the Army and Navy Motion Picture Service, Washington, D. C.; A. S. Howell, Bell and Howell Co., Chicago; H. Victor and Wm. Kunzman, National Carbon Company, John G. Jones, Eastman Kodak Co., L. A. Jones, President, S. M. P. E., J. C. Kroesen, Harrison Plant of G. E. Company, W. F. Little, Active Testing Laboratories, New York City; J. H. McNabb of the Bell and Howell Company, Chicago; Otto Nelson, Motion Picture Department, National Cash Register Co., Dayton, Ohio; B. E. Nervish, Associated Screen News of Canada, Montreal, P. Q.; Raymond S. Pock in charge of Canadian Government Motion Picture Department, Ottawa, Ontario; L. C. Porter of the G. E., Harrison, N. J. works; John H. Powrie, Warner Research Laboratories, New York City; F. H. Richardson, Projection Engineer, New York City; F. F. Renwick, Du Pont de Nemours Company, Partin, N. J.; Tex Combs, San Francisco; S. G. Rose, Victor Cinematograph Co., Davenport, Iawo; W. S. Stark, Bausch & Lomb Optical Co., Rochester, N. Y and A. C. Roebuck of the Enterprise Optical and Mfg., Co., Chicago and others.



Hobart Bosworth and Pauline Stark in Fox's "Hearts of Oak"

Election of officers resulted as follows: For President, L. A. Jones (second term). Secretary, J. A. Summers; Vice President, P. M. Abbott; Treasurer, A. C. Roebuck; Board of Governors (two to elect), J. H. McNabb and F. F. Renwick.

President Jones has been an excellent executive officer, hence was "honored" with the privilege of doing another year's work. P. M. Abbott was a good secretary but said he wanted a job with less work, than which no other job exists which so nearly fills the bill as vice president, so Abbott ought to be happy. Roebuck—well if he can pry his mind away from Motiograph De Luxe for a bit once in a while—doubtful—he will make very goodly good. Summers? Oh, well, let's wait six of those months and then sing the swan song of praise, or ———. He has not yet secretaried, so we just don't know. McNabb and Renwick? Oh well, all governors have to do is look wise anyhow and they can do very much more than that.

The meeting was a success as to the value of the papers presented, but when it came to discussing the papers we did miss Dr. Kellner and others of the old war horses who have been so faithful in attendance for years.

The real solid value of the work of the society becomes more and more apparent as the years slip by. It still is to some extent hampered by inadequate finance. The society of Motion Picture Engineers ought to receive a sustaining fee of at least one hundred dollars a year from each producing company and from each big manufacturer. Such a fee would, in addition to what it now receives, place it in position to double the value of its work by giving its proceedings a far wider circulation, which, above all things, represents the real value of the society insofar as concerns the layman, or so it seems to the writer.

Producers Distributing Lists 3 Big Pictures for October

FOR the month of October Producers Distributing Corporation has three subjects listed for release including the Thomas H. Ince special "Barbara Frietchie" and "The House of Youth" the first of the Jacqueline Logan starring pictures.

"Trouping with Ellen" from Eastern Productions Inc. with Helene Chadwick in the stellar role heads the October list and will be released on the 5. It is a story of theatrical life by Earl Derr Biggers originally published in The Saturday Evening Post and as a literary effort it was acclaimed one of the most realistic stories ever written around the stage and its people.

This production is the second picture produced by Eastern Production and was directed by T. Hayes Hunter. An exceptionally strong cast including Gaston Glass, Tyrone Power, Ernest Hilliard, Riley Hatch, Basil Rathbone, Mary Thurman, Jane Pennings, Charles McDonald, Zana Keefe, Kate Blanke and Esther Banks appear in support of Miss Chadwick.

"The House of Youth" starring Jacqueline Logan is an adaptation by C. Garner Sullivan of Maude Radford Warren's popular novel of the same title. This is a Regal Pictures offering produced under the direction of Ralph Ince, and is set for release on October 19th.

The names of several popular players appear in the supporting cast that includes Richard Travers, Hugh Metcalf, Barbara Tennant, Edwin Booth Tilden, Vernon Steele, Nola Lustford, Lucila Mendez and Elsie Manning.

"Barbara Frietchie" the Ince special that is being given a pre-release presentation at the Piccadilly Theatre in New York this week will officially be released on October 26th.

Ex-Fighter in Films

"Jim" Jeffries, one time heavyweight boxing champion of the world, has decided to emulate Jack Dempsey and Benny Leonard, present champions in the heavy and lightweight divisions, and will enter motion pictures. Jeffries will appear in the next Educational-Larry Semon Special Comedy, "Kid Speed," which will go into production in Los Angeles immediately. The one-time champion will be seen as the village blacksmith in support of Larry Semon.

New Dutton Book

Translation of Walter Bloem's "The Soul of the Moving Picture" Issued

"The Soul of the Moving Picture" by Walter S. Bloem, translated from the German by Allen W. Perterfield, has been brought out by E. P. Dutton & Company.

Mr. Bloem contributes to the literature of the motion picture a book of great value in respect to its theme, which is the bringing of the photoplay to its true place among the arts through a finer blending of the artistic with the commercial.

In a series of essay-like chapters the author discusses the various phases of photoplay production and the elements that enter into the completed moving picture.

While the style is not always as direct in achieving its points as the American is accustomed to, the book should find a place in every photoplay library for its comparison of various national differences in production quality, method and achievement.

The author's choice of produced film examples to point his morals is limited to those productions emanating from his own country; however, the benefits to be derived from a study of his text is undeniable.—A. V. P.

Something to Crow About!

C. C. BURR Presents

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Chicago Is First City in Warner Bros. Theatre Plan

INDICATIONS are that the first city to be invaded in the Warner Brothers theatre building campaign recently announced will be Chicago. H. M. Warner, who left Los Angeles a week or two ago on a tour of the country's principal cities to examine proposed theatre sites, arrived in New York City some days ago and, after about forty-eight hours spent almost entirely in conference with New York financiers, left again for the Middle West. His plans called for a short visit with his people in Youngstown, O., a call on some people in Cleveland and then a more extended stay in Chicago, where business of first importance in the theatre building campaign is to be transacted within the next ten days.

Motley H. Flint, financial adviser of the Warner Bros. organization, arrived in New York with Mr. Warner and was a party to the New York conferences. He was scheduled to join Mr. Warner again in Chicago.

From various cities throughout the country word keeps constantly filtering into New York of preliminary steps which have already been taken to get the Warner theatres under way. Conferences a few days ago in the Warner home offices at 1600 Broadway, attended by executive representatives of Lubliner & Trinz, big theatre operators in the Windy City, had to do with the Chicago plans in which the Warners are interested.

As is often the case in statements of policy, some portions of the announcement have been misinterpreted and they are cleared up in the following statement issued by A. Warner:

"We have had repeated calls, messages and communications from exhibitors throughout the country who have gained the mistaken impression that we are about to enter into direct competition with them. Such is not the case and in every instance where we have a definite bona fide contract with an exhibitor for the exhibition of our productions such contract will be lived up to by us.

"Up to very recently we had no idea or ambitions of entering into the exhibition end of the business, but circumstances have made such a step necessary, not only from our own standpoint, but for the business in general."

Pola Negri's Latest

"Forbidden Paradise," Pola Negri's latest starring picture for Paramount, is completed. "Forbidden Paradise," in which Rod La Rocque, Adolphe Menjou and Pauline Starke head the supporting cast, was adapted for the screen by Agnes Christine Johnston and Hans Kraly from the stage play "The Czarina" by Lajof Biromand and Melchoir Lengyel.



"Reckless Romance," a Christie Comedy released through Producers Distributing Corp.



Scenes from Chapter One of the newest Pathe Serial, "Ten Scars Make a Man," written by Phillip Barry, and featuring Alene Ray. C. W. Patton produced it and William Parke directed the picture

Built Theatre on Proceeds From Single Motion Picture

SINCE Gideon quit hiding his light under a pitcher and the occupation of publicity writers came into existence, many broad statements have been made concerning the merits of various motion pictures, but it remains for Universal to come to bat with one of the most striking and novel recommendations ever made for a picture.

W. L. Lamb, an exhibitor of Zamboanga, Mindanao, Philippines, made enough money out of one Universal serial to build a new big 1,200-seat house, the finest in Mindanao. The serial was "The Midnight Man," starring James J. Corbett, former holder of Jack Dempsey's heavyweight title. Lamb has just been in New York where he interviewed Universal executives concerning the Mindanao first run of the new Jack Dempsey "Fight and Win" series.

Lamb, who is a native of Kentucky, has been in the Philippines 26 years. He now is in the United States on his first trip home in that time. With him he brought his daughter, Miss Josephine Lamb, born in Mindanao. Lamb has been in the motion picture game only a few years, but has prospered beyond his fondest hopes.

His new Plaza Theatre—"the house that Gentleman Jim built"—is the finest theatre in that part of the world. Lamb's trip to New York was largely concerned with a survey of modern presentation methods which he hopes to introduce to the Zamboanga populace.

Lamb reports a remarkable development in the Philippines. He says that moving pictures have done much to civilize the Moros of the island of Mindanao. These strange and savage people, which the United States have been trying to civilize since the insurrection in the early days of the century, first with rifles, then with schools and other agencies, have at last come down from the hills in peace to watch the antics of film comedians and the deeds of screen heroes.

The famous Carabao song, sung by veterans of the Philippine insurrection, may have to be changed from "Civilize him with a Krag," to "Civilize him with a Kleig."

"Capt. Blood" Drawing

The western premiere of Vitagraph's "Captain Blood" at the Rialto Theatre, Los Angeles, is still in progress and continues to attract big crowds. In a telegram to Albert E. Smith, president of Vitagraph, Al Kaufman, managing director of the Rialto, expresses gratification over his success in obtaining this super-special as the dedicatory feature at the reopening of his theatre, after it had been renovated and redecorated.

Decide Upon Title

"Married Flirts" has been decided on as the title for the Louis Joseph Vance story, "Mrs. Paramor," produced by Robert Vignola for Metro-Goldwyn-Mayer.

"Life's Greatest Game" Gets Good N. Y. Reviews

"LIFE'S GREATEST GAME," Emory Johnson's sixth production for F. B. O. opened at B. S. Moss's Cameo Theatre, New York, on Sept. 28 for its New York showing. A melodrama with baseball as its background, the story comes from the pen of the young producer-director's mother, Mrs. Emilie Johnson. Below are brief excerpts from the New York reviews:

Louella Parsons in the New York American: "'Life's Greatest Game' is a picture that lovers of the great American game are going to devour hook, line and sinker. . . . I enjoyed Emory Johnson's latest F. B. O. film . . . the attraction at the Cameo Theatre this week will be on the credit side.

Joseph Fliesler in the Morning Telegraph: "An enthralling film; a box office recipe; . . . an entertaining feature throughout; . . . will do any box office a great service."

Fred MacIsaac in the Evening Bulletin: "A nice, clean love story; . . . will please baseball fans and instruct that female portion of picture audiences which is not up on 'Life's Greatest Game'; . . . effective, spectacular picture."

Rose Pelswick in the Evening Journal: "Baseball scenes in 'Life's Greatest Game' make good picture. The old-fashioned costumes and bicycles of the first few reels are interesting; the baseball scenes are corking and make a good picture."

ONE REELERS THAT BUILD BIG BUSINESS—SEE 'EM!
FOX EDUCATIONAL ENTERTAINMENTS



Norma Talmadge and Eugene O'Brien in First National's "The Only Woman"

Sign Helena D'Algy

Feminine Lead Opposite Valentino Goes to Metro-Goldwyn

Helena D'Algy, considered one of the most promising film "finds" of the year, has been signed by Metro-Goldwyn as a contract member of the stock company and is on her way to the Culver City studios. Miss D'Algy appears in the leading feminine role opposite Rudolph Valentino in his new picture, and by those who have seen her work is declared to be of such remarkable talent and beauty that a great screen future is assured her.

She is the second player signed by Metro-Goldwyn-Mayer in two weeks. Louis B. Mayer placed Paul Ellis under contract before the production head left for Europe.

"One Glorious Night" Cast

A wire from the West Coast studios announces that Baby Vondell Darr has been added to the cast of "One Glorious Night," the fourth in the series of eight Columbia Pictures which features Elaine Hammerstein supported by Alan Roscoe, Phyllis Haver, Freeman Wood, Lillian Elliot, Mathilde Brundage and Clarissa Selwynne. Director Scott Dunlap expects to take his company out on location next and start shooting preliminary scenes.

C. B. C. Correction

C. B. C. announce a correction in an announcement made recently. Credit for the writing and adaptation of "One Glorious Night," given to Charles MacArthur, whereas credit should have been given to Harry Gates and J. Grubb Alexander. Charles MacArthur wrote "The Fatal Kiss," the story for one of the Perfection Series being released under that title.

May Pick Chicago

Warners' Theatre Building Plan Likely to Start in Mid-west Metropolis

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Leads in "Excuse Me"

Conrad Nagel and Norma Shearer are to play the leading roles in "Excuse Me," the famous stage success by Rupert Hughes which goes into production at the Metro-Goldwyn studio this week. Its release date will be announced later.

To Release October 27

Date Set on "Janice Meredith," Spectacular Marion Davies Special

"Janice Meredith," the new Cosmopolitan special starring Marion Davies, which E. Mason Hopper directed from the story by Paul Leicester Ford, has been set for release through Metro-Goldwyn on October 27. Lillie Hayward adapted this story for the screen.

"Janice Meredith" has been attracting big business at advanced prices for several months at the Cosmopolitan Theatre, New York. Miss Davies is supported by Holbrook Blinn, Harrison Ford, Maclyn Arbuckle, Hattie Delaro, Joseph Kilgour, George Nash, Tyrone Power, May Vokes, W. C. Fields and Robert Thorne.

"Women First" Arrives

The negative of "Women First," the fifth in the series of eight Perfection Pictures produced by C. B. C. has been received and is now in the cutting room. The featured players are Eva Novak and William Fairbanks. They are supported by Lloyd Whitlock, Lydia Knott, Bob Rhodes, William Dyer, Jack Richardson and others well known to film fans. The direction is by Reeves Eason.

Independent Bookings

Independent Pictures Corp. of which Jesse J. Goldburg is president, report bookings on their various productions, that far surpass any ever noted in one season in the history of the concern. The Desmond Holmes, Bill Cody and Franklyn Farnum series have all received practically one hundred per cent. bookings on those pictures which have already been completed, Independent reports.



Frank Lloyd's "The Silent Watcher," a First National picture



EXHIBITORS' NEWS AND VIEWS

EDITED BY SUMNER SMITH

Wisconsin Theatre Owners Form Public Service Board

A public service board, believed to be the first ever organized by exhibitors in the entire country, has been named by the Motion Picture Theatre Owners of Wisconsin to carry out the policy of community and public service decided upon at the last state convention. Organization of such a board gives to the Badger state the honor of being in the front ranks in really putting into effect the slogan of public service championed by Michael O'Toole, national president, when he addressed the recent Wisconsin convention.

Members of the new board are George Fischer, New Milwaukee Theatre, Milwaukee, chairman; E. W. Van Norman, Parkway, Milwaukee, and J. H. Silliman, Downer, Milwaukee.

As its first work, the board has put its shoulder to the wheel in an effort to get out the full voting strength in the November elections, as urged recently by Mr. O'Toole, through the use of trailers bearing the following message are being distributed to every member of the organization:

A special meeting of the board of directors of the Motion Picture Theatre Owners of Wisconsin will be held shortly to formulate plans for the national convention which will be held in Milwaukee next summer. It had been expected that committees to handle various matters in connection with the coming of the convention would be appointed at the last board meeting, but this was made impossible by the press of other business and it was decided instead to devote an entire session at some other time to the proposition.

George H. Dumond, manager of Saxe's million dollar Modjeska on Milwaukee's South side since its opening in August, has left the organization and has been succeeded by Sidney Lawrence, a veteran in all angles of the show business. Dumond, it has been announced, has motored to New York to rejoin the Warner Brothers' organization which he had left to accept the position with Saxe.

Lawrence most recently is of South Bend, Ind., where he opened the Oliver Theatre, an Orpheum house. Prior to that he had been with Max Speigal and First National in New York, with the latter as exploitation man; with Fox in Newark, N. J., and with leading houses in Detroit and Grand Rapids, Mich.

The Juneau Theatre, 1,400-seat house on Milwaukee's South Side, has been taken over by J. H. Silliman, owner of several other theatres in the city, and Jack Grauman, head of the Celebrated office. Mr. Silliman and Mr. Grauman obtained possession of the showhouse under the terms of a lease from the Juneau Theatre Company, which formerly operated it, according to announcement of the deal made by Mr. Silliman. L. Sewing, formerly in charge of Silliman's Jackson Theatre, an East Side house, has been given the management of the Juneau.

Leo A. Landau, director of the Garden and Alhambra theatres, two leading downtown Milwaukee houses, has been confined to his home for more than a week as the result of illness.

Dale Larish has been named by Manager Stan Brown to succeed Earl Knoblauch as assistant manager at Saxe's Strand, downtown Milwaukee house.

George Fischer, first Milwaukee theatre man to attempt daily matinees in an outskirt house, has had such great success with the plan at the New Milwaukee during the last year that he decided to try similar daily matinees at the Capital Theatre, West Allis.

A Grandmother Queen

Popularity contests staged in connection with theatrical ventures got a new twist on the night of October 4 when a 72-year-old woman, the wife of a railroad crossing watchman, was crowned queen after defeating 125 girls, and reigned at elaborate ceremonies marking the official opening of Saxe's new Jeffris Theatre in Janesville, Wis.

Seated on a handsome float, the "grandmother queen," especially dressed to a queen's taste for the occasion, headed one of the largest parades Janesville has ever witnessed and in which fraternal orders, civic organizations, merchants and other private citizens joined.

Selection of Mrs. Mary Lulu Lee, the woman, as queen was the result of a bona fide contest and not the work of the Saxe publicity department's efforts, it has been proven to the satisfaction of all Janesville.

As a matter of fact, members of the Saxe organization are convinced that leaders of an opposition faction in Janesville really were behind the efforts which resulted in victory for the aged woman. If that is so, the scheme proved one of the worst boomerangs on record, since it did more to advertise the Saxe house than anything its own publicity force could attempt. Virtually every Wisconsin daily paper carried on page one the news of the unusual ending of the contest.

The ways of a reformer are hard to understand. So muses A. J. Meininger, manager of Ascher's Merrill Theatre in Milwaukee, as he recalls his first experience with reformers since his recent arrival in the city.

One of Mr. Meininger's first pictures after he was placed in charge of the Merrill was "The Siren of Seville." Seeking to give his publicity the needed Spanish touch, Mr. Meininger set out to find an old coach such as aristocratic Milwaukee was wont to pattern after the Spanish vehicles years ago. He finally located the only remaining vehicle of the type and persuaded its owner, one of the city's most ardent reform leaders, to loan it to him.

After spending several days in fixing up the discarded coach so that it would be presentable on the streets, Mr. Meininger dressed up a driver in Spanish costume, had the necessary signs painted to advertise his picture and made ready to send the coach down the main street. But it was never used. At this juncture, however, the reformer who had agreed to loan him the vehicle dashed madly into the Merrill and demanded her coach back.

"Why, it's awful—a terrible shame, and I won't be a party to such cruelty," she shouted.

Mr. Meininger finally persuaded her to tell him what was so cruel about his plan.

"It isn't your publicity scheme that's cruel, but the bull fight shown in the picture is," she declared, "and I won't under any circumstances be a party to it. Our organization has just held a meeting on the matter and it was decided that I must insist upon the coach being returned at once." Meininger had to do it.

Texas

Ed Brady will open his new theatre at San Benito, Texas, about November 10. The building will be modern in every particular.

C. C. Lindsey will open his new theatre at Lubbock, Texas, November 15.

D. J. Young has installed a new screen in his Dittman Theatre at Brownsville, Texas.

H. H. Covington has purchased a new $10,000 Fotoplayer for his theatre at Teague, Texas.

W. A. Conner has purchased a new orchestral organ for his Dawson Theatre at Dawson, Texas.

Prints in All Exchanges—Now Booking



Season 1924-1925—Thirty First-Run Pictures



Scenes from F. B. O.'s "The Millionaire Cowboy."

Cincinnati

Practically all exhibitors throughout the Cincinnati territory report business unusually good for the new season. In fact, in some of the larger local houses the takings exceed those for the corresponding period of last year. There is no further dissension in the ranks, the musicians and operators having been granted an increase ranging from 5 to 7 per cent, the new scale being reported as satisfactory to all parties involved.

Manager Milford Unger of the Grand Opera House, Cincinnati, is in his second week of "The Ten Commandments" and is doing a remarkable business. The Lyric, a Libson house, is running the third and last week of "The Sea Hawk."

Godfrey Katzen, manager of the Lyric, Covington, Ky., is "back on his feet," someone having stolen his automobile recently.

Lemetto Smith, who controls the Opera House and Hippodrome at Warren, Ohio, as also the Ideal and Columbia theatres at Alliance, Ohio, has taken over the Duchess in Warren. Daniel Robbins formerly had the house.

The New Franklin Theatre, Franklin, Ohio, has passed into possession of Theodore Schiff, who also operates two houses in Middletown, Ohio.

Mr. and Mrs. Arthur Rea, Mason, Ohio, are opening a new picture house in Clarksville, Ohio.

Managing Director Meyer of the Palace Theatre, Hamilton, Ohio, has discontinued his customary amateur nights and substituted Jack Middleton's Revue on Friday nights.

Conrad Zost of the Lyric, Hamilton, has installed a large new organ.

Iowa

E. T. Dunlap has sold the Dunlap Theatre at Haywarden, Ia., to M. P. Lowell. He has gone to Whittier, Cal.

The Opera House at Allison, Ia., has changed hands. E. C. Trager has sold it to W. H. Nichols.

The Plaza at Fort Dodge, Ia, has been reopened.

G. W. Gregerson has bought the Liberty at Foster, Neb.

George Robinson has bought the Casino at Gliden, Ia., from Bert McKean.

O. F. Glass has bought the Electric at McCook, Neb., of W. T. Newboldt.

Ted Samuelson has sold the Iowana at Red Oak, Ia., to Edward Good,

M. K. Wiotatoski has sold the Rialto at Litchfield, Neb., to a business men's association of that place.

George Sumner sold the Paramount at Harvard, Neb., to A. L. Stone.

The Elite at Meadow Grove, Neb., was sold by D. E. Cottrell to H. W. Botsford.

C. J. Latta has bought the Empress at Shenandoah, Ia. Harry Simons was the former owner.

A. C. Johnson has bought the Solon at Spencer, Ia. G. M. Solon was the former owner.

The Strand at Charlton, Ia., has been reopened after being thoroughly remodeled, as has the new Orpheum at Webster City, Ia.

Minneapolis

Len S. Brown, manager of the New Lyceum, invites exhibitors to inspect Minneapolis' latest picture theatre while in the city. The new 2,300-seat house will open late in October. It is in the last stages of construction now.

Nathan Fisher has purchased the Elite Theatre, a suburban house in South Minneapolis. The Elite, a 300-seat theatre, is one of the oldest outlying houses in the city.

Reopening of several theatres in the Northwest as a sequel to the bumper crops and the return to prosperity has occurred during the last week. The Strand at Parkers Prairie, Minn., has been reopened by Leland Chamberlain. Thomas Kerby, former Sheridan, Wyo., theatre man, has taken over the Iris at Belle Fourche, S. D.

"Right now business is 'spotty' in the Northwest but the general business trend indicates a return to prosperity," W. A. Steffes, president of the Northwest exhibitor unit and head of the new Allied States association, said this week. Mr. Steffes has just completed a business survey of the theatres of the Northwest.

The possible invasion of Warner Brothers with a theatre in Minneapolis is not being taken seriously by local exhibitors. Finkelstein & Ruben, who control most of the theatres, announce that they would welcome Warner Brothers to Minneapolis. The F-R Film Exchange distributes the Warner Brothers product here.

Pittsburgh

The new Moose Theatre at Hastings, erected by the Moose Lodge, is to be opened to the public on October 25 with "Welcome Stranger" as the initial attraction. M. G. Rhodes, well known as a local exhibitor and exchangeman, and although young in years a veteran showman, is to be manager of the house and has spent much time on Film Row the past few days booking pictures for the new house.

The Moose Theatre is a two-story fireproof brick structure, built along the most modern lines, and according to Rhodes is the last word in theatre construction for a house of its size, seating 600. The second floor of the new structure will serve as lodge rooms. The theatre is equipped with a large stage.

Negotiations were closed last week giving the Penn-State Amusement Company, Inc., of Uniontown, control of the Strand Theatre, Morgantown, for a period of years. This acquisition adds to the holdings of the Penn-State another already fine theatre which will be brought up to the minute by the expenditure of approximately $75,000 in refurnishing, remodeling and redecorating. The Strand will be under the direct management of C. M. McCloskey of the Penn-State Amusement Company, while George H. Sallows will remain as resident manager.

Prints in All Exchanges—Now Booking



Season 1924-1925—Thirty First-Run Pictures

Golden Gate Firm to Build Three Theatres in Oakland

The Golden Gate Theatre and Realty Company, recently incorporated at San Francisco with a capital stock of $1,600,000, and which already operates a chain of theatres in Northern California, has purchased property in the east-bay suburb of Oakland and plans the erection of three picture houses there. A large lot has been purchased in the Fruitvale district on East Fourteenth street, near Thirty-eighth avenue, and here a house seating 1,500 will be built. The second theatre will be erected at Park boulevard and East Eighteenth street, and this will also seat 1,500. The third theatre will seat 1,200 and will be in the Dimond district at Fruitvale avenue and Hopkins street. Plans for the three theatres are being drawn and construction work will be commenced at as early a date as possible.

The breaking of house records is not an easy matter at either the New Mission or New Fillmore theatres, San Francisco, but the trick was turned with an engagement of "The Covered Wagon" at both houses. This was brought about by what was doubtless the greatest publicity campaign on the production ever attempted in the state. The leading feature of the campaign was a street parade a full mile in length, with participants dressed in '49 style, Indians by the hundreds, prairie schooners and the like. The Indians were in town to take part in an Indian Festival and were only too glad to participate in the parade.

The many friends of Mark E. Cory, for years a well known exhibitor at San Francisco and a leader in organization work, but of late connected with the distributing end of the business, were startled recently to learn of a serious accident which befell him while on a business trip to Eureka. An inexperienced autoist ran into the machine in which Mr. Cory was riding and he was thrown through the windshield. More than 100 stitches were necessary to sew up the cuts on his head and face. Mr. Cory is manager of the local office of the Producers Distributing Corporation.

A small theatre in which pictures will be shown from time to time is being fitted up as a part of the California Palace of the Legion of Honor Building in Lincoln Park, San Francisco, a structure erected at a cost of more than a million dollars by the late A. B. Spreckels and presented to the city. The theatre will be equipped with two Simplex machines by the Western Theatre Supply Company.

The Aaron Goldberg Theatres, which conducts a chain of picture houses at San Francisco, has opened offices in the Loew Theatre Building.

As a part of the compromise in the dispute between the management of the Strand and Warfield theatres, San Francisco, over the showing of "Yolanda," this film opened late in September for a week's run at the former house. It was shown at the Warfield Theatre earlier in the season.

R. R. Boomer, manager of the Cameo Theatre, San Francisco, certainly made a hit with the baseball fans when he booked Hoot Gibson in "Hit and Run" during the world's series week. He installed an electric scoreboard in the house and made the Cameo Theatre headquarters for all interested in baseball.

Mark Harris plans to reopen the Selma Theatre, Selma, Cal., owned by T. & D., Jr., and will give it a tryout for a month, having an option to buy it.

Charles Michaels of the Kearny Theatre, San Francisco, returned recently from the Elks' convention at Catalina Island and is laid up with a broken foot, the injury having been sustained while away.

J. A. Harvey, who recently disposed of his theatres at Vacaville and Dixon, was a recent visitor at San Francisco and announced that plans are being drawn for a 600-seat house to be erected by him at Merced, Cal. The new theatre is to be ready for occupancy before the end of the year.

Believing that a theatre should take an active part in community work, L. R. Crook, president of the National Theatres Syndicate, San Francisco, recently arranged with a newspaper at Stockton, Cal., for a contest for school children, offering $100 in prizes for the best color sketches. The contest was inaugurated in connection with the redecoration of the National Theatre of that city and was handled by Ann McCabe of San Francisco.

The new Bay View Theatre of Otto Roeder at San Francisco will be opened in October.

The Northwest

W. E. Graeper's new Egyptian Theatre, Portland, Ore., opened last Saturday night. The boys who attended the opening, and about all of them went down, are still raving. Some even make so bold as to say it surpasses Grauman's Hollywood. It is Egyptian to the tiniest detail, and while a suburban house, seats 1,200 and is destined to be one of Portland's leading houses. A special prologue was arranged and "Wanderers of the Wasteland" was the opening attraction. Mayor Baker made the opening address. Capacity audiences expressed their approval of the new house. Following the close of the evening's performances a special preview of "Barbara Frietchie" was given for all exhibitors and film men present. All interior decorations, lights, furnishings, carpets, drapes, etc., were handled by B. F. Shearer, Inc., of Seattle, who certainly have achieved the effect of "Old Cairo." Mr. Graeper is to be heartily congratulated on the Egyptian.

The new Olympia, building for Zabel, Bowman & Wilson, will open November 7. The completely refurnished and refinished American, Butte, Mont., opens the same evening. Mr. Page's new house in Medford, Ore., opens the 20th.

Ray Kelso and wife, one of the founders of the Theatre Equipment Company of Seattle, now manager of five houses in Burlingame, Cal., paid a visit to Seattle this week, renewing old acquaintances.

Vic Gauntlett, exploitation manager for Blue Mouse theatres in Seattle, Portland and Tacoma, put over a fast one in Tacoma last week. He staged an essay contest on "Why Are Daughters Missing?" running it only four days in the News-Tribune. With only four days to run, 455 answers were received! Vic says some of them were wonderful. When he retires from the publicity field he will have ample material for a book from the dramas contributed by the public. The showing of "Missing Daughters" pulled big business for an entire week.

Starting next week, the Tacoma Blue Mouse will inaugurate a split week policy. So many big attractions are booked ahead that Manager Hamrick feels the twice a week change necessary to take care of them all.

"King Tut" has passed on. Obsequies were held on Film Row this week, when a portion of the pavement was removed to make a mausoleum for Roy Czerny's venerable Ford which, having fought the good fight for innumerable years, gave up the struggle. Roy has had to buy him a new Lizzie, but he never can have the affection for the new can that he had developed for the film can!

Mrs. I. Burrus has sold the Silver Star Theatre, Freewater, Ore., to George P. Jungert.

R. N. Kendig of Seattle, formerly operator of the Good Luck Theatre here, has invented a device to eliminate heat from the light used on projection machines, without destroying the value of the light rays.

Lists Coming Films

When Mack J. Davis of Mack Theatre, Port Angeles, informs his patrons that a wonderful array of pictures has been booked for the coming months, he goes further than the mere statement and lists in a newspaper advertisement just the attractions that he will show. That occupied a full page in the Port Angeles Evening News of September 25.

In the last are eighteen Warner Brothers pictures, eighteen from Producers Distributing Corporation, twelve from Universal, all Jewels; eighteen from Metro-Goldwyn, nine from Principal, and, as road show presentations, "The Ten Commandments," "The Thief of Bagdad" and "Ben Hur," in addition to numerous Pathe, Educational and Univversal short subjects and some stage attractions. These are planned for autumn, winter and spring.

Mr. Davis says: "We have endeavored to eliminate sex plays and pictures that carry a propaganda angle."

Prints in All Exchanges—Now Booking



Season 1924-1925 --Thirty First-Run Pictures

Crescent Amusement Company Buys North Alabama Houses

At a forced sale of the theatre properties operated by the North Alabama Amusement Corporation held in Florence, Ala., September 22, the theatres were purchased by the Crescent Amusement Company and Louis Rosenbaum, paying therefor a cash consideration of $14,600 in addition to assuming the indebtedness against the company, amounting to $71,040.20.

The Crescent Amusement Company is controlled by Tony Sudekum and operates theatres in Nashville and many other points in Tennessee. The transfer of properties includes the Princess Theatre building in Florence and leases on the Majestic in Florence, the Strand in Tuscumbia, the Lyric and Palace in Sheffield and all property owned by the North Alabama Enterprises, including picture franchises. Mr. Rosenbaum, who becomes interested with Mr. Sudekum in the control of the properties, was a large stockholder in the retiring North Alabama Enterprises.

Musicians have returned to work in Memphis theatres after a strike that for three weeks deprived all theatres of their orchestras. The musicians demanded a reduction in playing time without reduction in pay, which amounted to a 25 per cent. increase. This was refused by the theatre managers, they also demanding a five-piece orchestra in two of the smaller houses. This demand was later withdrawn and an amicable compromise made.

The Rome Enterprises, Rome, Ga., announces through Manager O. C. Lam that the new Broadway Theatre will be ready to open within sixty days and will seat 350. Plans for still another new house are being prepared, a strictly modern theatre to seat 800.

The Ackworth Theatre, built and opened this year in Ackworth, Ga., is closed for the purpose of enlarging its seating capacity.

The new theatre recently built in Lewisburg, Tenn., by the Cumberland Amusement Company has opened.

Mrs. T. H. Holland is the new manager of the Strand Theatre, Madison, Ga., the state in which there are more lady exhibitors than any other section of the United States.

H. J. Hury of the Frolic and Champion theatres, Birmingham, Ala., upon a trip to Atlanta announced that the Frolic, Bessemer City, Ala., has been entirely remodeled and will reopen during October.

Among exhibitors on Atlanta's Film Row the past week were T. F. Ware, Star Theatre, Talladega, Ala.; A. R. McRae, Airdome Theatre, Sheffield, Ala.; Roy Williford, Piedmont Amusement Company, Union, S. C.; R. P. Higgenbotham, Pastime Theatre, Leeds, Ala.; H. B. Wells, Opera House, Newberry, S. C.; H. J. Hury, Frolic Theatre, Birmingham, Ala.; R. J. Edenfield, Dreamland Theatre, Augusta, Ga.; S. R. Castlebury, Belle Theatre, Gadsden, Ala.; Guy Kenimer, Arcade Theatre, Jacksonville, Fla.

Washington, D. C.

Washington is to have a real symphony orchestra which will compare favorably with similar organizations throughout the country, as a result of the efforts of Harry M. Crandall to build up an orchestra which will be an outstanding feature of the theatrical chain which he operates. The orchestra will play at the Tivoli Theatre, the only one of the Crandall chain with a pit large enough to accommodate the 60 artists of which it will be composed. It will give a series of Sunday afternoon concerts, beginning October 12, just before the regular afternoon program and without extra charge or increased admission scale. It will be under the joint conductorship of Daniel and Elias Breeskin, both prominent conductors and composers. In addition, it is planned to give at least four formal concerts of full two-hour length annually, the proceeds to be distributed in their entirety among the members of the organization.

John B. Upperman, manager of the Apollo, has been confined to his bed for two weeks with a serious case of blood poisoning that resulted from lacerating his foot on a nail.

A $30,000 fire in the building adjoining the Columbia Theatre on the morning of October 6 created a great deal of excitement on F street, but quick work on the part of the firemen kept the blaze from spreading beyond the store in which it had started and prevented what might, under different conditions, have proved a most disastrous fire.

A number of improvements have been made in the Metropolitan Theatre on F street which greatly enhanced the beauty of that particular star in the Crandall chain. Following out the decorative and utilitarian scheme of the rest of the house, the balcony exits leading to Tenth street have been wainscoted with Italian Senna marble, and the old floor coverings supplanted by the gray and black design used on the main floor.

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Season 1924-1925—Thirty First-Run Pictures

Varner Marries

Friends both in and out of the motion picture industry from coast to coast last week received the following wedding announcement: "Mr. and Mrs. James Alexander Pearce announce the marriage of their daughter, Evelyn Lucretia, to Mr. Henry Branson Varner on Saturday, the twentieth of September, Nineteen Hundred and Twenty-four, Alexandria, Va. At home after the first of October, Lexington, North Carolina."

Mr. Varner has for years been one of the leading figures in exhibitor circles of the country, holding foremost places in various national councils of the old Exhibitors League and for two years on the National Board of Directors of the M. P. T. O. For eight years he was secretary and treasurer of the North Carolina Motion Picture Theatre Owners and for the past two years has been its president. He is the owner of two theatres in Lexington, also a vast chain in other Carolina towns. He is a veteran newspaper man also and for many years owned and published the Lexington Dispatch and the Southern Good Roads Magazine. He sold his newspaper interests two years ago to devote his entire time to his rapidly growing motion picture business.

St. Louis

Herschel Stuart, managing director of the Missouri Theatre, St. Louis' Paramount first-run palace, has arranged a series of Sunday afternoon popular symphony orchestra concerts to be given for the benefit of the Post-Dispatch's Pure Ice and Milk Fund which lacks some $1,500 to reach its quota for 1924. The first concert was given on Sunday afternoon, October 5. Joseph Littau director of the Missouri's orchestra was in charge. His regular orchestra was greatly augmented for the occasion.

The Missouri Theatre, Ste. Genevieve, Mo., is now under the management of William A. Doerge.

M. F. Weber has purchased the Community Theatre, Raymond, Ill., from C. H. Smock.

Fruend Brothers have installed a new Kilgen organ in their Cinderella Theatre, Iowa and Cherokee streets. O. E. Mohr is the organist.

Sam Horton's new $25,000 picture palace at Albion, Ill., opened for business last Saturday night and has been doing nicely.

Out-of-town exhibitors in during the week included Theodore Coleman, Mount Carmel, Ill.; Jim Reilly, Princess Theatre, Alton Ill.; Tom Reed, Duquoin, Ill.; Mrs. L. W. Rodgers, Cairo, Ill.; George Hamilton, Gem Theatre, Marrisea, Ill.; Curley Dawson, Grand Theatre, Mount Olive; Charley Goodnight, De Soto, Mo.; H. F. Kilgenfus, New Athens, Ill.; Otto Krigler, Okawville, Ill.

Connecticut

Bill Jones, house leader, directed an orchestra of 25 musicians during the presentation of "The Covered Wagon" at Poli's Capitol Theatre in Hartford. The usual vaudeville bill was eliminated during the week.

Allan Morrison, manager of the Majestic Theatre in Hartford, is having a film projection room built in his new home.

General Manager Henry Needles staged a "big city fashion show" at the Strand Theatre in Hartford the week of October 5.

Albany Man Hears Things— But 'Twas Only the Radio!

Those who know Uly S. Hill, managing director of the Troy and Lincoln theatres in Troy, N. Y., as well as the Mark Strand in Albany, are enjoying a good laugh these days at his expense. The other night, so the story goes, Mr. Hill, who is an ardent radio fan, spent a portion of the evening at his home at West Sandlake, listening in, with earphones tightly clamped to his head. Laying these aside for the moment, Mr. Hill began reading the evening paper, the earphones reposing on the table beside him. All of a sudden Mr. Hill heard voices. They seemed to come from outside. His home is located in a rather remote section and thinking that possibly someone was prowling about the house, Mr. Hill went to the window and looked out. Darkness alone greeted him. He returned to the table, but failed to notice the earphones, partially buried beneath the half opened paper. The sound of voices continued.

Mr. Hill went into the kitchen and inquired of his wife who was around there. Naturally she replied that there was no one, and Mr. Hill, more mystified than ever, returned to the living room, picked up the evening paper, glanced at the table just as there came from the earphones: "We are fortunate in having with us tonight—" being broadcast from WGY at Schenectady.

Oscar Perrin, drawing capacity crowds at both the Leland and the Clinton Square theatres in Albany these days, has a man standing at the door of the Leland handing out the following tickets: "Just because the Leland is crowded, don't go home. Walk up a few blocks to the Clinton Square, where you will always find a good show."

Something is the matter with the bowlers from the Troy Theatre. They simply can't seem to get a start. With Walter Roberts doing his level best, the team went down to another defeat last Tuesday night, and one so bad that it is said they stopped counting along towards the last. At any rate, Mr. Roberts has fully made up his mind that his aggregation will pay for the turkey supper, and Ben Apple, captain of the opposing team, is already licking his chops.

The Albany Times-Union, formerly owned by ex-Governor Martin H. Glynn, carried a splendid editorial one night last week on William Berinstein, theatre owner, whose death occurred on Monday morning, September 29. The editorial said in part:

"He was an optimist who saw always the silver lining behind the clouds; he was a friend who thought the best of his fellow beings; his success in his chosen business was due as much to his personality as to his executive acumen. The memory of his good deeds will linger in the hearts of his friends as long as life lasts."

The Thompson Theatre in Old Forge had a close call the other night when a blaze destroyed a large adjoining building. Glass in the windows of the theatre cracked with the heat and the tar from the roof melted and descended in a boiling shower on the heads of the firemen. Strenuous work on the part of the firemen and others managed to save the theatre from destruction.

The State Theatre in Schenectady was packed to its doors Saturday night when Governor Alfred E. Smith formally accepted the nomination as Governor on the Democratic ticket. The use of the house was secured largely through the fact that W. W. Farley, head of Farash Theatres, Inc., operating the theatre, is one of the leading Democratic politicians of the state and a great booster for Smith.

Without a worry in the world, R. V. Erk, formerly owner of theatres in Ilion, arrived in town the past week driving a brand new Buick car. When Mr. Erk was asked as to his future plans, he replied that he had nothing in view and intended to take life easy for a while.

"The Covered Wagon" is slated for a week's run at the Mark Strand in Albany and the Troy Theatre in Troy during the coming week. No extra newspaper space will be used by the theatres, as it is expected the picture will play to capacity audiences without any undue advertising.

Louis Benton, operating houses in Ballston and Whitehall, arrived in town last week in a rainstorm. The moisture, however, did not dampen Mr. Benton's enthusiasm as he predicted a banner fall and winter season.

Talk about a hustler, there are few in New York State who have anything on C. H. Dopp of the Electric Theatre in Johnstown. Although Mr. Dopp's house has but 180 seats and is pitted against big opposition, he manages to keep going, filling his house. As a business getter he is about as persistent as they make them.

No definite date has yet been fixed for the sale of the State Theatre in Schenectady under a court order, W. W. Farley of Albany, receiver, stated that he would apply for the order in the near future and, furthermore, that the sale would be for cash only. This will mean that whoever buys the place will need the tidy little sum anywhere from $200,000 to $350,000.

There is one time each year when Oscar Perrin of Albany, one of the best known and most successful exhibitors in the business, forsakes the theatre and doesn't give it so much as even a thought for days at a time. In other words, Mr. Perrin is a dyed-in-the-wool baseball fan, and when the World Series occurs he is right on the firing line.

Ernest J. Wolfe of Lowville has just bought two of the most famous Great Dane dogs in the country. Mr. Wolfe owns a theatre in Lowville which has always been a pretty good money-maker. But Mr. Wolfe's real hobby is his Great Danes. The two latest additions to his kennels are imported and one was recently featured with Robert Dix in "Manhattan."

Louis Buettner of Cohoes, sauntering along Film Row last Monday, in lining up his program for theatres in Hudson Falls and Mechanicsville announced that the Majestic in Cohoes, badly damaged by fire some months ago, would be in shape to reopen by October 25.

Tom Kennedy, owner of the theatre at Champlain, on his way back from Syracuse where he appeared in federal court in a bootlegging case, stopped off in Albany long enough to book the Dempsey series. Mr. Kennedy is not only the owner of the picture theatre in the lake town, but also manages to pick up a pretty good living as express agent, federal officer and a few other things.



Bebe Daniels, the Paramount star.

The minister who operates the Parish House Theatre in Kinderhook doesn't believe in taking chances with an express delivery of film. The other day when "The Hunchback of Notre Dame" was scheduled, the minister showed up himself and took back the film, saying that he did not want to take any chances in a delayed delivery.

"The Sea Hawk" is playing for two straight weeks at the Leland in Albany, enjoying the distinction of being among the very few pictures booked for so long a period at this house. The Mark Strand, opposition house, is playing "His Hour" for three days and "The Arab" for three days, and then "The Covered Wagon" for six days is competing against "The Sea Hawk" for business.

The Barcli in Schenectady will probably be again handled by Frank Breymaier, former manager. W. W. Farley, who recently acquired the theatre, stated during the past week that he had employed Mr. Breymaier to clean up the house and get everything in readiness for an opening this month, but that nothing definite had been decided upon as to the management.

Attorney Thomas Sheehan of Massena, owner of a new 500-seat house, made his first visit to Albany's Film Row during the past

(Continued on page 585)

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Season 1924-1925 Thirty First-Run Pictures



Eleanor Boardman and Ben Lyon in Metro-Goldwyn's "Wine of Youth."

New Buffalo Headquarters of Exhibitors in Root Building

J. H. Michael, chairman of Buffalo Zone, M. P. T. O. of N. Y., announces that headquarters of the organization have been opened at 71 Root Building, Chippewa and Franklin streets. Mr. Michael urges all members to make this office their headquarters while in town. Miss Marian Gueth is at the office. Any exhibitor troubles will be handled from this office. The board of directors of the zone have decided on the following plans of dues: Theatres in towns with population of 2,500, regardless of number of seats, $12 a year; population of 2,500 to 5,000, $25 annually; population of 5,000 to 10,000, 5 cents a seat; 10,000 to 75,000, 7½ cents a seat; over 75,000, 10 cents a seat. A. C. Hayman, treasurer of the state body, declares that this system will not work hardship on the smallest exhibitor.

James H. Havens, prominent theatre man of Olean, N. Y., is dead. Mr. Havens was born in Elmira, N. Y., 57 years ago. He was manager of the Havens Theatre in Olean for many years and was owner of the house at the time of his death, which was caused by heart disease. He had been sick several months.

L. O. Maher is opening the I. O. O. F. hall in West Valley, N. Y., as a picture theatre. It is rumored that James Doyle of Nunda is soon to take over the operation of the Babcock Theatre in Wellsville, N. Y.

Firemen and police are investigating the two attempts made last week to burn the Teck Theatre Building, Buffalo. Both fires were quickly extinguished and the damage did not amount to over $300.

Bill Tischoff, Max Fogel and Sam Tischoff, Rochester exhibitors, visited Buffalo's Film Row last week end. Max came to town to change a six sheet and Bill told about a new organ which he has installed in the Murray Theatre in his home town.

Plans for the new State Theatre in Elmira has been submitted to Charles F. Sterling, building inspector, by Architect Leon H. Lempert of Rochester. The plans call for a capacity of 2,500, beautiful decorations, modern equipment and the newest lighting, ventilation and heating systems. W. F. Maltby of Corning will decorate the house. The theatre as designed is a larger one than at first planned, but additional land was acquired so that a depth of 165 feet has been provided.

Otto T. Schroeppel, manager of the Strand and Andrews theatres in Salamanca, N. Y., is using the slogan, "Boost Salamanca," in all his advertising. Otto is a young chamber of commerce himself and his work in boosting his town is making many local friends.

It is reported that the Auditorium in Auburn, N. Y., is about to be leased to parties who intend to turn it into a picture house. The Auditorium is owned by Loeb Brothers of Philadelphia.

"The Thief of Bagdad" is continuing in its third week at the Majestic Theatre to capacity business, which is due to the fine exploitation given the production.

Louis Eisenberg of the Elmwood Theatre installed a radio set and loud speaker in his office during the world series games and announces the progress of the games to his patrons Saturday and Sunday afternoons.

Canada

All exhibitors of Canada were through with the Daylight Saving nuisance on September 29 for the current year when "Summer Time" reverted to Standard Time in the last of the remaining centres which had adopted the time change for the summer months. The last cities to revert to Standard Time were Montreal, Quebec and Ottawa, Ontario.

A rumbling of the revival of the Daylight Saving plan for 1925 has already been heard in the passing of a resolution by the Amateur Athletic Union of Canada at its convention in Winnipeg, Manitoba, for a special memorial to the Canadian Federal Government for the universal and compulsory adoption of Daylight Saving throughout the whole Dominion by Special Act of Parliament next spring—for the benefit of sport events. This year Daylight Saving was adopted by only a number of cities.

The matter has come under the consideration of the Canadian Division of the Motion Picture Theatre Owners.

Cashing in on the advance notices of a film production that has yet to be completed was what Manager Ned Miller of the Pantages Theatre, Toronto, accomplished for his feature during the week of October 4. In his advertising for "The Red Lily," the current attraction, Manager Miller made direct reference to "Ben Hur" which has not yet been produced.

"Everyone expects that 'Ben Hur' will be the biggest picture of all time," declared Mr. Miller in his advertising spreads. This is what followed in the displays: "Fred Niblo is directing Ben Hur. Ramon Novarro is featured in Ben Hur. 'The Red Lily' features Ramon Novarro and is directed by Fred Niblo. Opens at the Pantages. Starting next Saturday."

The City of Toronto has launched a move to secure share of the Amusement Tax which is collected by the Ontario Provincial Government from the theatres of Toronto. A demand has also been made that the city be granted a share of the Provincial theatre license fees. The Amusement Tax netted the Province over $500,000 last year.

H. F. Blackwell, organizer of Belmont Park, Montreal, an amusement park, has purchased a site in Hull, Quebec, where work has started on the erection of a new picture theatre which is scheduled to be opened May 25, 1925. No details of the building have yet been announced.

Vancouver, B. C., exhibitors have been getting the jump on the rest of Canada in the presentation of important productions. Manager Ralph Ruffner of the Capitol Theatre, Vancouver, had the first Canadian run of "Feet of Clay," while the premier presentation in the Dominion of "Thief of Bagdad" took place at the Orpheum Theatre, Vancouver, B. C., at $1.50 top.

T. J. O'Rourke has re-opened both the Star and Palace theatres at St. John, New Brunswick, after a long period of darkness and is officiating as manager of both houses.

Released in September—Now Booking



Season 1924-1925—Thirty First-Run Pictures

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Newark, N. J., Kiddie Shows a Feature for Seven Years

John B. McCullough, of Will H. Hays' New York City office, and H. E. Shumlin, motion picture editor of the "Billboard," recently journeyed to Newark, N. J., to witness a Kiddie Show program as presented by Leon O. Mumford, general manager of the Tivoli Theatre, the most pretentious of the Joseph Stern chain of photoplay theatres.

Joseph Stern's Tivoli is located in the Roseville section of Greater Newark, a residential community. Mr. Mumford has been consistently dispensing this extra added Kiddie Show feature picture attraction in Roseville regularly every Saturday afternoon, fifty-two times a year, for seven and a half years, five at the City Theatre, Orange and Seventh streets, two and a half years at the newer Stern photoplay house, the Tivoli, at Orange and Ninth streets. Mumford's faith in the Kiddie Show policy is so strong that he declares that any theatre that cannot conduct a successful special Saturday matinee for the youngsters can be run by only one man, and that is the sheriff.

Mr. Stern is credited with the statement that it was children that put him in the business and that he expects to have the children keep him in the businiess by means of the Kiddie Show Saturday matinee policy through his entire circuit of twelve first-run neighborhood houses.

The success of the Tivoli children's matinee had reached the attention of the committee on Public Relations of the Hays organization, and Mr. McCullough attended the Kiddie Show at the Tivoli for the purpose of reporting back to the committee the results of his findings.

Mr. McCullough estimated that the attendance of the young people, ranging from kindergarten to high school age was fully 80 per cent. of the audience present. The Kiddie Show attractions selected by Manager Mumford for the Tivoli consists of feature-length fairy stories, comedies and clean, wholesome film plays, comedy dramas, photoplays with juvenile stars, child actors in important parts and an occasional Western with the better known stars, such as Tom Mix or William S. Hart, picture plays with dog, horse or other animal actors, productions that are humorous, historical and educative.

The Kiddie Show special feature is shown in addition to the regular program of feature, comedy and news, and usually at its conclusion. There is no advance in the prices of admission or any additional charge on account of this added feature attraction for the youngsters. Every precaution is taken to have the stories of the productions of Saturday's regular program or the pictures for the grown-ups free of sexual, salacious or sensational subjects, or any picture that has scenes, situations or incidents of the least suggestive character or that would cause embarrassing questions being asked by youth of their elders. It is the exercise of this attention that permits Mr. Mumford to point with pride to his successful conducting of the Kiddie Show policy for over seven years in one locality, and testing the capacity of a 2,000-seat house with 80 per cent. of the audience young children fifty-two times a year for the entire seven years spent here in Roseville.

Albany

(Continued from page 583)

week. Mr. Sheehan is doing his own buying and booking, and although new to the business appears to be getting long very well. The theatre was to have opened on October 6, but failure on the part of chairs to arrive has resulted in the opening being postponed to October 20.

Margaret Sullivan of the San Souci in Watervliet does much of the booking for her brother's theatre and generally visits the local exchanges each week. Miss Sullivan is regarded as a shrewd buyer and yet one who is always welcome along the Row.

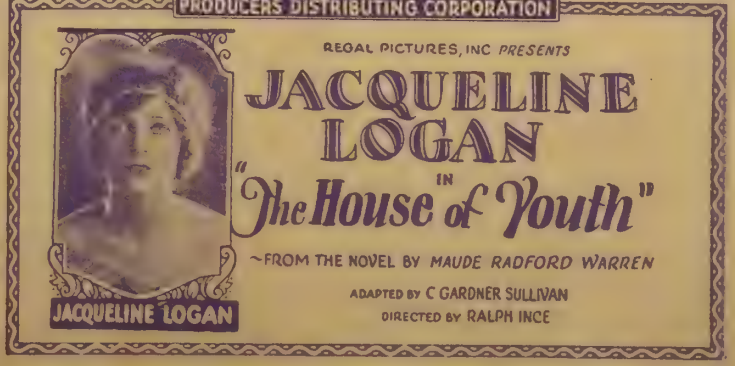
Exhibitors, exchange managers and in fact about everyone connected with the industry had the time of their lives last Saturday afternoon at the first annual outing and clambake staged by the Film Board of Trade and the film salesmen of this city. The day was ideal for the affair. Many came to the park and enjoyed the luncheon, while others dropped in during the afternoon and participated in the various athletic events. The bake itself was served under ideal conditions in the late afternoon. Much credit for the success of the affair is due to James Rose of the local Pathe office and his associates on a committee of arrangements.

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Season 1924-1925—Thirty First-Run Pictures

Balaban & Katz Planning a $21,000,000 Expansion

Twenty-one million dollars' worth of theatre property is in process of building and in contemplation for immediate erection by Balaban & Katz, Chicago showmen. This important information comes from the Windy City with the news that the Randolph Street Theatre, which has been under discussion for several months, has become a reality.

Arrangements have been made between Balaban & Katz and the Orpheum Circuit by which these two theatrical concerns will operate the famous Riviera Theatre jointly under a vaudeville and picture policy. The Riviera has been an important Balaban & Katz holding for six years. It is ideally suited for a vaudeville and picture policy. It is cosy, intimate and seats approximately 2,000 people, and is located in what is considered the heart of uptown Chicago.

A stone's throw from the Riviera, in the very next block, Balaban & Katz are erecting perhaps the finest theatre in their circuit, a $3,000,000 palace, large and sumptuous, occupying over an acre of ground which is to be used exclusively for a theatre and its appurtenances. There will be neither offices nor stores to mar the eight stories of theatrical grandeur. It will be radically different in architecture and decorative design from their other theatres; in fact, from any theatre in the world.

With the consummation of the Randolph street deal this week, Balaban & Katz bring to the Loop in Chicago another theatre of size and imposing magnificence and give the industry an outlet for 52 additional first-run pictures a year.

A thirty-story building is to be erected on this site, costing in the neighborhood of $9,000,000, fee and property, and is to be devoted to Masonic lodge halls, offices, stores and a theatre seating upward of 3,500. The building is now under way; at least, work was started a week ago on razing the present Colonial Theatre and the adjacent properties which occupy the site, in the presence of representative city officials, men and women interested in civic affairs and distinguished Masons.

Plans for this stupendous structure were prepared by C. W. and George L. Rapp, architects for all Balaban & Katz theatres, and provide for surprising architectural treatment especially for the theatre, unlike anything now extant. George L. Fuller Construction Company are the constructors.

In two or three weeks specific announcement will be made of another theatre property in the outskirts of Chicago, embracing stores and offices and costing about $4,000,000. This playhouse will compare favorably in size and architectural splendor with the impending theatres in the Balaban & Katz circuit, and, like them, will be devoted to pictures and presentation.

In a few weeks Balaban & Katz will break ground in Detroit for an elaborate theatre and office building costing $5,000,000. A 5,000-seat house is to be built following the artistic lines of their Chicago and Tivoli theatres.

The Englewood Theatre at 726 West 63rd street, has opened for the fall season and is featuring mixed programs this fall.

Jack Miller, business manager of the Exhibitors Association, has returned from an extended vacation in the wilds of Wisconsin.

The American Theatre at 8 North Ashland avenue has a new manager in Frederick Crow, well known along Film Row. Jules Kanagy, formerly of the Lubliner & Trinz circuit, is assistant manager.

The new Parthenon Theatre at Berwyn, Ill., under the management of S. J. Geogory and Ben Bernasek, was formally opened last week. A large delegation from the film circles of the city were on hand for the opening festivities. R. Levine & Co. designed and built the house, which seats 2,200. A loge section runs around three sides of the house and the auditorium is decorated in a color scheme of ivory and old rose, with an abundance of old rose draperies. The side walls are panels representing flowers illuminated by concealed lights. Simplex machines with low intensity lamps and other modern equipment are in the projection room, while a Barton organ supplies the music. Heywood & Wakefield chairs and other well known equipment make the house one of the finest along the north shore.

The boys along Film Row extend their sympathy to Harry Beaumont of the Ascher offices on account of the death of his father last week in New York after an extended illness.

Three men who forced their way into the Vic Theatre at Sheffield and Belmont last Saturday after tying up the watchman failed to get any money for their labor. The proceeds of the day and night shows had been banked by the manager before leaving for the night.

The new Lubliner & Trinz theatre to be erected on West Belmont avenue will be started at once, according to W. W. Ahlschlager, architect in charge. The permit taken out for the erection of the structure calls for a 3,000-seat theatre, 70 apartments and ten stores on a site 299 by 261. The cost will exceed $1,500,000. The interior will be of Spanish Renaissance design, finished in marble. The auditorium will be in the shape of an amphitheatre and the completion of the building will take one year. The ground floor and balcony are treated as one.

The Orpheum Circuit, Inc., which is using pictures with vaudeville shows these days, earned $870,882 net the first six months of the year, according to the statement of the company just released to the public. The company has 549,170 shares of common stock outstanding, also $6,700,000 in preferred stock on which 8 per cent is paid in dividends. Earnings for July and August were more than $420,000 before taxes and by the end of September it is expected that the dividend requirements for the whole year will be met. It is reported that another large house will be secured in this city within the next year.

The boys along Film Row are extending congratulations to David Balaban, manager of the Riverin Theatre of the Balaban and Katz circuit, on his marriage last week at Crown Point, Ind., to Miss Katherine Katz, daughter of Mr. and Mrs. Max Katz. It was a case of love at first sight.

Jimmy Coston has reopened the Parkway Theatre at California avenue and 22nd street and renamed the house the Western Theatre, so as to prevent confusion with the other Parkway theatres here, one being on South Michigan avenue and the other at 2736 North Clark street. A new organ, seats, ornate canopy in front and plenty of lights have been installed. The policy will be first-run pictures with presentations.

E. W. Clark, H. Tobin and L. Posner have organized the Francis Steele Company to conduct theatres. Offices have been established at 105 North Clark street.

Manager Jean Belasco of the Randolph Theatre is busy these days looking after the erection of a fine new marquette over the State street entrance of the Universal house. When completed it will represent an investment of $25,000 and add to the brilliancy of the State street White Way.

Manager Arthur Nelson of the Star Theatre at Quincy, Ill., reports the thief who stole the receipts of the Sunday show at his house must have become conscience stricken for next day by mail he received $198, showing a loss of $11 by the transaction.

Lubliner & Trinz has purchased the Oak Park Theatre building at 120 Wisconsin street in Oak Park from John G. Hodgson, Jr. This purchase is in line with the policy of the company to own the buildings in which their theatres are located.

McVickers put on its annual jazz festival last week and played to capacity business.

The Strand at Chariton has reopened after a thorough overhauling and redecorating.

C. J. Latta, who recently sold the Lyric and Empress at Harlan, has purchased the Empress at Shenandoah, Iowa.

Ascher's Chateau Theatre put over a tie-up last week with the bluejacket band from the U. S. Wheeling, and the boys played to capacity business during their engagement.

Prints in All Exchanges—Now Booking



Season 1924-1925—Thirty First-Run Pictures

Indiana

The Mutual Theatre Company of Marion, Ind., has filed a petition in bankruptcy in the United States District Court in Indianapolis, listing its debts at $26,518.80 and its assets at $6,000. The company operates three picture theatres in the city of Marion. It has been in the hands of a receiver for several weeks.

John Jones, who served as treasurer of the Hippodrome Theatre in Terre Haute last year, has accepted a similar post at the Orpheum in Champaign, Ill.

Robert McGughey has opened a picture show in the Odd Fellows hall at Acton, a little town about eighteen miles from Indianapolis. He si contemplating also the opening of a movie theatre in New Bethel, another town near Indianapolis.

STRAIGHT from the SHOULDER REPORTS

A DEPARTMENT FOR THE INFORMATION OF EXHIBITORS

EDITED BY A. VAN BUREN POWELL

These dependable tips come from exhibitors who tell the truth about pictures to help you book your program intelligently. "It is my utmost desire to serve my fellow man," is their motto.

Use the tips; follow the advice of exhibitors who agree with your experience on pictures you both have run.

Send tips to help others. This is your department, run for you and maintained by your good-will.

Associated Exhibitors

UNSEEN HANDS. Star, Wallace Beery. A very poor picture. Not worth running at any price. The kind of picture that drives patrons away from the movies. Middle and high class, city of 12,000. Admission 10-25-30. C. B. Hartwig, Antler's Theatre (500 seats), Helena, Montana.

WHEN A GIRL LOVES. Star, Agnes Ayres. A good little picture without much drawing power. Even with exceptionally good cast this picture is little out of program class. Tone good. Sunday, yes Fair audience appeal. Middle and high class, city of 12,000. Admission 10-25-30. C. B. Hartwig, Antler's Theatre (500 seats), Helena, Montana.

YANKEE CONSUL. (6,148 feet). Star, Douglas MacLean. A splendid picture that will delight any audience. Drew good business for two days. Tone good. Sunday, yes. Very good audience appeal. Middle and high class, city of 12,000. Admission 10-25-30. C. B. Hartwig, Antler's Theatre (500 seats), Helena, Montana.

F. B. O.

AMERICAN MANNERS. Star, Richard Talmadge. All this boy's pictures are getting better and for stunts he is by himself. Tone good. Sunday, yes. Good audience appeal. Working class, city of 14,000. Admission ten cents. G. M. Bertling, Favorite Theatre (187 seats), Piqua, Ohio.

BY DIVINE RIGHT. Star, Elliot Dexter. Not a bad picture but one that does not register strong at the box office. Think title had something to do with it. Tone fair. Sunday, yes. Fair audience appeal. All classes, town of 2,000. Admission 10-15-25-30. A. E. Andrews, Opera House (500 seats), Emporium, Pennsylvania.

FRED THOMPSON PICTURES. His pictures are all good. Just played "Galloping Gallagher." A. E. Jarboe, Royal Theatre (500 seats), Cameron, Missouri.

FAIR CHEAT. (6,800 feet). Star cast. Just fair and that's all. Rating it as fair is giving it the best of the deal if anything. It is just another movie. Tone not so good. Sunday, no. Audience appeal fair. All classes, town of 2,000. Admission 10-35. P. A. Preddy, Elaine Theatre (374 seats), Sinton, Texas.

GALLOPING GALLAGHER. (4,700 feet). Star, Fred Thompson. Good, by all means. Silver King great. Best of westerns. E. C. Bays, Globe Theatre, Buena Vista, Virginia.

HALDANE OF THE SECRET SERVICE. (5,908 feet). Star, Houdini. Some said "great," others "punk." Personally can't say much for it. Substitute program, so can't report on drawing power. Tone negligible. Sunday, no. Audience appeal fifty per cent. Neighborhood class, city of 80,000. Admission 10-15. M. F. Meade, Olive Theatre (450 seats), St. Joseph, Missouri.

HALDANE OF THE SECRET SERVICE. (5,908 feet). Star, Houdini. Rotten, with a capital R. It is absolutely rank amateur, including the photography. Absolutely unfit for first class theatres. Houdini sent out form letters with his name signed to them stating that he would get in touch with a number of local people and fill your house. So far I have not found anyone he wrote to. Don't play it at any price. Audience appeal, none. All classes, town of 2,000. Admission 10-35. P. A. Preddy, Elaine Theatre (374 seats), Sinton, Texas.

LULLABY. (7,179 feet). Star, Jane Novak. Would call this Jane Novak's best picture. Her acting and beauty are a delight to the eye. Will register in any house. Tone excellent. Sunday, yes. Audience appeal ninety-five per cent. Neighborhood class, city of 80,000. Admission 10-15. M. F. Meade, Olive Theatre (450 seats), St. Joseph, Missouri.

MYSTERIOUS WITNESS. (4,850 feet). Star cast. A good picture for a program but has no unusual draft. Will please those who come in. Makes a fair show with a good comedy. Tone good. Sunday, yes. Fair audience appeal. General class, town of 3,600. Admission 10-20. William A. Clark, Castle Theatre (400 seats), Havana, Illinois.

PHANTOM JUSTICE. (6,328 feet). Star cast. A good picture but name indicates but very little. There is a lot in the appealing power of a name. The name "Phantom Justice" doesn't speak to enough people as they pass by. You want a name that says "Howdy" to everybody. Tone good. Sunday, yes. Audience appeal not much. General class, town of 2,600. Admission 10-20. William A. Clark, Castle Theatre (400 seats), Havana, Illinois.

SPIRIT OF U. S. A. (8,312 feet). Star, Johnnie Walker. Very good picture, with all the excitement you want. Don't pay too much for it. Great picture for small town. Tone okay. Sunday, yes. Audience appeal very good. Working class, town of 7,000. Admission 10-20. John E. Panora, Opera House (700 seats), Winsted, Connecticut.

SPIRIT OF U. S. A. (8,312 feet). Star, Johnny Walker. Good old patriotic hokum which did a fairly good business during six days' showing. It would have showed up good if played four days. Tone good. Sunday, yes. Audience appeal good. Mixed classes, city of 35,000. Admission 25-35. C. D. Bussman, Strand Theatre (700 seats), Easton, Pennsylvania.

WOMAN WHO SINNED. (6,500 feet). Star, Mae Busch. A good drama with plenty of good acting and a real cast. Good audience appeal. Working class, city of 14,000. Admission ten cents. G. M. Bertling, Favorite Theatre (187 seats), Piqua, Ohio.

First National

BLACK OXEN. (7,837 feet). Star, Corinne Griffith. A picture which seemed to be a disappointment, especially to those who had read the book, as the ending is very strange. Still the picture is very good. It is easy to advertise, owing to the fact that it is taken from a well known book. Tone okay. Sunday, yes. Large audience appeal. Mixed class, town of 3,000. Admission 20-25. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

BRAWN OF THE NORTH. (7,650 feet). Star cast. Some picture; they raved over it. Tone good. Sunday, yes. Great audience appeal. All classes, town of 1,400. Admission 10-30. H. Lloyd, Colonial Theatre (400 seats), Post, Texas.

CHASTITY. Star, Katherine MacDonald. Very poor. Don't buy. No audience appeal. All classes, town of 4,000. Admission 10-20-25. C. T. Meisburg, Opera House (600 seats), Harrodsburg, Kentucky.

ENCHANTED COTTAGE. (7,120 feet). Star, Richard Barthelmess. A picture on which audience opinion widely varied. Some thought it one of the best, others just so-so. Candidly, it's a good picture, but nevertheless a picture that it will take high-brows to digest, and you mustn't be without a fairly good imagination. Usual advertising brought good attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

GIRL IN THE LIMOUSINE. (6 reels). Star, Larry Semon. As good a six-reel comedy as I have seen. Pleased all and drew as well as the Keaton's and Lloyd's. Lots of new stuff in it. Tone okay. Sunday, yes. Fair audience appeal. College class, town of 2,100. Admission 10-25. R. X. Williams, Jr., Lyric Theatre (345 seats), Oxford, Mississippi.

GOLDFISH. (7,145 feet). Star, Constance Talmadge. A picture that "flopped" here. Started off as if it were to be a real laugh-

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getter and faded away. I can't blame "Constance" or the cast. The story and direction seemed to falter. Well produced and with a pretty good idea and the benefit of the stage success, so when you fall down on that type of picture it must be they don't like it. Personally I could see merit in lots of it, but the audience couldn't. Used everything imaginable and had very poor attendance. Health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

HUNTRESS. (6,236 feet). Star, Colleen Moore. Good outdoor picture. On account of tent show, had no crowd but those that saw it called it good. Tone fair. Sunday, yes. Fair audience appeal. Small town class and farmers, town of 600. Admission 10-20, 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

HUNTRESS. (6,236 feet). Star, Colleen Moore. An excellent program feature that brought forth oodles of praise. Some of the most beautiful outdoor scenery ever shown on this screen. Buy this right and go after it, it won't disappoint. Comedy drama of highest type. Plenty bad men, without any blood spilling. Tone good. Sunday, yes. Strong audience appeal. General class, town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

MIGHTY LAK' A ROSE. (8,036 feet). Star cast. A great picture. Will please anyone, regardless. Tone okay. Sunday, yes. Great audience appeal. All classes, town of 1,400. Admission 10-30. H. Lloyd, Colonial Theatre (400 seats), Post, Texas.

PERFECT FLAPPER. (7,000 feet). Star, Colleen Moore. Very good. Many scenes very much exaggerated. Clothesless women scenes not good but the finish of the picture overcomes these drawbacks. Tone fair. Sunday, no. Good audience appeal. All classes, town of 4,000. Admission 10-20-25. C. T. Meisburg, Opera House (600 seats), Harrodsburg, Kentucky.

PERFECT FLAPPER. (7,000 feet). Star, Colleen Moore. Voted a most excellent comedy here. The laugh portions of the film were much enjoyed. The attendance, while good, of course could not approach "Flaming Youth" attendance, although "Flaming Youth" rentals may be "talked" when you buy it. It's good, though, and, properly advertised, should render a profit at a fair rental. Usual advertising brought good attendance. Health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

SELF MADE FAILURE. (8 reels). Star, Ben Alexander. Personally I would say a good comedy-drama, plenty of action and a lot of laughs, and a very good company playing the various parts. Get it right and play it. The feminine gender here rather criticized this and the men liked it a lot. If that means a thing in your bookings, go to it. Everything for advertising. Attendance good. Health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

SINGLE WIVES. (7,526 feet). Star, Corinne Griffith. A good picture; pleased all. Corinne Griffith wore beautiful gowns. A good story but too many sad parts. It needs a little more high life and love scenes of pleasure in it to make it up to her standard. Tone good. Sunday, yes. Fair audience appeal. College class, town of 2,100. Admission 10-25. R. X. Williams, Jr., Lyric Theatre (345 seats), Oxford, Mississippi.

SINGLE WIVES. (7,526 feet). Star, Corinne Griffith. This star has a following here and picture did good business. Consider this picture about average of this star's pictures. Albert Nadeau, Bluebird Theatre, Anaconda, Montana.

TEN DOLLAR RAISE. (5,726 feet). Star, Hal Cooley. Good program picture. Tone good. Sunday, yes. E. C. Bays, Globe Theatre, Buena Vista, Virginia.

THUNDERGATE. (6,505 feet). Star cast. Not so good, though the work of Owen Moore is excellent. Better look before you book. For some reason or other this drew a large crowd. No extra exploiting either. Tone fair. Sunday, yes. Poor audience appeal. Suburban class, town of 2,000. Admission 10-30. H. Warren Rible, Mayfield Theatre (210 seats), Mayfield, California.

TORMENT. (6 reels). Star, Owen Moore. A picture with great scenes, especially a wonderful earthquake scene. Yet the plot is very weak and at times almost foolish. It is by no means a special as they may try to tell you. Tone okay. Sunday, yes. Fair audience appeal. Mixed class, town of 3,000. Admission 20-25. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

WHEN A MAN'S A MAN. (6,910 feet). Star cast. This is without question a great picture. By using plenty of adve[illegible] no exhibitor should go wrong. Exploi[illegible]old Bell Wright's name. It helps a lot. Tone good. Sunday, yes. Audience appeal one hundred per cent. Suburban class, town of 2,000. Admission 10-30. H. Warren Rible, Mayfield Theatre (210 seats), Mayfield, California.

Between Ourselves

A get-together place where we can talk things over

Friend Rible sends in something on better print conditions.

I showed it to good old Richardson, because it really touches his projection department campaign against punch marks. But it has to do with one of the things that make bad prints, and so Rich says, "It's all for the good cause—you run it, Van."

It's on the next page. Read it, exhibitors—and exchange men.

Don't you think it's worth adopting nationally? VAN.

WOMAN ON THE JURY. (7,331 feet). Star cast. Where heavy dramas with court room scenes are liked this picture should prove a good drawing card. The cast is excellent, the story is good, and the suspense and climaxes are well handled. It didn't do much business here as this class of picture almost always misses fire here. Tone nothing to brag about. Sunday, not here. Bad attendance. All classes in town of 3,000. Admission 10-30. M. W. Larmour, National Theatre (250 seats), Graham, Texas.

Fox

BOSTON BLACKIE. Star, William Russell. A good crook melodrama which received many favorable comments. Audience appeal very good. Rural and small town class, town of 1,474. Admission 10-25. T. W. Cannon, Majestic Theatre (249 seats), Greenfield, Tennessee.

BRASS COMMANDMENTS. (4,829 feet). Star, William Farnum. Fair picture. Good western. Tone good. Sunday, yes. General class, town of 3,200. Admission 10-20-30. Charles Lee Hyde, Grand Theatre (500 seats), Pierre, South Dakota.

CALVERT'S VALLEY. Star, John Gilbert. Very bad picture. A western type drama; about five reels of almost nothing. We lost money playing it. Tone okay. Sunday, yes. Audience appeal, none. Working class, town of 7,000. Admission 10-20. John E. Panora, Opera House (700 seats), Winsted, Connecticut.

CATCH MY SMOKE. (4,070 feet). Star, Tom Mix. Drew good business but only the average for Mix. The usual Mix picture only. Tone good. Good audience appeal. Rural and small town class, town of 1,474. Admission 10-25. T. W. Cannon, Majestic Theatre (249 seats), Greenfield, Tennessee.

ELEVENTH HOUR. (6,819 feet). Star, Chollie Jones. Boys, here's a rip-snorter that can be called a hundred per cent entertainment special. It's the meller drammer that the patrons want and they didn't fail to voice their approval of this one. Buck came back in this one and will stay "put" unless Billy Fox begins trying to make a jelly bean out of him. Play this, boys, even if the title is bum. Tone, lots of villainy. Sunday, no. Strong audience appeal. General class, town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

EYES OF THE FOREST. (5 reels). Star, Tom Mix. Say, boys, here is one that will please the small town folks. We live among the forests and this was a type of picture that pleased. Tone good. Good attendance. Town and rural class, town of 2,500. Admission 10-25. S. H. Rich, Rich Theatre, Montpelier, Idaho.

FRIENDLY HUSBAND. (4,527 feet). Star, Lupino Lane. The best feature comedy I've shown yet. Silly, yes, but that's what I bought it for. Rural and small town class, town of 1,474. Admission 10-25. T. W. Cannon, Majestic Theatre (249 seats), Greenfield, Tennessee.

HEART BUSTER. (4,500 feet). Star, Tom Mix. Only a fair show. Played four days against "Girl Shy" and we didn't know "Girl Shy" was in town, but the gang was disappointed by Mix. Tone good. Sunday, yes. Good audience appeal. Mixed classes, city of 35,000. Admission 25-35. C. D. Bussman, Strand Theatre (700 seats), Easton, Pennsylvania.

IF WINTER COMES. (10 reels). Star, Percy Marmont. Too long. Twelve reels tiresome. Dragged out. Padded. Had it been condensed to no more than six or seven reels would have proved a winner. Action too slow. Acting of Marmont excellent. Tone, yes. Sunday, yes. Audience appeal: complained of drawn out story. Farmers and merchants, town of 1,750. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

IF WINTER COMES. (10 reels). Star, Percy

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Bad Prints—Punch Marks—Kill 'Em Both!

"Van, here is a suggestion, which, if followed, would save a good many prints.

"Recently a number of our better projectionists, also exhibitors, have been complaining of holes punched near the end of a reel to serve as 'change over' warnings.

"Recently the San Francisco Film Board sent out notices to all exhibitors in its territory that all of the San Francisco exchanges had adopted this form of sticker:

OPERATOR'S WARNING
This Sticker is placed here as Operator's Signal
MUST NOT BE REMOVED
All Other Signals Prohibited.

as a signal, and that any exhibitor allowing his projectionist to punch holes in a film with this sticker on it would be fined.

"On every print, new and old, this sticker has been placed. It has a special gum on it and will not come off.

"So far it has proved satisfactory in every respect.

"May I offer the suggestion that exchanges, all over, follow the example of San Francisco, also that Pathe, instead of punching the serial number in a film, use a sticker with the serial number on it.

"This sticker does not look half as bad on the screen as the projectionists' punch marks and, besides, is not injurious to the film."—H. Warren Rible, Mayfield Theatre, Mayfield, California.

Marmont. Wonderful picture that did a fair business. Pleased majority. Town and rural class, town of 2,500. Admission 10-25. S. H. Rich, Rich Theatre, Montpelier, Idaho.

JONES PICTURES. They have hopped the price up over the 1923-24 price on Jones, so I have bid him good-bye. He's good, but so are lots of others. Town and country class, town of 700. Admission 10-25. J. B. Carter, Electric Theatre (250 seats), Browning, Missouri.

LADIES TO BOARD. (6,112 feet). Star, Tom Mix. Fine picture. Plenty of action. Very versatile. Tone good. Sunday, yes. Audience appeal ninety-five per cent. Farmers, merchants, town of 1,750. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

MIX PICTURES. All my Mix pictures draw well for me, but they have put him in specials and the price is out of my reach. I have booked the Thompson's and forgot about Mix. Town and country class, town of 700. Admission 10-25. J. B. Carter, Electric Theatre (250 seats), Browning, Missouri.

MONNA VANNA. (9 reels.) Star cast. Picture very good, but the stars are all Germans. Boosted up on the grounds of being run in New York as a play for fifteen years a real special. We ran it two days. Tone okay. Sunday, yes. Fair attendance. Working class, town of 7,000. Admission 10-20. John E. Panora, Opera House (700 seats), Winsted, Connecticut.

NO MOTHER TO GUIDE HER. (7,000 feet). Star cast. In spite of some bad reports on this, my patrons liked it. You boys that say that Fox specials are no good are wrong. They please here. Town and rural class, town of 2,500. Admission 10-25. S. H. Rich, Rich Theatre, Montpelier, Idaho.

PAWN TICKET NO. 210. (4,871 feet). Star, Shirley Mason. Where Mason has a following this one will draw and please well. However, it is only a program picture. Print in good condition. Tone good. Sunday, yes. Very good audience appeal. Rural and small town class, town of 1,474. Admission 10-25. T. W. Cannon, Majestic Theatre (249 seats), Greenfield, Tennessee.

Metro-Goldwyn

ARAB. (6,710 feet). Star, Ramon Novarro. Very good picture, on the same style as the "Sheik" but far better. We paid too much for it. Had good people to see it. Tone okay. Sunday, yes. Very good audience appeal. Working class, town of 7,000. Admission 10-20. John E. Panora, Opera House (700 seats), Winsted, Connecticut.

BACKBONE. (6,750 feet). Star cast. A good program picture which was too long for the entertainment value. Audience appeal very good. Rural and small town class, town of 1,474. Admission 10-25. T. W. Cannon, Majestic Theatre (249 seats), Greenfield, Tennessee.

DON'T DOUBT YOUR HUSBAND. (5,510 feet). Star, Viola Dana. This little program made a hit with our people. Viola Dana is gaining her popularity here. Drew extra business. Tone good. Sunday, too light. Audience appeal ninety per cent. Neighborhood class, city of 80,000. Admission 10-15 M. F. Meade, Olive Theatre (450 seats), St. Joseph, Missouri.

GREEN GODDESS. (9,100 feet). Star, George Arliss. Had more walk-outs on this than any picture I ever ran. I'd call it a real picture at that. Tone all right. Sunday, yes. Poor audience appeal. Family and student class, town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

HAPPINESS. (7,700 feet). Star, Laurette Taylor. Unusual picture. Good acting and story out of ordinary. Did not draw the average Thursday and Friday house here. Reason unknown. Tone fine. Sunday, yes. Small town class, town of 1,369. Admission 10-20-25-35. S. G. Harsh, Princess Theatre (249 seats), Mapleton, Iowa.

HEART BANDIT. (4,900 feet). Star, Viola Dana. Fair picture; not as good as other Dana pictures. Tone good. Sunday, perhaps. B. A. Aughinbaugh, Community Theatre, Lewistown, Ohio.

LITTLE OLD NEW YORK. (10,000 feet). Star, Marion Davies. Played three days. Opened our fall season with this one at increased admission prices. The first show that was ever booked in this town for three days. It built up day by day and pleased everybody. We had fair attendance. Here is the thing I can't understand. We paid a big price for this show, but our print did not show it. Three misframes and print was very dirty and full of rain. How do the exchanges get that way? We played this picture against ten-cent opposition, which did not help us any. I'm telling you, it is a good picture. There is no getting away from that. Tone good. Family picture. Audience appeal excellent. Better class, town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

LITTLE OLD NEW YORK. (10,000 feet). Star, Marion Davies. Eleven long, tiresome reels that could not start to please anyone in this city. No one need tell us we don't know a good picture when we see it, for, believe me, folks, all of them have been run in my theatres in this city, of any importance. "Little Old New York" should have been shelved instead of giving it a big rating. Advertising simply putrid. Nothing to entice people in the show or attract the least attention. Then after they were in, half of them went to sleep, so slow was the story. May the Lord help us if we have another one this week as poor as this one! If you want to give your people something for their change you will lay off this one. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

LITTLE ROBINSON CRUSOE. (6,216 feet). Star, Jackie Coogan. A dandy picture that went over well. Best Coogan yet. Tone good. Sunday, yes. Fair attendance. B. A. Aughinbaugh, Community Theatre, Lewistown, Ohio.

LONG LIVE THE KING. (9,364 feet). Star, Jackie Coogan. Jackie never played here before and I got a big house on his name, but the type of picture didn't please. Tone okay. Fair audience appeal. All classes, town of 900. Admission 10-20. C. E. Robinson, Town Hall Theatre (250 seats), Carmel, Maine.

LOVE PIKER. (6,237 feet). Star, Anita Stewart. This one of Stewart's drew the smallest business of any I ran yet. Good picture but title didn't bring 'em in. Tone good. Very good audience appeal. Rural and small town class, town of 1,474. Admission 10-25. T. W. Cannon, Majestic Theatre (249 seats), Greenfield, Tennessee.

MADEMOISELLE MIDNIGHT. (6,778 feet). Star, Mae Murray. No story. Picture very bad for small town. We lost money. About eight reels of nothing. Tone okay. Sunday, yes. Attendance, none. Working class, town of 7,000. Admission 10-20. John E.

For Release in November—Now Booking

PRODUCERS DISTRIBUTING CORPORATION

"RECKLESS ROMANCE"

An AL CHRISTIE FEATURE

Adapted from the great Broadway success WHAT'S YOUR WIFE DOING?



Directed by SCOTT SIDNEY

Harry Myers
Wanda Hawley
Tully Marshall
Sylvia Breamer
Lincoln Plumer
Jack Duffy
Morgan Wallace
Mitchell Lewis
T. Roy Barnes

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Panora, Opera House (700 seats), Winsted, Connecticut.

MADEMOISELLE MIDNIGHT .(6,777 feet). Star, Mae Murray. Consider this Mae Murray's best to date. She gets away somewhat from her posing, and the picture has plenty of action. Tone acceptable. Sunday, yes. Audience appeal ninety-eight per cent. Neighborhood class, city of 80,000. Admission 10-15. M. F. Meade, Olive Theatre (450 seats), St. Joseph, Missouri.

RAGGED EDGE. (6,800 feet). Star cast. An ordinary program picture which drew average business. Fair audience appeal. Rural and small town class, town of 1,474. Admission 10-25. T. W. Cannon, Majestic Theatre (249 seats), Greenfield, Tennessee.

TRUE AS STEEL. (7 reels). Star, Aileen Pringle. Just about the best picture ever shown anywhere. It has everything a good picture should have and then some. If this one fails to please lock the dump up and quit. A dozen big stars, a real story, and the price is right. Grab it. Tone good. Sunday, yes. Audience appeal extra good. All classes, city of 10,000. Admission 10-20. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

TRUE AS STEEL. (7 reels). Star cast. Pretty fair entertainment that pulled just average business. Tone, fair. Sunday, yes. Fair audience appeal. Family and student class town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

TRUE AS STEEL. (7 reels). Star, Aileen Pringle. Pronounced impossible here, I played it on a Saturday night and the only redeeming portion of the troupe according to patrons was Aileen Pringle's acting. Not that the cast was bad, but they had impossible parts. I thought I might get by with this for a Saturday, I think differently now. Advertising, everything. Attendance, bad for a Saturday. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

Paramount

AFTER THE SHOW. (5,884 feet). Jack Holt. An old one but we received a good print from Paramount. This show proved fair entertainment to our audience. We had the local county fair for competition which hurt us. Tone good. Fair audience appeal. Better class town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

BLUFF. (6 reels). Star, Agnes Ayres. Here is a pretty little picture that pleased everybody. The title is very poor and kept many people away. Town and rural class town of 2,500. Admission 10-25. S. H. Rich, Rich Theatre, Montpelier, Idaho.

BREAKING POINT. (5,788 feet). Star cast. Fair picture that pleased the high brows. Did not make any money for us. Town and rural class town of 2,500. Admiission 10-25. S. H. Rich, Rich Theatre (450 seats), Montpelier, Idaho.

BREAKING POINT. (5,788 feet). Star cast. Nothing to enthuse over, just a picture that somehow didn't get under your skin, and also a picture that they stayed away from. Usual advertising brought small attendance. Health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

E. W. Collins, Art Phillips, S. L. Taylor, J. B. Stanley, Ben Morris, The Krieghbaum boys, Chas. Lee Hyde, are among those who make this a really dependable tip department.

They're all good accounts. So are a great number of other conscientious exhibitors.

You can't be associated with a finer crowd than "Our Gang."

COME ON IN WITH TIPS!

BREAKING POINT. (5,788 feet). Star cast. A fine cast in this and Mary Roberts Rinehart's clever story well presented. I consider this a good picture. Tone, good. Sunday, yes. General audience appeal. General class town of 3,200. Admission 10-20-30. Charles Lee Hyde, Grand Theatre (500 seats), Pierre, South Dakota.

BURNING SANDS. (4,944 feet). Star, Milton Sills. This one didn't please so very well and still it did. These kind of pictures don't draw well here but it's a good bet. Tone, okay. Fair audience appeal. All classes town of 900. Admission 10-20. C. E. Robinson, Town Hall Theatre (250 seats), Carmel, Maine.

CALL OF THE CANYON. (6,982 feet). Star, Richard Dix. Played two nights. A feature that pleased ninety per cent. of our patrons. We did good business for two nights. Print was dirty and cut rather badly for a change from Paramount. Tone, okay. Family picture. Audience appeal, good. Better class town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

CHANGING HUSBANDS. (6,779 feet). Star, Leatrice Joy. A picture that was much enjoyed here. Didn't hear a kick and many went out of their way to make the statement that it was fine, that is certainly "some admission" from these "hardboilers" here. Saw the most of this myself and put the okay stamp on it, and pronounce it excellent in every respect. Usual advertising brought very good attendance. Health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

CODE OF THE SEA. (6,038 feet). Star, Rod LaRoque. Not up to the expectation. A sea story not as good as some that I had. A fair one day picture. Tone, okay. Sunday, yes. Fair attendance. Working class town of 7,000. Admission 10-20. John E. Panora, Opera House (700 seats), Winsted, Connecticut.

CONFIDENCE MAN. (6,500 feet). Star, Thomas Meighan. A possibly not quite as good as some he has made, but then the picture pleased here to a goodly attendance and no squawks. Usual advertising brought good attendance. Health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

COVERED WAGON. Star, J. Warren Kerrigan. No need to say much on this as everyone knows what it is. Did a good business of course. Played two days. Boosted admission at thirty-five and fifty cents. Tone, okay. Audience appeal, excellent. All classes town of 900. Admission 10-20. C. E. Robinson, Town Hall Theatre (250 seats), Carmel, Maine.

COVERED WAGON. Star cast. This picture is put over before it ever starts. There was a roar of applause when it went on the screen. No chance for an audience as a whole not to like this picture and say so. Broke all records and expect it to hold the record for many moons. Tone, will get by. Sunday, not in small town. Great audience appeal. All classes in town of 2,000. Admission 10-35. P. A. Preddy, Elaine Thetare (374 seats), Sinton, Texas.

DON'T CALL IT LOVE. (6,457 feet). Star cast. This should be like "To The Last Man," only more so. First, kill Naldi, then Ayres, then the producer who made it, the exhibitor who shows it, and the people who come to see it. Tone, rotten. Sunday, rotten. Audience appeal, rotten. Small town class town of 1,369. Admission 10-20-25-35. S. G. Harsh, Princess Theatre (249 seats), Mapleton, Iowa.

EXCITERS. Star, Bebe Daniels. Lots of favorable comments and no kicks. Tone, okay. Sunday, yes. Country class town of 3,300. Admission 15-30. P. L. Vann, Opera House (650 seats), Greenville, Alabama.

GUILTY ONE. (5,635 feet). Star, Agnes Ayres. Only fair. Nothing extra. Paramount posters are bad for a small town. All star and no scenes. Town and rural class town of 2,500. Admission 10-25. S. H. Rich, Rich Theatre (450 seats), Montpelier, Idaho.

MONTMARTRE. (7 reels). Star, Pola Negri. A very bad picture for me; a picture that, if you are trying to get a following for Pola Negri, will undo the work of months of careful planning to make her a box office draw. She has not got to that point here yet, and anything I ever got with her was the result of strenuous exploitation. But this picture "spilled the beans." If I knew what I know now I wouldn't have run it on a bet. I sent for this picture and screened two reels of it when I was called away and couldn't get to see any more; and as a result, I thought from what I saw the picture might "get by." But it didn't. The audience started walking out on it after the third reel and those who remained through it expressed their opinion, believe me! Stay away or regret it. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

SIDE SHOW OF LIFE. (7,511 feet). Star cast. High class comedy drama that pleases the intelligent audiences. Tone good. Sunday, yes. Town of 3,200. Admission 10-20-30. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

SINNERS IN HEAVEN. (6,881 feet). Star, Bebe Daniels. A very interesting picture, full of action and human interest from start to finish. William Noble, Capitol Theatre, Oklahoma City, Oklahoma.

TO THE LADIES. (6,268 feet). Star cast. A corking good picture at last. Best so far of the Paramount bunch. This one exceptionally good in every way. Took in almost enough to pay the film rental and that is more than I have done on any Paramount picture lately. Tone good. Sunday, yes. Audience appeal fine. All classes, city of 10,000. Admission 10-20. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

TO THE LAST MAN. (6,965 feet). Star, Richard Dix. This feature pleased all. Good outdoor picture and will please an audience of all classes. Tone good. Sunday yes. Mixed class, town of 1,800. Admission 25 cents. Fred S. Widenor, Opera House (492 seats), Belvidere, New Jersey.

TO THE LAST MAN. (6,965 feet). Star cast. A Zane Grey story, well handled. Plenty of action and holds interest well. Print rather poor condition, but drew a

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fairly good business. Tone good. Good attendance. General class, town of 2,200. Admission 15-25. E. N. Prescott, Prescott Theatre (700 seats), Union, Maine.

TRAIL OF THE LONESOME PINE. (5,695 feet). Star, Mary Miles Minter. This is an old picture but it is really a good program picture. Draws well. Print in good condition. Failed to get paper on this one but had very good, appreciative audience. Well played by all taking parts. Tone extra good. Sunday, yes. Audience appeal: better class. Mostly cotton class, town of 2,100. Admission 10-20. J. B. Stanley, Everybody's Theatre (200 seats), McColl, South Carolina.

TRIUMPH. (8,297 feet). Star cast. Personally I thought this a right interesting picture, but it flopped, and flopped hard. Played it during Paramount week, opening on Labor Day. Used special lobby, special exploitation, heralds, roto sheets and bigger than ordinary newspaper space. Business jumped $20 the first day, then fell below average. Picture cost me $50 more than average, so I call it a success. Played it to advanced admissions. Tone okay. Sunday, yes. Not much audience appeal. All classes, in town of 3,000. Admission 10-30. M. W. Larmour, National Theatre (450 seats), Graham, Texas.

TRIUMPH. (8,297 feet). Star cast. Good picture; a dandy, but lost me gobs of money. They sure handed it to me, but they won't do it again. I am going to run the show myself for a while. Tone good. Sunday, yes. Good audience appeal. All classes, city of 10,000. Admission 10-20. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

UNGUARDED WOMEN. (6,051 feet). Star, Bebe Daniels. Picture did a nice business, holding up for a three-day run in spite of the fact that I was unable to find a soul who liked it. Those who hadn't seen it remarked that they thought it would be a good picture. Tone not good. Attendance good. All classes in town of 3,000. Admission 10-30. M. W. Larmour, National Theatre (250 seats), Graham, Texas.

UNGUARDED WOMEN. (6,051 feet). Star cast. Just one of the so, so kind. Tone fair. Sunday, yes. Fair audience appeal. All classes, town of 2,000. Admission 17 cents. J. H. Felty, Red Wind Theatre (300 seats), Laurel, Maryland.

WANDERER OF THE WASTELAND. (6,700 feet). Star, Jack Holt. A very fine, natural colored picture. A good buy for any house at a reasonable rental. Tone good. Questionable for Sunday. Good audience appeal. All classes, town of 2,000. Admission 17 cents. J. H. Felty, Red Wing Theatre 300 seats), Laurel, Maryland.

WEST OF THE WATER TOWER. (7 reels). Star cast. Good picture. Pleased ninety per cent. Tone good. Sunday, yes. Audience appeal okay. Tourists, town of 2,440. Admission 15-25. S. L. Taylor, Kozy Theatre (250 seats), Pass Christian, Mississippi.

WEST OF THE WATER TOWER. (7 reels). Star, Glenn Hunter. A picture even greater than the book. One of Glenn Hunter's best. Good attendance. Tone not so good. Sunday, no. Town of 3,700. Admission 10-30. Kreighbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

Pathe

CHRONICLES OF AMERICA. (Pathe). I booked this series and tied up with the public schools on them and it was a big success. Started with Columbus. This will get you the money if you will tie up with the schools, and run special school matinee at ten cents admission. Dixie Theatre, Russellville, Kentucky.

GIRL SHY. (7,457 feet). Star, Harold Lloyd. Personally, I do not believe Lloyd ever made a better picture. Drew good houses for four days at advanced prices. It's a great picture. Tone, good. Sunday, yes. Audience appeal, very good. Middle and high class, city of 12,000. Admission 10-25-30. C. B. Hartwig, Antler's Theatre (500 seats), Helena, Montana.

KING OF WILD HORSES. (5 reels). Star, Edna Murphy. I played this on a Saturday night and did exceedingly well. It was a picture that contained just the ingredients that would please my Saturday clientele. It's short, so I put in a two-reel comedy, "Picking Peaches," with Harry Langdon, and a Pathe News, and the whole outfit was accorded much praise. Usual advertising brought excellent attendance. Health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

WHY WORRY? (6 reels). Star, Harold Lloyd. The big giant in this was born nine miles from here, so helped. First Lloyd I ever made expenses on. Tone, okay. Sunday, probably. Audience appeal, good. Family and student class, town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

Preferred

VIRGINIAN. (8:010 feet). Star, Kenneth Harlan. Very good picture. Exera nice for small town. If you can get it right book it. Tone, okay. Sunday, yes. Good audience appeal. Working class, town of 7,000. Admission 10-20. John E. Panora, Opera House (700 seats), Winsted, Connecticut.

Producers' Dist. Corp.

LOVE'S WHIRLPOOL. (6,028 feet). Star, James Kirkwood. A very fair melodrama. Didn't get to see as much of this as I should have, but patrons' reports on it was as above "a fair melodrama." Attendance wouldn't indicate that, but that's all in the game. Usual advertising brought fair attendance. Health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

MIAMI. (6,317 feet). Star, Betty Compson. A "flash" picture that will get by and that will not stand analysis. If they like Miss Compson and also are not averse to bathing suits, gowns, etc., there is no reason to doubt of this picture's fair success. It's nothing to stand up and cheer about though. Everything for advertising brought poor attendance. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

NIGHT HAWK. (5,115 feet). Star, Harry Carey. Good show, but no business. Carey don't mean anything to us. Tone, fair. Sunday, no. Fair audience appeal. Mixed classes city of 35,000. Admission 25-35. C. D. Bussman, Strand Theatre (700 seats), Easton, Pennsylvania.

TIGER THOMPSON. (5,700 feet). Star, Harry Carey. Very good western picture, one of the best I ever saw. Lots of excitement and humor. If you can buy it right book it. Tone, okay. Sunday, yes. Audience appeal, very good. Working class, town of 7,000. Admission 10-20. John E. Panora, Opera House (700 seats), Winsted, Connecticut.

TIGER THOMPSON. (5,700 feet). Star,

Dependable Tip Department—Prescott Proves It

"Van, I have a habit of dropping in now and then, and as this is about the regular time, might as well say a few words.

"Now I see you refer to a desire to shoot up the number of tips in Straight From the Shoulder. Nothing would suit me better than to see it break every previous record with a good lot of clean, dependable tips, the kind that help us to put on the right productions, to advertise them properly, thus reaping full benefit from our labors through efficient co-operation in this, our Dependable Tip Department.

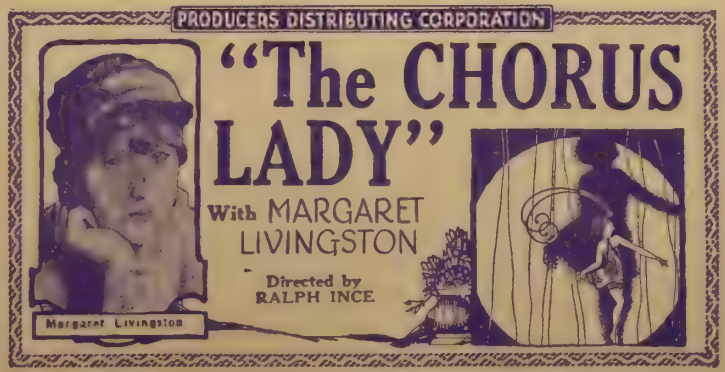
"Recently a brother exhibitor sent in a report on several pictures that had proved winners for him. There were some pictures in this bunch which I had not played. I have bought and played four of the productions listed by him—to exceptionally fine business and satisfied patrons; without his tips I should not have known of the pictures' merits and possibilities!

"In another week I am playing "The Covered Wagon" two days in each of my three towns. The advertising is laid, the newspaper ads are ready for print and everybody is talking about the Two-Horse picture in a One-Horse town.

"Yip! Just hang around my play house doors and see who comes: and if I come out alive I'll tell the world through this department what can be done in a one horse town.

"Brothers, let me have your tips, even as you have mine."—E. N. Prescott, Prescott Circuit, Union, Maine.

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Harry Carey. A good western program picture. Worth seeing. Tone, good. Sunday, yes. Audience appeal, eighty per cent. Farmers, merchants, town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

TIGER THOMPSON. (5,700 feet). Star, Harry Carey. This proved to be the best Carey picture to date, for we drew well on a two-day run and pleased eighty per cent. Tone, just fair. Sunday, not so good. Audience appeal, good. All classes, town of 2,000. Admission 10-15-25-30. A. E. Andrews, Opera House (500 seats), Emporium, Pennsylvania.

TRY AND GET IT. (5,607 feet). Star, Bryant Washburn. Very indifferent as a picture, just about sneaked by. I looked at a portion of it and shared my patrons opinion. Their verdict was as stated above, "indifferent," purely a double bill offering if you ever frame your program that way. Usual advertising brought fair attendance. Health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

WANDERING HUSBANDS. (6 reels). Star, James Kirkwood. A very good picture that will please. Good entertainment. Quality and wholesome. Usual advertising brought good attendance. Health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

Selznick

COMMON LAW. (8 reels). Star, Elliot Dexter. Here is a very good picture which will draw fairly well and please most any audience. Society, yes, but well dressed and elaborate production. Pleased for our day. Tone, good. Sunday, fair. Good audience appeal. All classes, town of 2,000. Admission 10-15-25-30. A. E. Andrews, Opera House (500 seats), Emporium, Pennsylvania.

United Artists

NO MORE WOMEN. (6,156 feet). Star, Owen Moore. A fair comedy drama. Nothing to brag about. If we knew it we wouldn't have bought it. Tone, okay. Sunday, yes. Audience appeal, not very good. Working class, town of 7,000. Admission 10-20. John E. Panora, Opera House (700 seats), Winsted, Connecticut.

Universal

BURNING WORDS. (4,944 feet). Star, Roy Stewart. About the usual run of northwestern pictures. A little too sad in places but fair entertainment. Had no kicks and some praise. Tone, good. Sunday, yes. Fair audience appeal. Small town class and farmers, town of 600. Admission 10-20, 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

DRIFTING. (7,394 feet). Star, Priscilla Dean. Only an average program, good acting, but story did not seem to be well liked. Tone, good. Sunday, yes. Country class town of 3,300. Admission 15-30. P. L. Vann, Opera House (650 seats), Greenville, Alabama.

"Let me have your tips, brothers, even as you have mine," says E. N. Prescott.

Come on, fellows—You know that you can send reports: you have the dope that's worth money to exhibitors and they'll have dope that's worth a lot to you. Reciprocate!

SEND TIPS NOW!

FIGHTING AMERICAN. (5,251 feet). Star, Pat O'Malley. Good picture, worthy of being a Jewel production. Tone, okay. Sunday, yes. Country class, town of 3,300. Admission 15-30. P. L. Vann, Opera House (650 seats), Greenville, Alabama.

FIGHTING AMERICAN. (5,251 feet). Star, Pat O'Malley. A light frothy action drama that pleased. You cannot dissect it, don't try, but any fair-minded audience who likes a laugh now and then and an occasional thrill should enjoy this. Usual advertising brought good attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

HIGH SPEED. (4,927 feet). Star, Herbert Rawlinson. Good program picture that will please lovers of action and romance. Tone, good. Audience appeal, eighty-five per cent. Neighborhood class, city of 80,000. Admission 10-15. M. F. Meade, Olive Theatre (450 seats), St. Joseph, Missouri.

HIT AND RUN. (5,508 feet). Star, Hoot Gibson. A fair picture with a baseball story, but not the kind of a story that Gibson belongs in. Tone, good. Sunday, yes. Good audience appeal. Working class city of 14,000. Admission ten cents. G. M. Bertling, Favorite Theatre (187 seats), Piqua, Ohio.

HUNCHBACK OF NOTRE DAME. (11,000 feet). Star, Lon Chaney. A real special worthy of its name. Booked and boosted. Bad weather prevented us from doing business. To my estimation the best picture out. Tone, okay. Sunday, yes. Fair attendance. Working class, town of 7,000. Admission 10-20. John E. Panora, Opera House (700 seats), Winsted, Connecticut.

HUNCHBACK OF NOTRE DAME. (11,000 feet). Star, Lon Chaney. This is the second time we ran the picture and let me say it's one of the best costume pictures ever made. It's wonderful. Town and rural class, town of 2,500. Admission 10-25. S. H. Rich, Rich Theatre (450 seats), Montpelier, Idaho.

RIDGEWAY OF MONTANA. (4,842 feet). Star, Jack Hoxie. A good western offering that pleased Hoxie fans and they are increasing. Tone, okay. Audience appeal, eighty per cent. Neighborhood class, city of 80,000. Admission 10-15. M. F. Meade, Olive Theatre (450 seats), St. Joseph, Missouri.

SHOCK. (8,578 feet). Star, Lon Chaney. This picture puts Chaney at his best and for his kind of acting he can't be beat. Tone, good. Sunday, yes. Good audience appeal. Working class, city of 14,000. Admission, ten cents. G. M. Bertling, Favorite Theatre (187 seats), Piqua, Ohio.

THRILL CHASER. (5,196 feet), Star, Hoot Gibson. No good at all. Lay off of this one. E. C. Bays, Globe Theatre, Buena Vista, Virginia.

THUNDERING DAWN. (6,600 feet). Star, J. Warren Kerrigan. A great South Sea story which pleased a fair sized audience. The scenes of the typhoon are wonderful. All in all, a fine picture. Tone, okay. Sunday, yes. Good audience appeal. Mixed class, town of 3,000. Admission 20-25. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

TURMOIL. (7 reels). Star, Elaine Percy. The picture, with its excellent cast and interesting story, pleased immensely. Family class. Admission 25-35. Liberty Theatre, Kansas City, Missouri.

Vitagraph

BETWEEN FRIENDS. (6,900 feet). Star cast. Entirely too sombre for here, not so good either. I played it on a Saturday night and wished I hadn't. Usual advertising brought only a fair attendance for Saturday. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

Warner Bros.

BROADWAY AFTER DARK. (6,300 feet). Star, Adolph Menjou. This picture shows the spirit of Broadway. Blase, beautiful, cynical, childish, ever young, intoxicating as the spirit of youth. A tragedy of tears when the sun goes down and the lights go up. The playground of the world. William Noble, Liberty Theatre, Oklahoma City, Oklahoma.

DADDIES. (6,800 feet). Star cast. Here is a splendid picture with a fine cast. With more than ordinary advertising it failed to get the business. Tone, very good. Sunday, yes. Audience appeal, very good. Middle and high class, city of 12,000. Admission 10-25-30. C. B. Hartwig, Antler's Theatre (500 seats), Helena, Montana.

GEORGE WASHINGTON, JR. (6 reels). Star, Wesley Barry. A Saturday picture here, and one that pleased when that particular day's patronage was taken into consideration. Very careful with what I selected for the balance of the program and got along nicely, not that there is any great fault to be found with the picture, but they are "discriminators" here, and must be "shown" every minute. Usual advertising brought good Saturday attendance. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

GOLD DIGGERS. (6,500 feet). Star, Hope Hampton. A very fair offering and if bought at a right price should do business. The cast rather than Miss Hampton carries this, and the merit of the aforesaid cast should be exploited. Usual advertising brought good attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

LUCRETIA LOMBARD. (7,500 feet). Star, Irene Rich. A very fine production, but one which seemed to drag. Not especially adapted to a small town. It seems to go over their heads. Tone, okay. Sunday, yes. Fair audience appeal. Mixed class, town of 3,000. Admission 20-25. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

LUCRETIA LOMBARD. (7,500 feet). Star, Irene Rich. A picture that the few who came seemed to like and a picture that I think is a good proposition. Poor attendance cannot be attributed to the lack of drawing power of the picture, for I had an opposition that would kill off anything I might show. Usual advertising brought bad attendance. Health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake New York.

MARRIAGE CIRCLE. (7 reels). Star cast. A "film gem" pleased in every way, had a tough day account of rain, but that did not detract from the merit of the picture. I wouldn't say this picture is for universal consumption, but eighty per cent of pleasure seeking public should like this. Attendance,

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matinee, good. Night, frightful rain, poor. Health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

Comedies

CHASED BRIDE. (Educational). Star, Neal Burns. Here's A-No. 1 comedy that had the fans laughing from start to finish. The wedding ceremony in this is a scream and the comedy is absolutely void of vulgarity. Could be shown in a convent. Some of the chronic grouches came out holding their tummies. Good audience appeal. General class, town of 1,000. Admission 10-25-15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

FAMILY FITS. (Educational). Star, Cliff Bowes. Another good one reeler under the Cameo brand name from Educational. We have found these to be excellent one reel comedies for our patronage. Prints always good. Tone, okay. Better class town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

CHICKEN FEED. (Arrow). This comedy is a good one. Lots of pep and novelty stunts. Sunday yes. Advertised with feature. All classes. Good attendance. Roy L. Willmon, Victory Theatre, Shawnee, Oklahoma.

FAMILY LIFE. (Educational). Star, Lige Conley. Say fellers this is a whale of a comedy. You can always depend upon it that there will be some new slapstick stunts in the Mermaid brand. Great audience appeal. Better class town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

GETTING GERTIES GOAT. (Educational). Star, Dorothy Devore. An excellent Christie comedy. There are some real good gags in this one that bring hearty laughs from the grownups and the kids. A good one in our house. Audience appeal, good. Better class town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

GOING TO CONGRESS. (Pathe). Star, Will Rogers. Good comedy right now. Election atmosphere gives it a sendoff. General class town of 3,200. Admission 10-20-30. Charles Lee Hyde, Grand Theatre (500 seats), Pierre, South Dakota.

HAROLD LLOYD REISSUES. (Pathe). Star, Harold Lloyd. All these comedies are good and give our audience good laughs everytime we play them. Country class town of 3,300. Admission 15-30. P. L. Vann, Opera House (650 seats), Greenville, Alabama.

JULY DAYS. (Pathe). Stars, "Our Gang." One of the best of the "Our Gang." Most all of them are good. Town and country class town of 700. Admission 10-25. J. B. Carter, Electric Theatre (250 seats), Browning, Missouri.

MONKEY MIXUP. (Fox). Pretty good comedy. Fair audience appeal. General class town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

PARDON US. (Educational). Star, Cliff Bowes. A fair Cameo comedy. We have had better ones and also poorer ones so I will call it about as good as the average Cameo one reeler comedy. Better class town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

RIDING MASTER. (Fox). Star, Poodles Hannefore. Not much to this comedy except a good steeplechase near end of last reel which was quite thrilling. Tone, okay. Sunday, yes. Fair audience appeal. General class town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

TOM AND JERRY COMEDIES. No comedy at all would be lots better. Country class town of 3,300. Admission 15-30. P. L. Vann, Opera House, (650 seats), Greenville, Alabama.

Serials

BEASTS OF PARADISE (Universal). Very good serial. Drawing well. Tone, okay. Splendid audience appeal. All classes town of 4,000. Admission 10-20-25. C. T. Meisburg, Opera House (600 seats), Harrodsburg, Kentucky.

If an exhibitor comes along and drops money into your lap—you'll take it, won't you? Sure!

But if you can drop money into another exhibitor's lap at no more cost than a little time, will you do that? I know you will!

I believe in the exhibitor's generosity.

SEND TIPS NOW!

Short Subjects

EMPTY STALL. (Universal). Star, Billy Sullivan. One of the "Fast Steppers" series. All are very good. Tone, okay. Sunday, yes. Good audience appeal. All classes town of 4,000. Admission 10-20-25. C. T. Meisburg, Opera House (600 seats), Harrodsburg, Kentucky.

TITLE HOLDER. "Fight and Win Series." (Universal). Star, Jack Dempsey. This series of two reel pictures are improving with each release. The star and cast along with a good story have a following, that is helpful at the box office. Family class. Admission 25-35. Liberty Theatre, Kansas City, Missouri.

WINNING HIS WAY. (Universal, "Fight and Win Series"). Star, Jack Dempsey The best short stuff I have ever seen. Dempsey is good and so is his cast. Good enough for anybody's house. Tone, good. Sunday, yes. Good audience appeal. Working class city of 14,000. Admission ten cents. G. M. Bertling, Favorite Theatre (187 seats), Piqua, Ohio.

Miscellaneous

BEHIND TWO GUNS. (Progress). Star cast. a bang up good western. Our Independent western producers are making much advancement with their productions. They deserve patronage and the more you back them up the better the pictures. Hold a date for them. Tone, good. Sunday, yes. Good audience appeal. General class town of 3,600. Admission 10-20. William A. Clark, Castle Theatre (400 seats), Havana, Illinois.

DO IT NOW. (Goldstone). Star cast. This one was better than I expected. Alec Francis is excellent when he is given a real part. Bellamy had too much make-up on. This picture deserved a bigger audience than it received. Tone, good. Family picture. Audience appeal, good for the action lovers. Better class town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

DRUMS OF JEOPARDY. (Truart). Star, Elaine Hammerstein. One of those "thefts of the crown jewell" affairs, and as this has been done and done, it had little or no entertaining quality here, and the matinee audience communicated the sad intelligence to prospective "night attenders" and in consequence, the "two" of them came in the evening. Usual advertising. Attendance, not noticeable. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

HIGH GEAR. (Progress). Star, Kenneth McDonald. Good picture. McDonald is one of the best stunt actors we have and his stories are always good. Another good Independent picture. We love to note the improvement in these Independent boys. Tone, good. Sunday, yes. Good audience appeal. General class town of 3,600. Admission 10-20. William A. Clark, Castle Theatre (400 seats), Havana, Illinois.

MARRIAGE MARKET. (C. B. C.) Star cast. As good program picture as I ever played, better than lots of specials, paper and name poor but the picture will please all. Rental was right on it. Pauline Garon liked especially. Alice Lake fine. Tone, good. Sunday, yes. Good audience appeal. College class town of 2,100. Admission 10-25. R. X. Williams, Jr., Lyric Theatre (345 seats), Oxford, Mississippi.

ON TIME. (Truart). Star, Dick Talmadge. (6 reels). Six reels of simon-pure entertainment. Tom Wilson as the "shine," a knockout in this one. It's one of those impossible melodramas that the fans eat up, hook, sinker, line and all. Played on Saturday but for some reason did not get a crowd. No fault of the picture as it is one hundred per cent. entertainment. Tone, good. Sunday, no, if they want religion. Strong audience appeal. General class town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

OUT OF THE DUST. (State Right.) Star cast. (6,000 feet). A real old time western with plenty of good acting and lots of action. Tone, good. Sunday, yes. Good audience appeal. Working class city of 14,000. Admission ten cents. G. M. Bertling, Favorite Theatre (187 seats), Piqua, Ohio.

THREE O'CLOCK IN THE MORNING. (C. C. Burr). Star, Constance Binney. (6,293 feet). Only fair offering that is strictly program and a picture that if you play to particular audiences you should see to it that the balance of the program is especially good or you'll hear complaints. Usual advertising brought fairly good attendance. Health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

TRAIL OF THE NORTH. (Independent). Star cast. Just a good western which did fair. Nothing big for a two day run. Play it if you have it bought. Sunday, no. Audience appeal, none. All classes town of 2,000. Admission 10-25-30. A. E. Andrews, Opera House (500 seats), Emporium, Pennsylvania.

TUCKERS TOP HAND. (Steiner). Star, Neil Hart. Just another western which drew ordinary business for one day. Tone, none. Sunday, no. Audience appeal, none. All classes town of 2,000. Admission 10-15-25-30. A. E. Andrews, Opera House (500 seats), Emporium, Pennsylvania.

For Release in December—Now Booking



Season 1924-1925—Thirty First-Run Pictures

Triple Vitagraph Achievement in Recent Picture Production

VITAGRAPH marks a triple achievement in picture production in the fact that it made its Lambda photoplay "Captain Blood" its first book, its Broadway [illegible] and its Vitagraph [illegible] all in the same week. The [illegible] of "Captain Blood" was on September 21, and that of "The Clean Heart" on "The Country of Lily," the production unit of which had a pre-release, [illegible] October 28.

Besides its Broadway premiere, "Captain Blood" has had runs also in Chicago, Los Angeles and Birmingham, Ala. Some of these are still in progress and to tell the picture's success that accompanied them, the first week's receipts—established originally for the Astor Theatre, New York, Rialto at Allentown, all in official release "The Clean Heart" has been booked by exhibitors who have seen it. Nightly opening there in June, running on at the Blue Mouse theatre in Seattle and Tacoma, Wash., and Portland, Ore., who declared it "a rare treat to see pictures like this one."

The specials in this Vitagraph trio are so [illegible] unable to win the approval of all fans. "Captain Blood" is a seafaring romance in which love, intrigue and thrills reign, a close race. "The Clean Heart" is a human story of everyday life in which triumph comes to an [illegible] and a red-blooded he-man punch, but its locale is the Arizona frontier rather than the big city or [illegible] universal interest.

Each of these films, moreover, is the adaptation of a widely-celebrated novel, the works of authors of such different temperament as Rafael Sabatini, A. S. M. Hutchinson and Kenneth Perkins. The selection of the subjects was in keeping with a rule followed by Vitagraph to secure as far as possible [illegible] "Solid Ivory" to the public before being produced.

New Universal Release

Universal has just released a new western [illegible] starring William Desmond, prominent figure in many Universal features and serials, as in "Big Timber," produced by Wyndham Gittens from "The Heart of the North Woods," a novelist magazine story by Viggo D. Rue. It is different from the usual western feature in that it is a story of the lumber country and the feature scenes photographed in the historic and picturesque redwood district near Westwood, Cal.

William Craft, directed. He will be remembered as the director of many of Universal's big out-door dramas of the last year or two.

F. P. L. Signs Kirkwood

The addition of James Kirkwood's name to the Paramount roster of Famous Players was announced by Jesse L. Lasky, last vice-president in charge of production of the Famous Players-Lasky Corporation, who revealed that Kirkwood had been signed for the leading male role in "The Top of the World." This is a [illegible] adaptation of the novel by Ethel M. Dell.

For Release in December—Now Booking



Season 1924-1925—Thirty First-Run Pictures

[illegible] STATEMENT [illegible] OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912.

[illegible] Moving Picture World, published weekly at New York, N. Y., for October 1, 1924.

State of New York } ss.
County of New York }

[illegible] a Commissioner of Deeds in and for the State and county aforesaid, personally appeared Adolph Zukor, who, having been duly sworn according to law, deposes and says that he is the [illegible] of the Publication Committee, publishers of Moving Picture World, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher, Chalmers Publishing Company, [illegible] West 44th Street, New York; editor, Edward A. Schnitzer, [illegible] West 44th Street, New York; managing editor, none; business manager, Alfred J. Chalmers, [illegible] West 44th Street, New York.

2. That the owners are: (Give the individual names and addresses of stockholders owning or holding 1 per cent or more of the total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.)

Chalmers Publishing Company, [illegible] West 44th Street, New York; Adolph Zukor, [illegible] West 44th Street, New York; A. J. Chalmers, [illegible] West 44th Street, New York; E. J. Chalmers, [illegible] West 44th Street, New York.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages or other securities are: (If there are none, so state.)

None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is (This information is required from daily publications only.)

ALFRED J. CHALMERS,
Vice-President.

Sworn to and subscribed before me this 26th day of September, 1924.

[Seal] GUSTAVE H. FAUSEL,
Notary Public, New York Clerk's No. 41
Commission expires March 31, 1926.

"Locked Doors" Cast

William de Mille has completed his "Locked Doors" cast featuring Betty Compson, Theodore Kosloff, Robert Edeson, Kathlyn Williams and Theodore von Eltz and they [illegible] to proceed to California to film exterior scenes for the Paramount production of Clara Beranger's new screen play.



Scene from "Bread," a Louis B. Meyer presentation and a Metro-Goldwyn picture based on the novel by Charles G. Norris

F. B. O. Sales Head Reports Greatest Autumn Bookings

THAT the new cinema season, launched with the beginning of autumn, will prove the most prosperous F. B. O. has ever had, is the opinion of Harry M. Berman, sales manager of Film Booking Offices.

"Our offices are swamped with the bookings pouring in. The volume of business is considerably in excess of that for any fall and winter season in the history of F. B. O.," said Mr. Berman, who is one of the best known and ablest sales managers in the industry.

"The passing of the hot weather has brought hundreds of thousands of fans hurrying back to the cities from the beaches and mountains. It has put them in a mood for theatregoing. I find from exhibitors' and salesmen's reports an unusually strong revival of interest in motion pictures throughout the United States. Western pictures with a punch are taking particular hold, and there is an insistent demand from exhibitors for good outdoor productions. That is why we have signed Bob Custer, famous western star, to make a series of eight special super-westerns.

"Our new series of Fred Thomson productions are being booked heavily throughout the country. 'Vanity's Price,' the first Gothic, is one of our greatest money-makers. 'A Girl of the Limberlost,' Gene Stratton-Porter's production, was booked for three solid weeks at the Mission Theatre, Los Angeles, one of the largest houses in the country. All the Emory Johnson productions, including 'The Spirit of the U. S. A.' and his new picture, 'Life's Greatest Game,' which recently played to capacity at B. S. Moss' Cameo Theatre, New York, are excellent money-makers. Exhibitors throughout the land always report a record-breaking business when they book any of the Johnson pictures. Our new series, 'The Go-Getters,' are proving very popular.

"Picture theatres throughout the United States report excellent business on all our productions and I predict an era of unusual prosperity, not only for F. B. O., but for the exhibitors who book attractions with particular care as to their entertainment and exploitation qualities."

Sell 3 Hines' Features

Marked progress in the sale of the three Johnny Hines features, "The Speed Spook," "The Early Bird" and "The Cracker Jack" was made this week, when C. C. Burr, general manager of East Coast Films Inc., announced that the territory of Washington, Oregon, Northern Idaho and Montana was purchased by Quality Pictures of Seattle, Washington; Oklahoma and Texas went to Frank Fay of Southwest Film Corporation, Film Building, Dallas, Texas; Arkansas went to R. D. Lewis of Homestate Film Company, 1114 West Markham Street, Little Rock, Ark.

New Research Library

A research library composed of film is the latest aid to production at Universal City. Beside the big library of books, pictures and other material, gathered over a space of years, there has been inaugurated a complete library of motion pictures of former plays and news reel pictures of celebrities, famous events, places, and scenic marvels.

The film research library, according to Julius Bernheim, general manager of Universal City, who with William Koenig, general production manager, devised the plan, is designed to give director and technician a more comprehensive idea of places and persons than ordinary "still" pictures could.

"Purchased Women"

Release Will Be Between October 15 and December 1, Says Fox

"Purchased Women," adapted from "Gerald Cranston's Lady," Gilbert Frankau's best-seller, has been completed at the West Coast Studios of Fox Film Corporation. While no definite date has been set for its release, the production will not reach exhibitors before October 15 nor later than December 1, according to announcements from the New York offices of the organization.

The picture was directed by Emmett Flynn. Edmund Goulding is credited with the adaptation. Heading the cast are Alma Rubens, James Kirkwood, Walter McGrail and Marguerite De La Motte. Others in the cast are J. Farrell MacDonald, Lucien Littlefield, Templar Saxe and Richard Headrick.

Goebel in New York

"Sold for Cash" Finished and Associated Arts Manager Returns to the East Coast

"Producers make a great mistake, it seems to me, in supposing that Broadway is the sole criterion of successful motion pictures. The general belief appears to be that Broadway must put its official stamp on any production before it can claim a place among the year's successes. But I do not believe Broadway is as representative of public opinion as it is reputed to be. Large cities naturally have an element that calls for salacious and risque pictures, but they are by no means acceptable to the vast bulk of motion picture audiences in the thousands of smaller towns throughout the United States."

O. E. Goebel, secretary and general manager of the Associated Arts Corporation, had this to say upon his return to New York from Hollywood where he has just finished "Sold for Cash," the company's first production of a series for F. B. O. The second picture is ready to be filmed and preliminary work has been started on the third production.

Miss Mills Engaged

Alyce Mills, who recently completed her contract with Fox, has been engaged by Ginsberg and Wilk to play the leading feminine role opposite Benny Leonard in the next three of the "Flying Fists" series, which are now being produced at the Tec Art Studios under the direction of Larry Windom.





Harry Carey in "Roaring Rails," a Producers Distributing picture

"Early Bird" Soon

C. C. Burr Hopeful Next Johnny Hines Feature Will be Ready for November

Activity is the keynote at the Jackson Studio where C. C. Burr is producing Johnny Hines' next starring vehicle, "The Early Bird." The entire cast, consisting of Johnny Hines, Sigrid Holmquist, Wyndam Standing, Edmund Breese and Bradley Barker have been working consistently for the past five weeks with the result that the production has just about reached the half-way mark.

At the present time the complete studio space is taken up with four mammoth sets which include a reproduction of the former Palais Royale in New York City; the interior of a fashionable Fifth Avenue residence; a complete milk-bottling plant copied after that of the Sheffield dairy; and a meeting hall typical of the many union gathering places.

From present indications "The Early Bird" will be completed about November fifteenth and will probably be released nationally no later than December first.

Closes Big Contract

A contract was closed last week with Nathanson Canadian circuit of theatres for the showing of the Frank Lloyd Special, "The Sea Hawk," following its engagement at the Regent Theatre, Toronto, in all of the Nathanson theatres in Canada. The contract was closed by A. W. Smith, Jr., assistant to E. A. Eschmann, who made a hurried trip to Toronto, in association with Louis Bache, district manager for Canada. The film is now in its fourth capacity week at the Regent in Toronto, its first Canadian showing.

To State Right Film

George Samuels to do Big Sales Drive on "Those Who Dare"

George Samuels announces a special state right sales drive on the first four Creative Productions to be distributed through his new organization. "Those Who Dare" is the first on the list and offices have been opened at 1393 Broadway and already the Northern New Jersey and New York territory has been sold to M. H. Hoffman for Renown Pictures.

A powerful box office cast including John Bowers, Margurite Le La Motte, Edward Burns, Sheldon Lewis, Joseph Dowling, Cesar Gravina, Martha Marshall and Clare MacDowell enacts this vivid story to perfection under the able direction of Jack O'Brien. An extensive exploitation campaign and press book has been prepared to help State Righters put this picture over for 100 per cent. returns.

Appoint Bader and Meyer

David Bader, former publicist for Baby Peggy, and John Meyer, formerly of the Goldwyn forces, have been chosen by Robert M. La Follette to handle the entire financial campaign covering the theatrical and motion picture industries. Bader and Meyer were chosen to work in close association with Sam Warshawsky, New York district manager.

Messinger's Next

Buddy Messinger's next starring vehicle for Century Comedies will be "The Wooly West." Production has already started on this at the Century studios under the direction of Edward I. Luddy.

Big Foreign Deals

Richmount Pictures, Inc., Seals Contracts for Rayart Films

Dave Mountan, president of Richmount Pictures, Inc., which has just acquired the rights on all Rayart pictures, announces his first big sale of Johnston's entire program to Sociedad General Cinematografica for Argentine, Uruguay, Paraguay, Chile, Bolivia, Peru and Ecuador. This comprises 12 special productions, 6 comedy stunt dramas starring Reed Howes; 6 Metropolitan dramas starring George Larkin; 6 Northwest Mounted Police stories; 6 Northwood dramas and "Trail Dust."

Mountan also contracted with the same people for "The Barbarian" starring Monroe Salisbury and Janes Novak, and "Souls in Bondage" starring Pat O'Malley.

Other foreign sales include "Souls in Bondage" and four detective dramas starring Ora Carew to Tom Davies for the United Kingdom, and "Flames of Passion;" "The Devil's Partner;" "Valley of Lost Souls;" for Porto Rico to Akra Film Sales Corporation 6 stunt Westerns starring Fred Thomson; for Mexico to Lezama 6 stunt Westerns starring Fred Thomson; for Holland to Rene Fernand 6 stunt Westerns starring Fred Thomson; for India, Burma and Ceylon to Madan Theatres, Ltd., "Broken Hearts of Broadway;" to Sneider's Film Exchange, South Africa, "Restless Wives" and 6 dramas starring Charles Hutchinson.

Powell Will Direct

Frank Woods announced this week that Paul Powell has been engaged to direct his next production to be released through Producers Distributing Corporation. The title of the production will be "On the Shelf."



"Jazz Parents," a Universal-Jewel with Jack Mulhall and May McAvoy

"Dante's Inferno" Verdict a Tribute to William Fox

"DANTE'S INFERNO," the William Fox version of the great Italian work, opened an indefinite engagement at the Central Theatre, New York, on September 29 before a notable audience. The verdict, as brought before the public by the newspaper reviewers the following morning, was unanimous in its commendation of the excellence of the producer's handling of the classic subject. Henry Otto, the director, and Edmund Goulding, the adapter, came in for much praise. All those who witnessed the world premiere spoke of the photography. Seldom in motion picture have such effects been attained as those shown in the Inferno scenes.

"Dante's Inferno" is the third picture William Fox has introduced to Broadway this season and the third outstanding success. "The Iron Horse" and "The Man Who Came Back" are the other two.

Following are short excerpts from the New York press criticisms:

Morning Telegraph: "William Fox's spectacular production, 'Dante's Inferno,' is an amazing affair. Henry Otto has handled the big scenes with astonishing skill and has presented remarkable vivid pictures of the hereafter, down below."

The Sun: "You will enjoy 'Dante's Inferno' as an unusual spectacle."

The Herald-Tribune: "The scenes are extremely well done, and used as we are to big effects in pictures, we still sat and wondered how such things could possibly be done on a set before a camera. It is quite stupendous and the forest of suicides is especially impressive."

The World: "This, it appears, is the third picture play in succession which Mr. Fox has brought out to an admiring public waiting. I think this places him in a more advantageous position than he has ever been in before."

The Times: "It is imaginative and almost uncanny. There are sequences remarkable for the fact that they are unlike anything that has been seen on the screen."

The Graphic: "A triumph in photography."

Interglobe Export Head Reports on MacLean Contracts Overseas

MILTON COHEN, of Interglobe Export Corp., who has just returned from London and conferences with Associated Exhibitors Foreign Representative, Sidney Garrett, reports an unusual demand for Douglas MacLean productions over entire Europe. While abroad Mr. Cohen completed a number of contracts for MacLean comedies including a $10,000 contract for "Never Say Die" in Scandinavia.

In Belgium, where, with its limited number of cinemas, a $10,000 contract was entered into for the first three MacLean productions, it is reported. In Italy contracts were closed for "Going Up" and "The Yankee Consul" at $5,000 with several of the distributing concerns now bidding for the release of "Never Say Die." Spain and Portugal were sold in one block for the first two MacLean comedies.

"Going Up" is reported to have fairly swept the entire list of first run houses in Germany, in the Balkan states and in central and eastern Europe. Cohen reports that contracts are ready to be closed in these territories for "The Yankee Consul" at double the price received for MacLean's first independent comedy.

Finland closed for "Never Say Die" at $2,000, just double the price which Finland and Latvia paid for "Going Up."

Corey Badly Hurt

M. E. Corey, San Francisco branch manager for Producers Distributing Corporation, is in a hospital at Eureka, Cal., in a critical condition as the result of a head-on auto collision on September 28.

"White Man" Cast

A fine box-office cast has been selected by B. P. Schulberg for his forthcoming Preferred Picture "White Man," now being directed by Gasnier. The drawing power of George Agnew Chamberlain's novel will be further enhanced by the fact that this film will bring Alice Joyce back to American motion picture production. In the supporting cast are Kenneth Harlan and Walter Long.



Scene from "Jazz Parents," a Universal-Jewel production

Lauds "Feet of Clay"

A very satisfactory report concerning Cecil B. DeMille's production "Feet of Clay" was received by Geo. W. Weeks, divisional sales manager for Paramount from Harry Dodge in the Columbus, O. branch office, who wired:

"'Feet of Clay' opened at the Grand Theatre breaking all Sunday house records with a steady rain all day long. Opposition was heavy. 'Feet of Clay's' gross for yesterday was nearly three hundred dollars more than opening day of 'The Covered Wagon.' Regards, Harry W. Dodge."

Ennis in Hospital

Harry Ennis, advertising and publicity executive for Weiss Brothers' Artclass Productions, underwent an appendix operation at the Seney Hospital, Brooklyn, N. Y., early this week. Latest reports are that his condition is much improved and that he will probably be back at his desk within the next two weeks.



FOX NEWS
The Best on Earth —Covers the World

Who's Next?

Irving Berlin, Inc., has filed suit in the United States District Court in St. Louis asking $250 damages of the management of the excursion steamer Golden Eagle, plying on the Mississippi River out of St. Louis, alleging that on the night of July 26 the steamer orchestra played "That Old Gang of Mine" without paying proper tribute in coin of the realm to the plaintiff company, which holds the copyright to the song. The Eagle Packet Company, Inc., is named defendant in the bill of complaint filed by Anthony O'Halloran, attorney for the Society of Authors and Composers in the St. Louis district.

So far as is known, this is the first attempt to apply the fee charge to steamboats. It is the only time the question on that issue has been brought into court.

"The Tornado" Edited

King Baggot, Universal director, has finished cutting "The Tornado," Universal's big Jewel release starring House Peters under his new contract with that company. The picture is an adaptation of Lincoln J. Carter's melodrama of the same name.

The players are Ruth Clifford, Snitz Edwards, Kate Price, Richard Tucker, Jackie Morgan, Charles Brinley, Fred Herzog and Jim Welsh. "The Tornado" will be released January 4, the last of Universal's fall schedule of Jewel releases.

Buys "Plastic Age"

Another of the season's best sellers has been captured for the screen. "The Plastic Age," by Percy Marks, has been bought by the Universal Pictures Corporation. It epitomizes the college world and the formative influences at work upon American youth. Many boys and girls of high school age and almost every student have read the book.

Century Title Changed

Julius Stern, president of Century Comedies, announced the change in title of the two-reeler featuring Bert Roach from "Be Yourself" to "Harem Follies."

Mr. Stern explained that the reason for this change in title was because there is now a Broadway show using the former title.

Leonard Resumes Work

On Flying Fists Series—Alyce Mills Is Leading Woman

Work was resumed on the Flying Fists series at the Tec-Art Studio on East Forty-eighth street, New York, last week. The final three of the series of two reel features starring Benny Leonard, champion lightweight of the world, are being produced by Henry Ginsberg, who controls the territorial rights to the series.

The fourth bout of the series, all of which were written by Sam Hellman of Saturday Evening Post fame, will have Alyce Mills, as leading woman opposite Leonard. Tammany Young is again playing his role of the trainer, and the comedy part of "Cream Cheese" is in the hands of Dick Lee, Harry Lee, Dick's twin brother, is cast as a reformer.

Lawrence Windom, whose work on the first three of the Flying Fists series was so satisfactory, is again directing the pictures. The cameraman is Frank Zukor.

Complete Script

Erich Von Stroheim has emerged from seclusion to announce that the script for "The Merry Widow," upon which he has been working in collaboration with Benjamin Glazer, has finally been completed. Mae Murray is to star in the famous Lehar operetta, which will be Von Stroheim's next production for Metro-Goldwyn-Mayer.

Books Leonard Films

Benny Leonard, in "Flying Fists" will be shown for two successive weeks on Broadway. Dr. Hugo Reisenfeld, director of the Rivoli and Rialto Theatres, has booked the pictures to be released during the latter part of October.

Buys 100 Per Cent.

Frank Durkee, president of the Maryland Motion Picture Theatre Owners, has contracted 100 per cent. for this season's entire Metro-Goldwyn product for his circuit of five neighborhood picture theatres in Baltimore. The deal was closed last week by Mr. Durkee and James R. Grainger, eastern sales manager of Metro-Goldwyn.

A Good Stunt

One of the most effective stunts for building business for theatres is "The Mysterious Key," a stunt that has been worked with marked success by many local stores. It is a stunt that not only attracts of itself, but also "brings 'em back"—and therein lies one of its chief virtues for the motion picture theatre man.

The stunt consists of giving a key to every patron. One of the keys is the "Mysterious Key" which unlocks the "Mysterious Lock" attached to a display board which is placed in the lobby, and which shows the premium—usually a bridge lamp or similar household article.

One of the beauties of the stunt is that no one is allowed to try their key in the lock until all the decided number of keys have been given out, after which holders of keys are given a certain number of days in which to try their keys in the lock. The "Mysterious Key" which unlocks the lock must perfectly match a duplicate twin master key, which has been securely deposited for safe keeping for comparison at the proper time.

Keys, premiums and complete outfits and particulars can be obtained from the Lakeside Specialty Company, 232 West Randolph street, Chicago, Ill.

Big Special to be Started

What is promised as one of the most original picture plots ever filmed will be produced at once by B. P. Schulberg under the title, "Capital Punishment." Mr. Schulberg, who is well known as producer of Preferred Pictures, believes that he has found a startlingly unusual story that will take its place with the outstanding films of the year. An additional production unit is now being formed at his California studio where this new picture is now in preparation. Next week he will announce further details including the director and the cast.

"Beautiful Sinner" Ready

C. B. C. announce that "The Beautiful Sinner," the fourth in the series of eight Perfection Pictures starring Eva Nova'k and William Fairbanks is now ready for release. The cast also includes: George Nichols, Kate Lester, Carmen Phillips, Edward Borman and Carl Stockdale.



Percy Marmont in "The Clean Heart," a Vitagraph picture

Metro-Goldwyn Weeks Open Throughout United States

METRO-GOLDWYN WEEKS, October 5 to 18, formally opened last week with the showing of new Metro-Goldwyn pictures in picture theatres throughout the country. From the national publicity given the occasion in newspapers and by theatres nationally, and from the enthusiasm expressed by exhibitors over the new Metro-Goldwyn product, the celebration promises to be most successful.

James R. Grainger and Edward M. Saunders, sales heads of Metro-Goldwyn, report that the sales drive, which reaches its greatest intensity this week, has already produced bigger results than were expected. Mr. Grainger has just returned to New York from a trip through the eastern territory and stated he was more than satisfied with the showing made by the sales organization. He reported that every exhibitor with whom he came in contact was pronounced in his belief that Metro-Goldwyn offered the theatre men this season one of the best line-ups of box office pictures in the industry.

This is indicated, Mr. Grainger points out, by the showing already made by new Metro-Goldwyn releases in the record-breaking grosses they are getting in every section of the country.

One of the new contracts negotiated by Mr. Grainger is with Frank Durkee, president of the Maryland Motion Picture Theatre Owners, for 100 per cent Metro-Goldwyn product in Mr. Durkee's circuit of five theatres in Baltimore.

Edward M. Saunders is on an extended trip through the western territory. Paul Burger, division manager of the western sales division in the United States and Canada, is also on a sales trip through his territory. Mr. Burger has closed with the America Theatre of Colorado Springs for the entire 1924-1925 Metro-Goldwyn product.

Mr. Saunders, interviewed while en route to the Pacific Coast, by the Denver Post, stated that he found picture theatres were now enjoying the most profitable business since before the war and that everything pointed to the continuation of this prosperity.

"Everywhere I have been before coming to Denver I have found that business has revived," Mr. Saunders stated. "What has been true in other cities is true in Denver. I find conditions in this city very substantial. What I have found on this trip is just the reverse of what I discovered two years ago, when the moving picture business from Illinois to Montana was not good because the farmers were not enjoying prosperity.

"It has been contended in the past that money is spent for amusement before it is spent for anything else. That is not the fact. When money is scarce the moving picture theatre, in fact the entire theatrical profession, suffers. On the other hand, the moving picture is the first to feel the effect of returning prosperity. That's what is taking place now. The outlook was never better for the movie business, and the people who are now crowding the theatres of the country indicate an easier money situation."

Releases for October

Five Century Comedies Are Going to Exchanges This Month

The first thing Julius Stern did on his return from abroad this week was to announce the titles of the productions to be released for October. There are five in all and among them are two in which Wanda Wiley, Mr. Stern's latest comedy find, will be starred. There will be two starring Buddy Messinger and one in which Al Alt, Hilliard Karr, Jack Earle and the Century Follies Girls will be featured.

The Wanda Wiley starring vehicles are "Snappy Eyes," for release October first, and "Some Tomboy," for release October 22. The Buddy Messinger's are "What An Eye," for October 8 and "Here He Comes" for October 29. "Sahara Blues" is the title of the one with the all-star cast.

Brent Film Finished

The first Evelyn Brent starring production, "The Dangerous Flirt," produced by Gothic Pictures and slated for early release by F. B. O., was completed last week by Tod Browning at the F. B. O. Hollywood studios. It was written by Julie Herne and adapted to the screen by Richard Schayer. In the cast are Edward Earle, Pierre Gendron, Sheldon Lewis and Clarissa Selwynne. Miss Brent will appear in five other specials for Gothic. F. B. O. will distribute.

Considering Sea Story

Having just completed "Life's Greatest Game" as his sixth production for Film Booking Offices, Emory Johnson plans to produce a big sea story as his seventh attraction under the terms of his new eight-picture contract with the distributing corporation. Johnson comes of a long line of seafaring folk and has long planned to produce a story on which he could give his nautical inclinations free rein. His mother, Emilie Johnson, will write the story.

Given Western Premiere

The western premiere presentation of "Barbara Frietchie" at The California Theatre in Los Angeles this week brought out a great gathering of motion picture celebrities and an enthusiastic reception was given to Florence Vidor's interpretation of Clyde Fitch's civil war heroine. Among the notables present were Thos. H. Ince, Ralph Ince, John Ince, Edmund Lowe, Claire Windsor, Tom Mix, Emmett King, Charles Delaney, Priscilla Dean, Wheeler Oakman, Lambert Hillyer, George Archainbaud, Del Andrews, George Billings, Lydia Knott, Renaud Hoffman, Percy Marmont, Lloyd Ingraham and Elmer Harris.

Buys Big Territory

Jean Finley of Dallas, Texas, Obtains It for "After Six Days"

One of the most important and biggest sales from a financial standpoint made on the independent market in several weeks is that of a block of territory including twelve states on "After Six Days," featuring Moses and the Ten Commandments, made by Weiss Brothers' Artclass to Jean Finley, of Dallas, Texas.

Mr. Finley's purchase takes in the following states: Texas, Oklahoma, Arkansas, California, Oregon, Washington, Arizona, Nevada, Montana, Idaho, Hawaii and Alaska. Mr. Finley will establish a network of offices immediately, with headquarters in strategic spots throughout his extensive territory. The main offices will be in Dallas and the name of Mr. Finley's organization will be the After Six Days Film Corporation.

Bob Custer's First

"Trigger-Fingers" is the title of the first of the Texas Ranger series starring Bob Custer which Independent Pictures Corporation is making for F. B. O. release. It is a high-class Western production. Reeves (Breezy) Eason will direct. The leading lady and cast will be announced soon.



ONE REELERS THAT BUILD BIG BUSINESS—SEE 'EM!
FOX EDUCATIONAL ENTERTAINMENTS



Norma Talmadge and Winter Hall in First National's "The Only Woman"

New Independent Exchange

The Hall Film Exchange has been opened at 295 Turk street, San Francisco, by Bert Hall, recently of Japan, and who won signal honors during the war, serving as lieutenant in the famous Lafayette Escadrille. Mr. Hall has made Meyer J. Cohen, formerly manager of the George Kleine exchange here, his sales manager and has appointed C. D. Beale, as road man.

The new exchange will be operated along independent lines and has secured a long list of productions featuring William Fairbanks, Snowy Baker, Frank Merrywell and others, together with many Hart re-issues. A single-reel production, a "Course in Aviation," made under the direction of Mr. Hall, was shown at Loew's Warfield Theatre.

Wilkerson on Trip

Bill Wilkerson of East Coast Films left for an extensive trip this week in behalf of C. C. Burr's series of three Johnny Hines features, "The Speed Spook," "The Early Bird" and "The Crackerjack." Wilkerson's itinerary will carry him through Pittsburg, Detroit, Omaha, Kansas City, St. Louis, Atlanta and New Orleans.



Curtain in Pathe's "Too Many Mammas"

Naked Truth Dinner to Surpass Others

What shall the Naked Truth be this season?

That is the burning question which is engrossing the membership of the Associated Motion Picture Advertisers, Inc., right now and ever since the announcement made a week ago that the annual historic affair of the A. M. P. A. would definitely take place at the Hotel Astor Saturday evening, February 7, next.

The members of the A. M. P. A. are working on a questionnaire sent out by President A. M. Botsford asking for suggestions and some are already coming in.

Among other things the early returns indicate that the coming Naked Truth dinner shall be like "none other held before," that it shall not be a stag affair, but rather dinner-dance along the lines of last year's highly successful function, though of course "different."

The questionnaires thus far received by Mr. Botsford indicate a preference for a limited number of speakers well known both in and out of the industry. The suggestions run all the way from stage and screen stars to presidential candidates and movie magnates.

Also, a skit or two seems to be in favor.

One member advises that the coming Naked Truth dinner "lay off" the time-honored custom of "panning" screen notables, while another enthusiastically urges "that the 'razzing' which has made our annual affair apart from anything else in the industry be retained as far as is practical."

Whatever is done, the truth will indubitably come out, according to President Botsford, who, fortified with a rich store of suggestions, predicts without reservations that "this Naked Truth dinner will be unique in motion picture history and will make all past functions of the kind pale by comparison."

Preparing Big Drive

"Ten Commandments" Will Be Highly Exploited by Famous in Australia

Arrangements have been completed for the exploitation of "The Ten Commandments" in Australia beginning in October, Joseph H. Seidelman, assistant manager of the Foreign department of the Famous Players-Lasky Corporation, has been advised.

The first and most important of a series of four premieres for the Cecil B. De Mille Paramount special will be held in the new Prince Edward Theatre in Sydney, one of the largest and finest theatres in the Southern Hemisphere. Immediately following will come premieres in the recently completed Capitol Theatre in Melbourne, and in the Winter Garden Theatre at Brisbane and the Prince of Wales Theatre in Perth.

Managing Director John W. Hicks, Jr., of the Famous-Lasky-Film Service, Ltd., has made elaborate preparation for a sales and exploitation. One of the chariots used in the filming of "Ten Commandments" was shipped to Sydney some week ago, and will be used for exploitation purposes in all of the principal cities of Australia.



Walter Hiers in Educational's "Short Change"

Title Gerson's Four

B. Berger, general manager for Gerson Pictures Corporation, producing in San Francisco, announces the first four titles in the series of eight thrill productions which are being produced with Richard Holt as the star. "Ten Days," written by Arthur Hoerl, is the first of the series and has been completed and is now being edited and titled. The second picture will be "Too Much Youth," which will be followed by "Yankee Nerve" and "It Can Be Done."

Making Progress

Work was finished this week on the interior scenes for "White Man," the jungle film which B. P. Schulberg is making for release as a Preferred Picture. The company, which includes Alice Joyce, Kenneth Harlan, and Walter Long, has left Hollywood to go on location for an extended period of time. Gasnier is directing this picturization of George Agnew Chamberlain's novel, which was adapted for the screen by Eve Unsell and Olga Printzlau.



PEGGY HOPKINS JOYCE
Signed by J. M. Mullin for series of productions

"Our Gang" Comedy Leads Pathe Release List for October 19

PATHE'S program for the week of October 19 is led by the first release of the sixth series of "Our Gang" comedies, entitled "Every Man for Himself." In this production Hal Roach's rascals set themselves up in the business of shining shoes and create a demand for their services by personally seeing to it that every shoe in the neighborhood needs shining.

"Riders of the Purple Cows," a two-reel Mack Sennett Star comedy, featuring Ralph Graves, is also one of the leading releases on the Pathe program for the week, and is directed by Ralph Ceder under the supervision of F. Richard Jones. The cast also includes: Alice Day, Andy Clyde, Vernon Dent and Tiny Ward.

Also scheduled for release is the second chapter of Pathe's latest serial, "Ten Scars Make a Man," produced by C. W. Patton and directed by William Parke. The story is from the book written by Phillip Barry, with Allene Ray playing the principal role. Supporting her in the cast are Rose Burdick, Jack Mower, Frank Whitson, Harry Woods and Leon de la Mothe. The title of the serial's second chapter is "Cowboy Chivalry."

Pathe Review No. 42 carries three subjects marking the first of a series of pictures recording the experiences of the Vernay-Faunthorpe expedition in the wilds of Northern India. The subject is titled "The Tiger Kill," and the expedition was sent out for the purpose of collecting specimens for the American Museum of Natural History. The second subject is "The Silk Moth"; the story of an insect that lives and dies for the ladies. The closing subject is a Pathecolor on "Visiting Our Own America." The subject consists of interesting views of the City of Milwaukee.

"Sporting Rhythm," a Grantland Rice Sportlight demonstrating how rhythm makes "champs," as shown in action pictures of Mary Corday, dancer, "Dazzy" Vance, Ty Cobb, Babe Ruth, Cy Young, Young Stribling and others, is also scheduled for release on the Pathe program for the week.

"Topics of the Day" No. 42—"Black Magic," animated cartoon comedy; Aesop's Fables and Pathe News Nos. 86 and 87 complete the program.



Scene from "Dynamite Smith," a Pathe picture starring Charles Ray

Back From Big Trip

Louis Weiss, Artclass Executive, Back from Seven Weeks' Cross-Country Selling Tour

Louis Weiss, Weiss Brothers' Artclass Pictures executive, returned to New York last week following a seven weeks' trip across country which took him to all of the key cities between New York and Frisco. Mr. Weiss' trip included a two weeks' stay at Hollywood, where he arranged for two new series for Artclass distribution.

A number of sales of territorial rights on the Buddy Roosevelt and Buffalo Bill Jr. action thrillers series were made by Mr. Weiss while on tour, 91 per cent of the country having been sold to date on the two by Artclass.

The sale of 91 per cent of the domestic territory on the Roosevelts and Buffalo Bill Jrs. was encompassed within a record-breaking period of time, incidentally.

An important announcement concerning new product will be made by Artclass within a week or so.

Henry King's "Romola" to Be Metro-Goldwyn Picture

"ROMOLA," Henry King's production, made by Inspiration Pictures with Lillian Gish starred and Dorothy Gish in a featured role, will be released by Metro-Goldwyn Distributing Corp. The deal for distribution of the spectacular romance was completed last week by Marcus Loew, president of Metro-Goldwyn, and Charles H. Duell, Jr., president of Inspiration. "Romola" has been a year in the making, filmed entirely abroad. It is George Eliot's famous novel, that has been a best-seller ever since it was originally published. A motion picture edition is now on the presses.



Scene from "Smouldering Fires," a Universal Jewel picture

The whole of Italy was scoured by the producers for the most beautiful, picturesque locations possible. The result is that "Romola" is declared to be one of the most beautiful motion picture achievements that has yet reached the screen. Florence, Italy, was the headquarters of the company throughout the filming, and the sets built there for the massive production are among the most elaborate in picture annals. A Florentine town of the Middle Ages was completely built, in addition to scores of other mammoth settings.

Since returning from Italy several months ago, Henry King has been busy night and day cutting the big production from its original thirty reels, and readying it for a Broadway premiere. "Romola" is fully expected to achieve one of the longest Broadway runs at advanced prices.







William Fox presents "Hearts of Oak" with Hobart Bosworth and Pauline Starke

Henderson Productions Will Make New Serial for Rayart

CONTRACTS closed last week between Dell Henderson Productions and Rayart Pictures Corporation indicate a complete change in the line-up for the first Rayart serial from the cast previously announced.

Special arrangements have been concluded between W. Ray Johnston of Rayart and Jesse Goldburg of Independent Pictures whereby Goldburg loans to the Henderson Productions Franklyn Farnum and Helen Holmes, who will co-star in "Battling Brewster," the new Rayart serial.

Dell Henderson, the producer, who is in California, has completed work on the script. Immediately following the signing of the contract he started "shooting" on the first episodes, the manuscript and continuity of which is by Robert Dillon.

Henderson has made a complete study of the independent market and its needs and has just organized his own producing unit in Hollywood, and will distribute exclusively through Rayart Pictures.

Howes With Rayart

To Appear in Series of Eight Fast Comedy Dramas

Rayart Pictures Corporation, through its president, W. Ray Johnston, announced this week the completion of negotiations pending for some time for the services of Reed Howes. He will appear in a series of eight fast action special comedy-dramas of the type of "Burn 'Em Barnes," "Sporting Youth," etc., and will be under the direct supervision of Harry J. Brown, who put over Fred Thompson, acknowledged one of the biggest finds of last year. The direction will be by Albert Rogel.



REED HOWES

Signed by W. Ray Johnston of Rayart for eight special comedy dramas.

"Three Keys" Finished

Verschleiser's Second Feature for Banner Has All Star Cast

Completion of the all star cast for "The Three Keys," the second Banner feature produced by Ben Verschleiser, was announced early this week by George H. Davis, who, with Samuel J. Briskin, directs the activities of Banner Productions, Inc. Production work, under the supervision of Verschleiser, will be begun at once at the F. B. O. studios in Hollywood.

The cast for "The Three Keys," as announced by Davis, includes: Edith Roberts, Virginia Lee Corbin, Jack Mulhall, Gaston Glass, Miss DuPont, and Stuart Holmes. Edward Le Saint will direct.

The story of "The Three Keys" is based on the novel of that name by Frederic Ormond, published by W. J. Watt & Co., which originally appeared serially in the Argosy under the title, "The Pranks of Destiny." It is a romantic mystery drama.

Stern Goes to Coast

Julius Stern, president of Century Comedies, has left New York for Hollywood to supervise production for next year. Abe Stern will remain in New York to look after the releasing end and also to look over the market for possible story material

Heads Gotham Cast

Sam Sax, president and general manager of Lumas Film Corporation, distributors of Gotham Productions, announces that the third of the series, "Women and Gold," is now in production at the Hollywood studios, Hollywood, Cal., under the direction of James P. Hogan.

An all-star cast has been engaged, headed by Frank Mayo and Sylvia Breamer. "Women and Gold" is the third of a series of six productions. The entire series are being released on the independent market.

Next Century Comedy

"Sahara Blues," the Century comedy for release October 15, has a real all-star cast. In it are such well-known and popular comedians as Al Alt, Hilliard Karr, Jack Earle, the giant; Bartine Burkett and the Century Follies Girls.

The story is of two Egyptologists, who become lost on the desert, and after wandering for many days, have visions of water, food and beautiful dancing girls.

Book "Never Say Die"

Douglas MacLean's latest comedy "Never Say Die," being released by Associated Exhibitors, was booked by branch manager C. G. Powell of Philadelphia, over the entire Stanley Circuit. In the Chicago territory, following its first-run engagement "Never Say Die" is booked over the Asher circuit and also over the entire group of Mid-West theatres.

On Vacation Trips

Louis B. Mayer, vice-president and production head of Metro-Goldwyn, and William E. Atkinson, vice-president and general manager, are in Europe on vacation trips which will, however, permit both executives to examine film conditions abroad.

It is probable that Mr. Atkinson and Mr. Mayer will meet in Rome, where Fred Niblo is producing "Ben Hur." Mr. Mayer planned to make Rome one of the important centers of his foreign trip, on which he is accompanied by his wife and daughters, the Misses Edith and Irene Mayer. Carey Wilson was also with the production chief.



EILEEN PERCY

As she appears with Thomas Meighan in Paramount's "Tongues of Flame."



Helene Chadwick in "Trouping with Ellen," a Producers Distributing picture

Three Theatres Clean Up on Metro-Goldwyn's "His Hour"

"HIS HOUR," Elinor Glyn's first Metro-Goldwyn-Mayer production this season, was released by Metro-Goldwyn two weeks ago but in that time reports from key centers throughout the country indicate that it is a box office clean-up. In Washington, at Loew's Palace "His Hour," it is said, grossed $6,500 more than a heavily exploited picture which ran over a year in New York and was shown at popular prices in Washington at the same time. Besides this fact, "His Hour" had one of the most successful engagements at the Palace. Not alone did the public flock to the theatre, but the Washington critics were flattering in their approval of the Glyn production, which was directed by King Vidor from Mrs. Glyn's own popular novel. John Gilbert and Aileen Pringle share honors in the cast.

On the hottest day in California in two years, "His Hour" opened at Loew's State in Los Angeles and grossed nearly $4,500, over four times as much as any other film theatre in town, Metro-Goldwyn reports. The temperature in the downtown section was 100 degrees. The streets were deserted, the beaches crowded with those seeking relief from the heat. Yet Loew's State recorded phenomenal business that has set the film people on the Coast talking.

This verdict is supported by the success of "His Hour" at the Capitol Theatre in Detroit. There the picture played to tremendous business.

That "His Hour" is not only a clean-up for the metropolitan centers but for the smaller towns as well is shown by the film's engagement at the Rivoli Theatre in Hickory, N. C.

"I do not recall any picture that I have played this season receiving more favorable criticism from patrons," wrote Claude F. Lee, the head of Lee Enterprises, operating the Rivoli there.

When "His Hour" was recently previewed by Leo A. Landau, manager of the Alhambra and Garden theatres in Milwaukee, that well-known exhibitor expressed himself with the opinion, "Think it is one of the year's biggest box office attractions. Am setting aside two weeks minimum for it. It's a bear."

To Film Mannon Story

Associated Exhibitors announces the opening of production activities at the Tec-Art Studios, New York, for its forthcoming Howard Estabrook feature, "The Adventuress Sex," based on an original story from the pen of Hamilton Mannon.

"The Adventuress Sex" is to follow closely on the success of Estabrook's "The Price of a Party" and will be directed by Charles Gyblin. The cast will be announced next week.

Kathleen Key Recovers

Kathleen Key is sufficiently recovered from a broken arm, sustained when she was struck by a falling reflector, to resume work in "Ben Hur," Fred Niblo's Metro-Goldwyn production at Rome. She was standing with Ramon Novarro back of the screen, watching Niblo direct several thousand extras in a mob scene, when a sudden gust of wind caught one of the large reflectors and toppled it over. Novarro tried to rescue Miss Key but was unable to do so in time to avoid the crash of the reflector. The actress's arm was broken and Novarro was knocked unconscious. Others narrowly escaped serious injury.

A Strand Anniversary

Brooklyn Theatre Reaches Fifth Year of Service to Public

The Brooklyn Mark Strand Theatre, located at Fulton street and Rockwell place, has been open to the public five years this week. The occasion is being made a gala event by Managing Director Edward L. Hyman, who has prepared a pretentious program for the birthday party.

During the five years of its successful career the Brooklyn Mark Strand has supplied varied and high-class entertainment to an average of 50,000 people weekly, causing the theatre to be nationally known and regarded as one of the foremost amusement institutions of its kind in this country. The house seats 3,000 people, without a post to mar the view.

The Brooklyn Mark Strand Theatre is a sister house of the far-famed Mark Strand Theatre at Broadway and Forty-seventh street, New York, and is one of an extensive chain founded by the late Mitchell Mark and his brother, Moe Mark. The latter, now president and general manager, takes a personal interest in his holdings and the Brooklyn theatre is one of his favorites. Edward L. Hyman, managing director, has been at the helm practically since the notable opening five years ago. In that time he has made the photoplay-music programs a standard of excellence both in art and entertainment worth, the average performance embracing at least seven incidents and extending over a period of two hours.





Two Warner Brothers pictures. Left, "The Dark Swan"; center and right, "The Narrow Street"

Two Weeks' Sales Approach Quota for Eschmann Month

THE indicator of First National's Eschmann Month sales contest has struck such a resounding blow during the first two weeks of the drive that it bounded up to 98 per cent. of the quota assigned to the various branches for that period. This was an increase of 4 per cent. over the point reached during the first week. If the increase is maintained for another week the quota for the entire country will be exceeded.

Several of the exchanges exceeded their quotas during the first two weeks of the contest. That is, in itself, a wonderful record, as the quotas assigned were the best records ever made in the history of the organization. It is confidently anticipated by the associates of E. A. Eschmann in First National's Distribution Department that during the drive the assigned quotas will be exceeded by every branch and that the sales record for Eschmann Month will top every record hitherto made by the field force of the company.

The great success that has so far attended the contest is due to three causes—first and foremost to the thoroughly organized and trained sales force, next to the exceptional quality of the product being marketed and in the third place to the confidence of the men in the field in the leadership of the company's manager of distribution.

Mr. Eschmann has been out in the field during the week just past visiting the branches and helping to obtain results for First National during the drive. He was in Philadelphia and Chicago last week and will visit many of the branches before the contest closes on November 8.



Collaring Walter Hiers in "Short Change," an Educational-Walter Hiers Comedy, directed by Archie Mayo and released through Educational

Foster's "Celebritypes"

The first issue of Ray Foster's new single-reel series known as "Celebritypes" in which "Famous People As You Seldom See Them" are shown, is now having its premier run at the Rialto Theatre, New York City. Many well known personages who have heretofore never been seen on the screen will be shown.

Turpin Title Change

Pathe announces this week a change in title in one of Ben Turpin's most recent comedies based on a burlesqued story of "The Virginian." Prior publicity stated that the picture was being produced under the title of the "West-Virginian." The final title selected for the release of the picture is "The Reel-Virginian."

Books 'Welcome Stranger'

Producers Distributing Corporation will again fill the bill at the new Piccadilly Theatre, New York City, by supplying "Welcome Stranger" as the attraction to follow the extended run of "Barbara Frietchie."

Closes for Entire Series

Sam Sax, general manager of Lumas Film Corporation, distributors of Gotham Productions, announces that he has closed contracts with Harry Grelle of Supreme Photoplays, Inc., of Pittsburgh, for the entire series of six Gotham Productions and "Defying the Law" for the Western Pennsylvania and West Virginia territory.

Leaves for West Coast

Sam Sax, president and general manager of Lumas Film Corporation, leaves for the West Coast on Sunday, October 12, where he will confer with Director James P. Hogan, who is producing the series of six Gotham Productions, regarding the casts of the balance of the series. The third of the series, "Women and Gold," is now in production.

"Midnight Express" Ready

A wire from the West Coast Studios announces that "The Midnight Express," the third of the Columbia Pictures series of eight which features Elaine Hammerstein has been entirely completed and is now on its way from the coast for editing and cutting. George W. Hill directed the reproduction.



Edith Thornton in "Virtue's Revolt," a Wm. Steiner production

Harold Lloyd's "Hot Water" Booked in 4 Key Centers

PRE-RELEASE bookings on Harold Lloyd's latest screen effort, "Hot Water," have been closed for the biggest key centers in the country, with additional bookings reported daily, according to an announcement made this week by Pathe.

The campaign on exploitation, publicity and advertising has already been started on the showing at the Mark Strand, New York. The picture opens there on October 26 with almost a month of advance advertising. Advertising schedules have been doubled over his last picture, "Girl Shy," at the Strand. The list of accessories, at the same time, is almost twice as great as those used on the same production when it played at the Broadway playhouse. As an instance, over fifty thousand roto pages are being distributed, compared to twenty-five thousand on the last occasion, while a balloon campaign is being arranged whereby over ten thousand gas inflated balloons will scatter themselves over greater New York.

In Detroit the picture has been booked at Kunsky's Adams Theatre to open October 19 to a whirlwind campaign, with Chicago to follow October 25 or November 1. In Chicago the production will be screened at the Orpheum Theatre.

In Los Angeles the picture opens for a run at the Metropolitan Theatre October 11, to be followed by the Rialto Theatre.

Johnny Hines' "Early Bird" Will Be Ready in 7 Weeks

SO enthused is the supporting cast of Johnny Hines in "The Early Bird" with the potentialities of the scenario that the principal players in C. C. Burr's latest special are working far into the night in order to keep up with the production schedule. Sigrid Holmquist, Wyndham Standing, Bradley Barker and Maude Turner Gordon play important parts. "The Cracker Jack" will be put into production upon completion of "The Early Bird."

The large floor space of the Jackson Studio where "The Early Bird" is being produced has been taken advantage of and the result has been the creation of a host of immense sets which rush prints prove to be particularly striking.

At the present time more than one-half of the studio space is being taken up by the interior of a milk bottling plant designed after that in the Sheffield dairy. The high spots of the dramatic action take place in this locale.

Over two months were spent in preparation of the story. According to C. C. Burr there still remain about seven more weeks of actual production on "The Early Bird."

Bain Joins Stevenson

To Be General Director of Exploitation for His Chain

D. Monte Bain of Wilmington, N. C., will on November 1 become affiliated with the rapidly expanding chain of theatres being operated by S. S. Stevenson and associates of Henderson, N. C., in the capacity of general director of exploitation and publicity for all the theatres in the chain.

Mr. Bain for ten years has been in exclusive charge of all buying, booking and exploitation for the Howard-Wells theatres in Wilmington, N. C., and has literally grown up with this pioneer firm of picture people. He is still a young man. He has for these years been the right hand man of Percy W. Wells, who was for eight years president of the North Carolina Motion Picture Theatre Owners, and through this association has gained a wide knowledge of every branch of the show game, both legitimate and pictures. At the present time he is in active management of all their Wilmington theatres, handling pictures, road shows and vaudeville in their various houses.

Mr. Bain had an experience of nine years in the newspaper game in Wilmington on North Carolina's oldest newspaper, the Wilmington Star, having started on that newspaper at the age of sixteen.

"Breezy" Eason Directing

In addition to the direction of Franklyn Farnum and Bill Cody in some of the pictures of their special series, "Breezy" Reeves Eason, has arranged with Jesse J. Goldburg to direct the first of the "Texas Ranger" series starring Bob Custer. This series is the collection of eight westerns which Independent Pictures Corp. is making for F. B. O.

ONE REELERS THAT BUILD BIG BUSINESS—SEE 'EM!
FOX EDUCATIONAL ENTERTAINMENTS



F. B. O.'s "The Millionaire Cowboy"

Will Not Build Picture Houses in America, Says UFA Official

THERE will be no "invasion" of the American film market by German-made motion pictures or those made by any other European country because those countries have been making pictures primarily for themselves and not for the foreign market. Nor will the UFA build theatres in the United States to compete with American exhibitors.

Those two statements form the gist of what Frederick Wynne Jones, director in the newly incorporated UFA-USA, told the members of the Associated Motion Picture Advertisers, Inc., at their weekly luncheon at the Cafe Boulevard on Thursday, October 2. Mr. Jones said that he was here to sell pictures, not to build theatres, and suggested that as long as but six of the some 400 foreign-made pictures offered to American distributing agencies last year were bought and shown here there could be no danger of any kind of foreign invasion.

Neither will American-made films be discriminated against by UFA in Germany. Of the seventy-eight pictures which it has scheduled for showing in its Berlin theatres thirty-six are of foreign make. Of the thirty-six, thirty-four are American productions. He ridiculed the idea that there was any combination of Continental producers of pictures to boycott American films, characterizing the entire story as "bunk."

Mr. Jones stated that Paris had forgotten the war where America hadn't and instanced the fact that a releasing organization in Paris advertised eighteen productions, seven of which were made in Germany. He thought the United States should do the same and buy such foreign-made pictures as are suitable for the American market in order to add variety to the picture program.

C. L. Yearsley, the official barker of the meeting, delegated the introduction of Mr. Jones to Bert Adler, while Benny Leonard, the other guest of the day, was introduced by Nat Rothstein after the barker and Arthur Brilant had passed the buck on the ground that they feared the boxer's wallop in case they inadvertently said something he did not like.

Eschmann Points Out Merits of Pace Maker Productions

THE exhibitors of the country have now had samples of the quality and kind of pictures that First National will offer in its group of twenty-seven productions classified as Pace Makers. They have pronounced the samples of an excellence up to their keenly aroused expectations and are calling for more.

Pictures already completed belonging to the Pace Maker group, several of which have had public presentation, the remainder having been viewed by many exhibitors at branch showings, are "Single Wives," "Tarnish," "In Hollywood With Potash and Perlmutter," "In Every Woman's Life," "Flirting With Love," "Madonna of the Streets," "The Silent Watcher" and "The Only Woman."

"The unanimous praise which these forerunners of the Pace Maker group has elicited from exhibitors," said E. A. Eschmann, "is a matter of satisfaction but not of surprise, for we knew that the pictures, as a group, would be the most meritorious in the history of First National, due to the care and intelligence being lavished upon every production that bears our trademark. This group of pictures has shown exhibitors why we selected the name of Pace Makers to describe these productions. Their quality is a forerunner of the quality of the twenty-seven Pace Makers now being sold.

"While the outstanding picture of the entire group is expected to be Colleen Moore's first starring vehicle, 'So Big,' upon which Director Charles Brabin has about completed camera work, the other Pace Makers are being produced on the same elaborate scale. Exhibitors will be wise to reserve time for each Pace Maker as it is released."

Under Way Soon

Preparatory work for the production of "The Triflers" began this week at the F. B. O. Studio where B. P. Schulberg will continue to produce his program of Preferred Pictures for release through B. P. Schulberg Productions, Inc. Camera work will start as soon as the second Preferred Picture, "White Man," is finished.

Gasnier, director of "White Man," will also handle the megaphone for "The Triflers," based on the novel by Frederick Orin Bartlett.

Kaufman Travels Fast

Herbert Kaufman, sales manager for Independent Pictures Corp. believes in snappy transcontinental traveling. Kaufman left Hollywood two and a half weeks ago on his way to New York, stopping off at Denver, St. Louis, Dallas, Atlanta and Washington. He has started westward again and has planned sales stopovers in Cleveland, Chicago, Detroit and other of the mid-western cities before reaching Hollywood.

"Flying Fists" Contracts

Henry Ginsberg announces that additional contracts for the distribution of Benny Leonard's series of six two-reel features, "Flying Fists," have been signed with the following exchangemen: J. F. Cubberly, Loeb Arcade Building, Minneapolis; Independent Film Corporation, 115 West 17th Street, Kansas City, Mo. H. A. Lande Enterprises, Cleveland and Cincinnati; Lande Film Company, 1022 Forbe Street, Pittsburgh.



Harry Carey in "Roaring Rails," a Producers Distributing picture.



Evelyn Brent in "The Dangerous Flirt," an F. B. O.-Gothic picture

Your Old Duds Wanted

Laemmle Authorizes Admission "By Bundle" in Charity Drive

Carl Laemmle, president of the Universal Pictures Corporation, through the theatres that Universal owns or controls has started a philanthropic movement which may spread to other theatres and which is hailed as one of the best charity drives now under way. Having been born in Europe, Laemmle always has done what he could to relieve the sufferings of the war and reconstruction stricken people of Europe. He has given largely from his own pocket and he has inspired charities of many kinds and descriptions.

His latest is taking the form of collections of all clothes to be sent to Europe to prepare thousands of ragged men, women and children, particularly children, against the rigors of the coming winter.

First at the Randolph Theatre in Chicago, and more recently in the Columbia Theatre, Portland, Ore., in connection with the showing of "The Signal Tower" there have been held "European Relief Days." On these days, each person who brings a bundle of old clothing is admitted free. In both places, civic societies and the newspapers have lined up solidly behind the drive and encouraged the movie fans to contribute cast-off clothing to the movement.

Both in Chicago and in Portland the results were far beyond expectation, huge piles of clothing being collected. These garments are being sorted and sent overseas.

"Secrets" Contracts

Announcement is made by E. A. Eschmann, general manager of distribution for First National Pictures, that the Norma Talmadge picture, "Secrets," has now been booked in all but six of the strategic key city points for showing before November 1. This is a big sales achievement and credit is due to A. W. Smith, Jr., detailed by Eschmann to market First National's five big Specials, and the sales staff.

Change in Titles

F. B. O. Reports New Names for Four Productions

F. B. O. has changed the titles of several of their special productions. "Paris After Dark," the second Gothic Production, will be called "Parisian Nights." This is an original story by Emile Forst. Al Santell will direct. The cast will be all-star.

Evelyn Brent's first starring vehicle has been renamed "The Dangerous Flirt." This is a Gothic production, based on a story by Julie Herne. Tod Browning is directing. The cast includes Edward Earle, leading man; Clarissa Selwyn, Pierre Gendron and Sheldon Lewis.

"Sold for Cash" is the new title of the first Associated Arts Corporation production (Goebel & Erb unit). This was formerly called "Hard Cash." It is based on a Saturday Evening Post story by Henry Payson Dowst, "The Man From Ashaluna." In the cast are Madge Bellamy, Kenneth Harlan, Mary Carr, Eddie Phillips, Robert Dudley, John Miljan, Edward Davis and Dorothy Dahm. F. Harmon Weight is directing.

"The Millionaire Cowboy" is the title of Maurice B. (Lefty) Flynn's first production under his contract with Harry Garson. This picture was formerly called "The Stranger From Nowhere." Gloria Grey is leading woman. Harry Garson directed, from an original story by Darryl Francis Zanuck.

Western Premier

The western premier of B. P. Schulberg's Preferred Picture, "The Breath of Scandal," will take place next week when the feature opens at the California Theatre in San Francisco for an indefinite run. Gasnier directed this production, which features Betty Blythe, Lou Tellegen, Patsy Ruth Miller, Forrest Stanley, Jack Mulhall, Myrtle Stedman, Phyllis Haver, Charles Clary and Frank Leigh.

Second Annual Ball

Plans Shaping for Gala Celebration of Loew-Metro Club on November 1

The committee in charge of the Second Annual Ball of the Loew-Metro Club reports that plans are nearing completion which will make the gala affair at the Hotel Astor on Saturday evening, November 1, one of the most elaborate motion picture and theatrical balls ever staged in New York. Those comprising the committee are Col. Jasper Ewing Brady, chairman, who is president of the Loew-Metro Club; Charles K. Stern, Nils Granlund, Paul Burger, F. H. Mitchell, M. Wolff, H. O. Warden, Charles Sonin, J. T. Mills and Miss Rose Quimby.

Morris Gest is honorary chairman of the entertainment committee and Ned Wayburn, producer of the new Demi-Tasse Revue, is in complete charge of the entertainment. Mr. Wayburn has arranged for the personal appearance of the Dolly Sisters, Eddie Cantor and a host of other Broadway celebrities prominent on stage and screen.

As a testimonial to Marcus Loew several Broadway producers are planning to send entire scenes from their revues to the ball, where they will be staged intact. At present among the numbers which have been promised are the "Tondelayo" number from Earl Carroll's "Vanities" and the first act finale of "Greenwich Village Follies."

A dozen of the leading bands in the East will assure the best dance music after the special entertainment. Vincent Lopez, Ted Lewis, Paul Specht, George Olsen and Ben Bernie will personally conduct their orchestras. Half a dozen other of New York's favorite bands will be present.

Seastrom's Next

"Kings in Exile," one of the best known novels by Alphonse Daudet, has been selected as Victor Seastrom's next production for Metro-Goldwyn. Preliminary work has already been started on the production.

FOX NEWS
The Best on Earth —Covers the World

Four Chadwick Films Done; Fifth Now in Production

WITH four productions completed and the fifth in production, I. E. Chadwick, president of Chadwick Pictures Corporation, is pushing forward preparations for the remaining four which will comprise the unit of nine major productions his organization releases to the independents this season.

The four pictures completed are "The Fire Patrol," Hunt Stromberg's first directorial effort, which has won praise all over the country; Lionel Barrymore in "Meddling Women," from the story written and directed by Ivan Abramson; "The Painted Flapper," with James Kirkwood and Pauline Garon, a John Gorman production taken from the successful stage play of the same name by Alan Pearl, and the second Lionel Barrymore special, "I Am the Man," also written and directed by Mr. Abramson.

With the exception of the Lionel Barrymore pictures, which were made in the East, the other completed pictures were made on the West Coast, as will be the remaining four new being projected.

"The Tomboy," the second John Gorman production in the Chadwick 9, is now being produced under the direction of David Kirkland, with a brilliant cast including Dorothy Devore and Herbert Rawlinson, Helen Lynch, Harry Gribbon, Lee Moran and Lottie Williams.

The four remaining pictures will go into production in the following order: "Sunshine of Paradise Alley," the third Lionel Barrymore special, "The Street Singer" and "The Romance of an Actress."

"Sunshine of Paradise Alley" is taken from the famous play by Denman Thompson, author of the "Old Homestead." The title, the author and the title production which Chadwick Pictures Corporation is planning for this picture promise a story with a magnetic drawing power.

Several famous stage plays and novels are now being considered by officials of the Chadwick organization as the third starring vehicle for Mr. Barrymore. Announcement of the selection is expected to be made within a few days.

"The Street Singer," the eighth production this season in the Chadwick 9, is said to be a powerful story with a highly sympathetic character that will hold great appeal for movie fans and which will exert strong box-office drawing power. Several nationally-known players are already being considered for the principal roles.

"Romance of an Actress" will be the last production of the Chadwick 9 this season, a story by Langdon McCormick that is said to exceed in craftsmanship and in dramatic power his famous play "The Storm," which is still considered a classic of American melodrama.

Mr. Chadwick, who is noted for the painstaking care with which he casts his every production, promises to fill the roles of his forth coming pictures with many celebrated names. That his promises are of real value may be gleaned from the names to be found in the Chadwick pictures already completed and available to exhibitors. Thus, in "The Fire Patrol" by such players as Anna Q. Nilsson, Madge Bellamy, Helen Jerome Eddy, Charlie Murray, Bull Montana, Chester Conklin, Hank Mann, Johnny Harron, Gale Henry, Spottiswoode Aitken, Jack Richardson and Billy Graney; in "Meddling Women," in support of Lionel Barrymore, are Sigrid Holmquist, Dagmar Godowsky, Hugh Thompson, Ida Darling, Antonio D'Alagy, Alice Hegeman and William Bechtel; in "The Painted Flapper," by James Kirkwood, Pauline Garon, Craufurd Kent, Kathlyn Williams, Johnny Harron and Claire Adams; in support of Lionel Barrymore in "I Am the Man," Seena Owen, Gaston Glass, Flora LeBreton, Martin Faust, Joseph Striker and James Keene.



"Ten Scars Make a Man," the new Pathe-serial with Allene Ray.

Strong Short Subjects Released by Universal

ANDY'S Hat's in the Ring" is the opportune title of the Andy Gump two-reeler being released by Universal this week. In these days of political trap and clap-trap, a hilarious take-off on political subtleties and subterfuge is welcome to the average citizen and movie fan. This is what Universal has tried to do in turning out "Andy's Hat's in the Ring."

"The Gumps" comedies are adapted from Sidney Smith's popular newspaper cartoon strips. Samuel Van Runkle is the producer. Andy is played by Joe Murphy and Min by Fay Tincher, Little Jackie Morgan plays Little Chester, William H. Watson is the director.

The Universal short product release schedule for the week also includes "Pocahontas and John Smith," another hysterical history comedy.

A new two-reel western also scheduled is "An Eyeful." It features Billy Sullivan, Universal's new cowboy star. This is one of "The Battling Cowboy" series. The story was written by Isadore Bernstein and the sub-titles by Dwinelle Benthall. Ernest Laemmle directed it. The cast includes Florence Lee and Lola Todd.

"The Avalanche," chapter 2 of "Wolves of the North," William Duncan's latest Universal serial, is being released this week. He is supported by Edith Johnson and Esther Ralston.

Carey's "Soft Shoes"

"Soft Shoes," the sixth Hunt Stromberg production starring Harry Carey, was started this week under the direction of Lloyd Ingraham working on a script prepared by Harvey Gates. Lillian Rich has been signed for the leading role opposite Carey and Francis Ford will again be seen in one of his distinctive "heavy" parts opposing the star.

Pathe on Market Street

The week of September 29 was a Pathe week in every respect as far as Market street, Philadelphia, was concerned. All of the six leading theatres on this street used Pathe subjects on their programs, the total number used for the week aggregating sixteen.



Above are views from "Christine of the Hungry Heart," a Thomas H. Ince production being released through First National



Neal Burns in the Educational-Christie, "Court Plaster."

Signs Esther Ralston

Esther Ralston has been signed to a long-term contract with Paramount, according to an announcement made this week by Jesse L. Lasky, first vice-president of Famous Players-Lasky Corporation. Miss Ralston is now playing the role of "Mrs. Darling" in Herbert Brenon's production of Sir James M. Barrie's "Peter Pan." This is her first role under her new contract.

"Beloved Brute" Ready

Production work on "The Beloved Brute," to be released by Vitagraph in the coming winter, is now in its closing stages. Despite an interruption caused by forest fires in southern California. Marguerite de la Motte, Victor McLaglen, William Russell, Mary Alden, Stuart Holmes, George Ingleton, Frank Brownlee, Opal Evans, Ernest Adams and R. C. McLean are in the leading roles.

Book Principal Film

West Coast Theatres, Inc., according to a wire received by Irving M. Lesser, vice president of Principal Pictures Corporation, from Louis Hyman, have booked Harold Bell Wright's "The Mine With the Iron Door." Mr. Hyman distributes Principal Pictures Master Productions for California, Nevada and Arizona.

Big Business

According to Harry Buckley, general manager for Douglas Fairbanks, "The Thief of Bagdad" at the Liberty Theatre has to date shown to more paid admissions than any other picture ever shown in a legitimate theatre in New York since the "Birth of a Nation." While other pictures have run a greater number of performances, the runs were in houses of smaller capacity, the Liberty being a 1300 capacity house.

Changes Title

A statement from Vitagraph tells of a decision to change the title of "The Clean Heart," adapted from A. S. M. Hutchinson's celebrated novel of that name, to "The Clean Heart or The Cruelties of Life."

The change was decided upon in the belief that the more comprehensive title gives a clearer idea of the theme.

"Captain Blood" West Coast Premier Is Great Success

"CAPTAIN BLOOD," opening its western premier run at the Rialto Theatre, Los Angeles, not only packed the house to capacity, but won the enthusiastic acclaim of newspaper reviewers in the motion picture capital, Vitagraph reports. It inspired also the following telegram to John B. Rock, general manager of Vitagraph, from Art Meyer, editor of the Motion Picture Bulletin of California:

"Your production of 'Captain Blood, is a truly great achievement. The lavishness of the sets and the histrionic ability of the important characters, combined with the wonderful interpretation of the book are monuments to the picture industry. My best wishes and congratulations to Vitagraph."

The Los Angeles Examiner said: "In 'Captain Blood' all the familiar Sabatini qualities are magnificently played up. Vitagraph has made an elaborate production of this great story."

The Los Angeles Express: "David Smith has set himself incontrovertibly among the capable directors."

The Daily News: "If you like stirring adventure, thrilling action on the high seas, good battle scenes and all the romance and drama that go with them, you will get from 'Captain Blood' much entertainment and enjoyment. In some respects it is a better picture than 'The Sea Hawk.'"

The Los Angeles Times: "Sabatini's 'Captain Blood' is the latest novel of his to be flashed across the silver sheet. There is much to commend the version as a whole. There is a strength in its vigor that arouses interest. One follows what occurs with keen attention because of the variety, and the fact that the underlying story has a great fascination. There is behind the whole series of happenings the lure of the sea and all the romance that this conjures up."

"Captain Blood" scored another success last week when it played the Temple Theatre, Birmingham, Ala. Just after the first showing, R. G. Allen, Manager of the Temple, wired to John B. Rock, Vitagraph General Manager, as follows:

"'Captain Blood' opened at Temple Theatre yesterday to biggest business ever enjoyed by this theatre. Nothing but unstinted praise from everyone. Unanimous opinion is that this is best picture presented in Birmingham in many months. Our opinion is that it is as nearly a one hundred percent picture as we have ever seen."

Gothic Plans Production of "Paris After Dark"

IN line with its policy of aggressive and showmanly production, Gothic Productions, headed by Lou Baum of New York, who has established headquarters at the F. B. O. Studios in Hollywood, will shortly launch a big melodrama called "Paris After Dark."

The story is an original from the pen of Emilie Forst and recounts the adventures and romances of a sheltered society girl who becomes an artist and finds her true love in the underworld of Paris. An all-star cast will be assembled under the general direction of B. P. Fineman, F. B. O.'s West Coast production head. Al Santell will direct.

"Paris After Dark" will be the second of the series of big special Gothic productions for Film Booking Offices at the F. B. O. coast plant. "Vanity's Price" was the first, and judging from the Welcome it has received in many of the key centers, Gothic is off to a running start.

Lou Baum, president of Gothic Productions, has established headquarters at the Film Booking Offices studios in Hollywood, where all of the Gothic productions will be made. Following his arrival on the Coast from New York, the first of the Evelyn Brent-Gothic starring productions got under way with Tod Browning directing.

Gothic, according to advices, plans an active production campaign. At least fifteen big productions will be made.

Jackie Coogan's Tour Abroad One Long Series of Welcomes

LEW CODY brought thirty trunks of new wardrobe back from abroad, but Larry Weingarten, who tells the world about Jackie Coogan, contented himself with bringing back trunks full of press clippings that he didn't have to pay duty on.

Weingarten, who has press-agented one of the greatest publicity stunts in the history of picture exploitation, returned last week on the Aquitania. The Coogan family are on the last lap of the world-famous crusade for the Near East Relief and are due to arrive in Athens on October 11. There the ceremony of distributing the million dollar cargo of food supplies and clothing will take place in the former palace of King Constantine, which now is the headquarters of the Near East Relief. Jackie, said Weingarten, will be received at Piraeus by the Mayor of Athens and the Archbishop of the Greek Orthodox and Armenian churches. Weingarten meanwhile will devote his efforts over here to "Little Robinson Crusoe" and the coming "The Rag Man."

Weingarten said that William E. Atkinson, vice-president and general manager of Metro-Goldwyn, who is now in Europe, was a witness to the sensation made by Jackie's appearance in London.

"We simply conquered London," said Larry. "When Jackie's train rolled into Waterloo station in London there was a mad rush for his compartment. A special detail police from Scotland Yard were unable to stem the human avalanche that swept toward the car, and the mob would not budge until it had glimpsed Jackie. Every camera man in London was out.

"At Southampton when the boat docked a committee comprised of the Mayor of Southampton, the American consul and two Near East Relief officials who had come especially from Greece, welcomed Jackie to England.

"Everywhere Jackie went huge crowds followed. At Westminster Abbey and the Tower of London the officials were obliged to refuse admittance to the public during the time Jackie was viewing these historic landmarks.

"The day it was announced that Jackie was to visit the British Empire Exposition at Wembley more than 190,000 people passed through the gates of the Exposition. It was necessary to turn over the Royal carriage in the Exposition grounds and to accord Jackie the same privileges accorded the King and Queen in order to protect him from the crush.

"The London dailies kept him on the front page the entire week—something that had never happened to anyone before. Jackie completely won the hearts of the English people, and when he left for Paris the mob was still as clamorous as it was the day he arrived. According to Leslie Clarke of the Amalgamated Press, Jackie received more publicity and more ovations than any other individual in the past ten years.

"Jackie's arrival at the Gare du Nord in Paris had 15,000 wild fans cheering an affectionate welcome. The excitable Frenchmen could not be controlled by the gendarmes and shrieked 'Le Gosse!' 'Le Gosse!'—meaning 'the Kid'—while the car with the Coogans was held up in the crush.

"It was impossible to control the French crowds, and even though the Coogans went out unannounced, the party was discovered and an excited mob immediately was upon us. Jackie's tours included Versailles, Eiffel Tower, Notre Dame, the Bois due Boulogne, the Louvre and the Luxembourg. At the Madeleine Theatre where 'Scaramouche' was running, Jackie had a party for the orphans of the Soldiers of the Legion of Honor. Still another orphan party was given at the offices of L'Intransigeant, the largest newspaper in Paris."

Jackie Coogan's appearance in Rome was another sensation. His adventures there, his visit with the highest dignitary and the other experiences that have been cabled to America and telegraphed throughout the country, are known to all through the newspapers. It is recognized that no other publicity stunt has ever secured the unprecedented amount of international publicity that has accrued to Jackie Coogan in the past several months.

Meanwhile, the latest Coogan picture, "Little Robinson Crusoe," written by Willard Mack and supervised by Jack Coogan, Sr., for Metro-Goldwyn, is playing to big crowds throughout the country.

Arbitration Society Gives Hays Testimonial

The Arbitration Society of America today, October 9, presented Will Hays with a handsomely engraved testimonial parchment upon which is recorded his work in establishing arbitration boards in the thirty-two key cities.

The parchment sets forth that during the past year 6,000 cases between exhibitors and distributors were settled by arbitrary methods at a saving, it is estimated, of over $1,500,000 which would have been expended had these cases resorted to litigation. By such means, the parchment recites, the motion picture industry sets an excellent example to other and older industries.

The presentation committee included: Former Judge Moses H. Grossman, Will R. Wilcox, former head of the Public Service Commission in New York City; Robert G. Cooke, president of the Fifth Avenue Association; Henry Ives Cobb, architect; Julian Goldman, owner of a chain store system; Supreme Court Justice Charles L. Guy.

Gus Schlesinger Sails

Gus Schlesinger, in charge of foreign territorial sales of the Warner Bros. product, sailed for Europe on the S. S. Olympic, October 3. His first stop will be Paris where he has arrangements pending to close all open Warner Bros. product for France, Switzerland, and Belgium. Barcelona, Spain, will be next with Berlin and London to follow. In each city Schlesinger's business will be to close contracts which are pretty well along toward completion as the result of past contacts personally and through correspondence.

To Invade N. Y.

The purchase of a New York playhouse to be remodelled into a magnificent Egyptian Theatre similar to Grauman's Hollywood Egyptian Theatre in California and the formation of a new producing corporation to make an elaborate spectacle in Europe early in 1925, are two important details which Sid Grauman, the Pacific Coast's best known exhibitor, will attend to here immediately following his arrival in New York this week on the Berengaria.

Grauman, who built and managed Los Angeles' three largest playhouses for Famous Players-Lasky before he embarked upon what has been termed the world's most picturesque playhouse, the Hollywood Egyptian, has been in Europe for three months studying production conditions.

For some time Grauman has been considering entering the production field personally. He has already been financially interested in several successful productions. He was among those who financed Jackie Coogan in his first independent feature.

Drive In Full Swing

Campaign on "National 'Sundown' Week" Going at Top Speed

First National's sales campaign on its epic of the cattle ranges, "Sundown," as a feature of its Eschmann Month sales contest, is now in full swing and the prospects are brilliant for a showing on "National 'Sundown' Week" which will bring that photoplay to the attention of millions of picturegoers simultaneously.

Although the Specials sales force, under A. W. Smith, Jr., has been out in the field pushing "Sundown" for but a few days the bookings for early showings are already pouring steadily into First National's home office.

Among the first bookings to be received were the Circle Theatre in Indianapolis and the Metropolitan in Atlanta.

"National 'Sundown' Week" starts on Sunday, October 26, and on that day this epic production will be shown in the great majority of key city points.

Orman in New York

May Return to Europe or Produce in United States

Felix Orman, who has been abroad for upwards of four years engaged in virtually every end of the motion picture business from production to distribution, has returned to New York.

While his future plans are as yet indefinite, Mr. Orman is seriously considering a producing proposition in Paris but may remain on these shores. He is making an analysis of the business here, particularly as it affects the foreign field.

Mr. Orman's reflections on the situation in England and on the Continent are much the same as those of other close students of the proposition, with the chief difference being that his close association with Britons and Continentals has given him a deep understanding of their wants and needs in motion pictures.



Johnny Hines in C. C. Burr's "Early Bird."

Returns to Century

Lois Boyd, popular screen ingenue, has returned to the Century studio after an absence of over a year, during which time she played in Fox and Sennett films.

Gigantic "U" Sets For "Phantom of the Opera"

GIGANTIC "props" and settings for grand operas have been installed in the catacombs and caves constructed at Universal City for "The Phantom of the Opera," Lon Chaney's forthcoming successor to "The Hunchback of Notre Dame," to be directed by Rupert Julian on what is said to be the largest set of scenes in the industry. Work has been practically completed on the first of these settings, representing the cellars and catacombs under the Grand Opera House of Paris, where properties for more than 300 operas are stored.

Weird happenings will take place in scenes of splendor in the cellars, for each event is set in the "property cellar" of some opera. In one scene the background will be the palace and brilliant trappings of "La Roi de Lajore," with Hindu settings; the next scene goes into the cellar where the giant dragon Fafnir, the serpent and the enchanted forests of the Nibelungen Ring are storied; the properties of "Lohengrin" are the background of another event, and on the stage above, in the opera house, the setting is Marguerite's garden in "Faust."

The task of building the cellars was supervised by Rupert Julian, who is to direct the massive picture; Ben Carre, the famous artist who designed the sets for "Prunella" and other features, Archie Hall, technical director at Universal City, and a corps of research experts. Architectural plans of the Paris Opera House were supplemented with a series of rare volumes on opera productions, obtained from the University of Berlin through the influence of Julius Bernheim, general manager at Universal City.

Great pains were taken to reproduce the cellars, which have a sinister history through their cruel use during the second Commune in Paris, as well as being of interest in that they now house the largest collection of operatic properties in the world.

The construction of the "above ground" scenes is even more elaborate. The interior of the Paris Opera House, with its boxes and gigantic stage, on which a ballet of 400 people will be seen, the grand staircase, the foyer, and the rest of the elaborate architecture of what is the most beautiful opera house in the world, is being completed in what is said to be the first steel and concrete picture set in history.

Bachmann Names Weinberger As Schulberg Sales Manager

J. G. BACHMAN, distribution head of B. P. Schulberg Productions, Inc., announced this week the appointment of Mack D. Weinberger as sales manager. Mr. Weinberger is one of the best known sales figures in the industry through long association with the D. W. Griffith organization, Associated Exhibitors and other prominent distributors, as exchange manager, special representative and director of sales.

Schulberg Productions' new sales manager enters upon his new duties in a strongly optimistic frame of mind. He has just completed a tour of the principal exchange centers of the country in the interests of the D. W. Griffith service and he comes back differing from those pessimists who see nothing but dark clouds on the horizon. Especially is he enthusiastic about the opportunities for the better class of independent product.

"Conditions are not radically different from what they always are," declares Mr. Weinberger. "You will always find pessimists and optimists but when you finally analyze their feeling and the causes you come to the question of pictures. It is always a matter of product.

"The independent who hasn't product fit to compare with the best of the national distributors will be found inclining to a blue view of conditions. The independent with top-notch productions made by men who have aimed only at the best and not at meeting a price, are found out in the front getting their share of the business.

"It is for that reason that I see nothing but the most glowing prospects for B. P. Schulberg Productions. Mr. Schulberg is not an experimenter in the making of first-run attractions. He has proved what he can do and his pictures have given their own evidence at the box-office. With the production organization he has now built up he is equipped to do even better work this year. The first two productions in his new series, 'The Breath of Scandal' and 'White Man,' are just forerunners of what is on his schedule for exhibitors."

Used "Short Change"

At the opening of the Senator Theatre, Sacramento, Cal., the new million dollar house erected by the West Coast Theatres, Inc., the short subject selected for the opening program was the Educational-Walter Hiers comedy, "Short Change." This was the western premier of the two-reel comedy.



Showing some gorgeous costumes in "The Silent Watcher," a Frank Lloyd production released through First National



"Smouldering Fires," a Universal-Jewel with a great cast

Atlanta Theatre Books Only First Nationals for Month

COL. WILLARD PATTERSON has taken a full month of bookings of First National pictures for his Metropolitan Theatre, Atlanta, for Eschmann Month. Not only that, but upon his own initiative he bought a full page of space in the Atlanta regional trade paper to announce the Eschmann Month contest and the bookings at his theatre for the month. This was an expression of his liking of the manner in which the distribution business of First National has been handled during the past year and as a tribute to the quality of First National pictures.

Col. Patterson's action in regard to the Eschmann Month contest is considered an unusual procedure and to reflect the enthusiasm with which exhibitors throughout the country are responding to the drive, as they know that the month devoted so largely to the screening of First National pictures is going to add tremendously to the demand for the product of that company on the part of picture patrons throughout the country, and they are going after their share of the profits.

The splendid showing given to the contest by the motion picture trade journals—a full page pictorial layout of district and branch managers in a daily issue of the New York Morning Telegraph and the one and two pages of pictures in the trade journals, together with the text announcing the contest—had its effect upon exhibitors. The very fact that Eschmann Month commanded such great space in the trade papers convinced them that the drive was going to be one of the biggest events of the year in the distribution of pictures and would maintain First National prestige.



Scene from "The Only Woman," a First N ational picture with Norma Talmadge and Eugene O'Brien

Fox Releases

"Warrens of Virginia" Heads List for October 12

"The Warrens of Virginia," screen version of the famous David Belasco success of the same name: "The Age of Oil," an Educational Entertainment, and "The Race," a Van Bibber comedy, comprise the list of releases for the week of October 12 by Fox Film Corporation.

"The Warrens of Virginia" was directed by Elmer Clifton and was interpreted by Wilfred Lytell and Martha Mansfield. "The Race," directed by George Marshall, is a picturization of the third Richard Harding Davis story in the Van Bibber series. Earle Foxe and Florence Gilbert have the leading roles. The scenario is by R. P. Kerr.

New Hamilton Comedy

Lloyd Hamilton's second comedy of the present series of six to be released through Educational Film Exchanges, Inc., is rapidly nearing completion. Advance reports from the Fine Arts Studio, where the Hamilton Company is producing, indicates that this comedy, "Crushed," will be the best that Hamilton has produced for some time.

Fred Hibbard, responsible for the direction of many of Hamilton's successes, is directing, and Dorothy Seastrom, recently added to the company, will again appear as his leading lady.

Willy Wyler Sails

Universal is sending another man to Europe in the interests of "The Phantom of the Opera," the big spectacle drama being made at Universal City with Lon Chaney in the featured role. Willy Wyler, an assitant director for Universal, passed through New York this week on his way to Paris, where he will photograph new shots and angles wanted of the great Parisian Opera House. He also may take moving pictures of the exquisite ballet now performing in the Opera House.

Bachmann on Trip

J. G. Bachmann, treasurer and distribution head of B. P. Schulberg Productions, left New York this week to visit the Preferred exchanges in the far west. Before he returns to New York he will stop in Los Angeles long enough to visit the company's production headquarters, where Mr. Schulberg is now busy on his program of nine features for release this year.

Twenty-Four Exchanges Now Handling Chadwick Nine

TWENTY-FOUR exchanges throughout the country, are now handling the productions comprising the Chadwick Nine—the unit which the Chadwick Pictures Corporation is releasing through independents this season, according to reports from the Chadwick organization this week.

The Chadwick Nine consists of "The Fire Patrol" which is enjoying great popularity and success; Lionel Barrymore in "Meddling Women", and "The Painted Flapper," which are now being released; and Lionel Barrymore in "I Am The Man," which will be available to exhibitors in October. The fifth of the Chadwick Nine is now in production, and the four to come are "Sunshine of Paradise Alley," by Denman Thompson; the third Lionel Barrymore special; "The Street Singer" and "The Romance of an Actress" by Langdon McCormack, author of "The Storm."

The exchanges handling the Chadwick Nine, are: Southern States Film Co. of Atlanta, for distribution through the southeast.

Independent Films, Inc., of Boston, for the New England States.

First Graphic Exchanges, Inc., Buffalo, for distribution in upper New York State.

Celebrated Players Film Corp. of Chicago, for Northern Illinois and Indiana.

Standard Film Service Company, of Cincinnati, for Kentucky and Ohio.

Standard Film Service Company, of Cleveland, also for Kentucky and Ohio.

Southern States Film Company, of Dallas.

Mountain States Film Attractions, of Denver, for Colorado, Wyoming, New Mexico, Utah, and south Idaho.

Standard Film Service Company of Detroit.

Celebrated Players Film Corporation, of Indianapolis.

Independent Film Company, of Kansas City, Mo.

All-Star Features Distributors, of Los Angeles.

Celebrated Players Film Corporation, of Milwaukee, for Wisconsin.

Southern States Film Company, of New Orleans.

Commonwealth Film Corp. of New York, for greater New York and northern New Jersey.

Liberty Films, Inc. of Omaha.

Masterpiece Film Attractions, of Philadelphia, for eastern Pennsylvania and southern New Jersey.

Federated Film Exchanges Co., Pittsburgh, for western Pennsylvania and West Virginia.

All-Star Features Distributors, Inc. of San Francisco, Cal.

Columbia Pictures Corp. of St. Louis, Mo.

Western Film Corp., of Seattle, Washington.

Trio Productions, Washington, D. C., for District of Columbia, Maryland, Delaware and Virginia.

Premier Films, of Toronto, Canada.

First Graphic Exchanges, Inc. of Albany, for upper New York State.

World-Wide Production Crisis Says Noted French Producer

H. DIAMANT BERGER, the well-known French producer, now in America, is of the opinion that all over the world there exists today a crisis in the production of moving picture films.



H. DIAMANT BERGER

"The responsibility for this crisis can be traced to America. Abroad, not only in France, but elsewhere, conditions are not yet back to their former leading place following the war, but here your rich companies could work in a real way. They produce films just as Mr. Ford produces automobiles. Except for certain great special productions, all American pictures can be mixed together. The beginning of one, the middle of another and the end of a third can be put together to form a new film. If you have a dancing scene, a villain with a short mustache, some snappy titling, and a moral ending, it seems to be all right. But art, intelligence, ideas, inventiveness seem to be forgotten for the moment.

"In Paris, when I spoke to American motion picture people, they declared that the American exhibitors are responsible for this. They say the exhibitors supply their patrons with what they desire. I cannot believe this to be true. Motion picture patrons do not ask anything except to enjoy the picture, and if you keep the respect of their intelligence, I cannot see how they will punish you.

"The system of stars was and is anti-artistic. The author is the real responsible individual. He must be the soul of the work from the beginning to the end. Technicians can attend to the details. The director must control everything from the beginning to the end of the picture."

H. Diamant Berger has as his American associate Oscar A. Price. Berger has brought with him two productions, said to be the greatest ever produced abroad, which are sequels to the "Three Musketeers"; one, a story of the English revolution—the other called "Fronde," which has as its background the cathedral at Notre Dame in 1648. In these productions he had the use of thousands of French troops. It is possible that H. Diamant Berger may produce in America. When he returns to France he intends to take back with him several well-known American artists.

Sam Goldwyn Dines Montague Glass

Montague Glass, for his collaboration in the production of "In Hollywood with Potash and Perlmutter," was recently tendered a luncheon by Samuel Goldwyn at the Ritz-Carleton Hotel, New York City. This was an outward expression of Goldwyn's appreciation for the work of this noted author.

Among those who attended this function were: Will Hays, Arthur Brisbane, Adolph Zukor, Richard Rowland, Jesse Lasky, Harry O. Schwalbe, Jules Eckert Goodman, Ray Long, Editor Cosmopolitan; Jack Wheeler, Editor Liberty; Paul Block, Editor Picturial Review; Courtland Smith, Edgar Selwyn, Walter Wanger, Dr. A. H. Giannini, Toastmaster; J. Robert Ruben, E. A. Eschmann, Montague Glass, Samuel Goldwyn.

Payette Visits New York

John Payette, general manager for Harry Crandall's theatres in Washington, D. C., was a visitor at First National's home office last week. He came to New York with Robert E. Smelzer, the company's branch manager in Washington, and spent several days in the city.

He was extended the privilege of sitting in one of First National's Tuesday sales meetings and stated after it was over that he had been greatly impressed by the spirit of co-operation which was manifested at the meeting.

Base Ball Picture Out

The Universal Pictures Corporation is releasing a baseball picture this week. At the same time that interest in the great national game is at its fever heat, exhibitors of Universal pictures are blooming forth 24-sheets announcing "Hit and Run," a baseball classic starring Hoot Gibson.

"Hit and Run" is another of the long string of Hoot Gibson—Edward Sedgwick productions—feature pictures in which the western cowboy atmosphere is judiciously mixed with hilarious comedy situations. This is the team that made "Out o' Luck," "Blinky," "The Sawdust Trail" and many other of the fast-action comedies which have made Hoot into a first run attraction.

SELLING the PICTURE to the PUBLIC

EDITED BY EPES WINTHROP SARGENT

Neighborhood Houses in the Big Cities Can Use Small Town Exploitation Ideas

PERHAPS you recall that very old story about the two frogs that found their way into a can of milk, via the farmer's pump. If you don't remember that far back, one of the frogs just gave it up as a bad job and drowned. The other kicked out so vigorously that when they opened the can in the creamery they found him swimming around on a pat of butter he had churned into a life raft.

We were reminded of the story the other day when O. J. Lustig, of the Regun Theatre, New York City, sent in a set of cards he put out for Youth For Sale. He wrote that he had his section all stirred up with the stunt, and that business was capacity.

Get the Set

The cards were printed on cheap yellow stock with four styles of display for the title, one of these being used on three of the cards, but with the addition of three lines of selling talk. These were:

An exceptionally forceful modern drama registering tremendous thought with swinging action. May Allison at her best in this modern production.

You will see that these three lines, each on a separate card, can be read as a connected paragraph. The other three cards carried only the title. In one "Youth" was in heavy type, in another the "for" was given the display while "sale" was played up on the third. Probably all six cards were printed on one sheet and then cut apart.

They were liberally distributed and passes were promised to the first fifty to present a complete set at the box office.

A Perennial

This is far from new. Thirty odd years ago Mastiff tobacco used the scheme for a coupon stunt. If you could spell out the name with these lettered coupons you were given a pipe. The distribution was regulated by the number of "T" coupons packed, if we remember correctly.

Ten or twelve years ago a theatre in West Virginia gave coupons. The name of the house was the Star and anyone who presented the four coupons that spelled the name got a free admission. The entire town was swapping cards—and talking about the Star.

More recently the stunt has been to match cards or quartered photographs or rotos, but in some form the scheme has been working for years.

Can Be Done

As a novelty Mr. Lustig's idea is a third of a century late. But the big idea is that Mr. Lustig kicks around and churns his own private pat of business butter while scores of his neighbors are complaining of poor business or none at all.

And they are telling everyone that they cannot exploit because "New York is too big."

New York is the largest collection of little villages on this continent, but it is no more than that. The Regun is at 116 street and Lenox Avenue, a residential section with its own mercantile centres. Its radius not a bit different from the average city of fifteen thousand. That is Mr. Lustig's "New York" and he works it just as the small town man works. He exploits to the residents of his locality and he writes that "Modern, sensible exploitation brings results ALWAYS." The capitals are his.

He knows that he can get his radius town. He does not try to exploit to six millions. He simply goes after the people who feed his house, and he gets the same results the small town man gets from intelligent work.

Makes Progress

He gets back of his good features just as thoroughly and just as successfully as the man who covers to the city limits in a smaller place. He has more competition, but he has a more concentrated population. He has families six and eight deep instead of each family in its own house with its own yard. That's about the only difference. The people were the same. Their reactions to exploitation are the same and the big town neighborhood manager who does not follow Mr. Lustig's example and exploit is simply letting money get past his door.

A Record Lobby

Milt Crandall, of the Rowland and Clark theatres, Pittsburgh, lays claim to the title of the most costly lobby display ever put out for a picture. The lobby display on "The Sea Hawk" represents a valuation of $50,000.

This sounds more or less like a fairy tale, but it is just as Milt says, and the money is all in the display. He does not add in the cost of the theatre.

In a scene representing a harbor, presumably in Barbary, he has assembled a collection of ship miniatures of the Fifteenth Century. These have been borrowed from various millionaire collectors, including Secretary of the Treasury Mellon, whose home is in Pittsburgh, and some of them are two and three hundred years old. They are of gold, silver, bronze, copper and wood, and the valuation is really a modest one.

Milt has hung up a record that is going to take a lot of beating before it is downed.



A First National Release

A LOBBY DISPLAY VALUED AT $50,000 FOR THE SEA HAWK

These miniatures in wood and precious metals were loaned the State Theatre, Pittsburgh, largely by friends of James B. Clark, of that company, Mr. Clark himself being the possessor of a fine specimen. There are ten ships in the collection.



A Paramount Release

THIS COVERED WAGON HAS DONE MORE THAN 3,000 MILES

It is being routed over the Southeast for the Paramount picture. The property of Ezra Meeker, it is a genuine old-timer, the wheels being attached to the hubs by pins instead of nuts. Note the extremely artistic marquise banner

Gave the Klansmen an America Showing

Several special showings of America helped put the Griffith production over to an unusual business at the Howard Theatre, Atlanta.

The first of these was a performance for the D. A. R., U. D. C., Women's Club, Board of Trade, Board of Education, Parent-Teachers Association and similar organizations. This was on the Thursday before the opening. The guests wrote out their comments and the best of these were used in the newspaper and lobby work.

On Sunday some 300 members of the K. K. K. appeared in their robes in public for the first time in two years to march to the theatre for another special showing, and this brought a splendid newspaper story on the opening day.

On the evening of Defense Day 50 members of the Colonial Guard, which is described as an "independent" order of Klansmen, marched in their unhooded regalia to the theatre where seats had been reserved for them, the members paying the box office price. As they entered the orchestra broke into the national anthem.

Howard Price Kingsmore worked the tennames stunt in connection with a competition based on folding a slip of paper so as to make a five pointed star with a single cut. This was said to have been the method employed by Betsey Ross in making the stars for the first flag.

In the Defense Day parade the theatre entered a car with a Miss Columbia in the tonneau. The car was loaned in return for a pair of tickets.

Special heralds were put out by the Mint Products Company in addition to the accessory heralds.

How White Handled Election Returns

Most managers plan to avail themselves of the election returns, but most of them either use them to draw the crowd to where it can be advertised to or else use the slides on the house screen. Oscar White, of the Rex Theatre, Sumter, S. C., did both.

There was a local election, hotly contested, for the U. S. Senate, and Mr. White wanted to buy the most eggs for his money. He advertised that the returns would be shown in front of the theatre.

He put up a screen on a building opposite the theatre, so that the crowds had to stand on his side of the street. On this were flashed the election returns and advertising for Changing Husbands, the current release, as well as The Covered Wagon and other important underlines.

But it is not like Mr. White to be content with what the other fellow does. He was not content to tell an oversized crowd about his attractions. Every little while he would flash the suggestion that those who were tired of standing up could see Changing Husbands and the same return slides inside the Rex.

A surprisingly large number of persons stood around until they were tired and then went in and sat down.

He gave a free slide service, just as he promised, but he got a lot of cash business as well as good will. He is going to take a repeat on the general election. You can do the same thing.

A Private Week

Proclaiming a Metro-Goldwyn Week at the Strand Theatre, Valdosta, Ga., C. D. Haug, a Metro-Goldwyn exploiteer, interested the Mayor in the stunt and with his aid obtained a double page co-op page in the Times. The features were Three Weeks, Along Came Ruth, Little Robinson Crusoe and The Eagle's Feather.

Haug does not say which picture most interested the Mayor, but we give you three guesses.



A United Artists Release

TWO STUNTS TO HELP AMERICA WORKED BY THE HOWARD THEATRE, A TLANTA

On the left is a parade of an "independent" order of unhooded Clansmen who attended a performance in a body. The theatre, dressed for the production, is also shown. On the right is a car with "Miss Columbia," which formed a part of the Defense Day parade. The title is faded out as the sign was done in red and blue on white. A pair of tickets paid the rental of the car

Big Mailing Card for The Goldfish

Intended for use as a tack card, Walt Kinback, of the Guerneville, (Calif.) Theatre, used his 11 by 14 cards as special mailers, too. They were folded, clipped with a sticker and sent out where they would bring a return for two cent postage.



A First National Release

A TACK CARD

This will work where the game laws provide open seasons for certain kinds of fish. It may be adapted to titles other than the Talmadge comedy, but it was particularly apt with the copy here shown when worked on The Goldfish.

Stunts with a local touch are worth more than a national hook-up—much more.

HENNEGAN
PROGRAM COVERS
SELL THE PICTURE
TO THE PUBLIC
THE HENNEGAN CO. CINCINNATI, O.

Production Hints from Edward L. Hyman

Managing Director, Mark-Strand Theatre, Brooklyn

BECAUSE "The Sea Hawk" is a two-hour production there was no opportunity for an accompanying program with the exception of an atmospheric prologue. This was put on preceding the film, taking up about five minutes.

The set used was a reproduction of the ship's cabin which appears in the Sea Hawk's galley, fitted with props as shown in the picture. From the ceiling center hung a lighted square lantern. The lighting was amber and light green open box lamps from behind the set, and overhead spots of green and amber on the artists. This was the only lighting used, the set being so constructed as to bring out, through this lighting, most of the scenery and props in silhouette. This proved a most effective idea and harmonized with the marine motive of the story.

Seven artists were used, all men, their costume being the pirate dress of the film. One of these men was a basso as the principal singer, made up as Wallace Beery in the picture. Four comprised the Ritz Quartette, and two were for atmosphere and pantomime with the basso. The selections used were "Eight Bells" and "Pirate Song," both by the basso and quartette.

Six shows daily of "The Sea Hawk" prevailed during the week, beginning at 12 noon, thuse throwing the last show at night at 10 o'clock.



A First National Release

HYMAN'S PROLOGUE ON THE SEA HAWK AT THE MARK STRAND

Using as the set the cabin of a ship, the locale is more intimately connected with the story of the play than the inn setting used for the showing at the Astor, though the musical selections are the same. See the story above for the production details.

Watch for the Hyman story next week. This will be the anniversary bill and the most elaborate since the initial bill with which the house was opened. You can't afford to miss that layout.



A Paramount Release

A REAL COVERED WAGON GOT INTO THE DEFENSE DAY PARADE IN LANCASTER, PA.

This was a real old-fashioned Conestoga wagon with a six-horse team. It was entered by the Grand Theatre, Leslie F. Whelan, Paramounteer, helping with the stunt. For the lobby he built a compo board stockade with the tail of a covered wagon masking the box office in the center. This is the first adaptation of the castle front idea to Covered Wagon exploitation

Tod Browing Gets a Vivid Throwaway

One of the most noticeable throwaway envelopes that ever was planned comes from Tod Browing, of the Olympia Theatre, New Haven, Conn. It is slightly larger than the regular pay envelope, about a 3 by 5, and is printed in red with "Your turn is coming" and a large skull and bones. The card enclosure tells you that "Your turn is coming to see the greatest picture of the year," which, of course, is "The Sea Hawk." There is no mention of the theatre at which it is to play, but we take it that Tod used other means to get this fact over.

The effect is somewhat startling and it does not fit "The Sea Hawk" as closely as it might other piratical plays, but it's a safe bet that not one of the envelopes was thrown away until the card had been examined, and probably most of them were passed along.

Simple book markers were another stunt, these being dated and giving the house name. Just how they were used it isn't explained, but we presume that they were given with library books.

Both are good.



A Paramount Release

HERE'S A STUNT YOU CAN WORK JUST AS EASILY

Frame your own telegram, surround it with stills and give it to the telegraph company. This was a wire from the eastern Paramount studio to Grauman on the premier of Monsieur Beaucaire. The wire was enlarged and pictures of the senders shown.

Landed the Library

Getting the co-operation of the Public Library on a picture is not always a matter of saying "Please" and getting a "Yes." Sometimes the library regards the pictures as opposition and booms out an emphatic negative.

Bill Robson, Pittsburgh Paramounteer, wanted the library for The Covered Wagon when it played the Olympic and Liberty theatres day and date. The librarian was not in the least enthused, but Bill got him to put out 20,000 roto Screen Scrapbooks.

It was very simple. On the space usually given the theatre Bill took half the room to print a list of books about pioneer days and early history, the list being supplied by the librarian. There was still some room for the house ad and the latter carried greater weight because of the source of distribution.

Checking Up

H. E. Jameyson, who edits The Town Crier for the Miller theatres, Wichita, has been reading this department again. He is checking up his subscription list. Each number of a recent issue carries stapled to the front page a colored slip which reads: "Do you want The Town Crier? We have been mailing you The Town Crier for several months. If you wish to continue receiving this publication we request you to fill out this slip. Unless we receive this request we will drop your name from the mailing list. I request you to continue mailing The Town Crier (without cost) to ——" and the spaces for name and address follow.

This is a little harsh as respects that "unless" sentence. A better wording would be: "Please return this slip promptly if you desire to be continued on our mailing list." The other sounds too much like a threat.

Real Cooperation

In a circular to Southern Enterprises managers, Lem L. Stewart comments on a bread enclosure, 30,000 of which were wrapped in Piggly Wiggly loaves to advertise the coming of The Covered Wagon to Loew's Palace. The copy is by M. L. Langford, of the bakery company, and contrasts the crude bread-making of the pioneers with the steam bakery of today.

Lem points out that this is a distinct connection between the play and the merchandise and applauds the close hook-up. He explains that to be fully effective the enclosure must sell both the play and the product. It must create not merely interest, but a demand, else the hook-up falls and eventually is barred.

A page might be devoted to this angle. It is not enough to get some merchant or manufacturer to carry theatre advertising. The stunt must bring him a return or presently there will be no hook-ups.



Universal Releases

A PARISIAN NOVELTY IN A PITTSBURGH THEATRE LOBBY

The boxers above the box office are animated. They come from Paris, but a carpenter can make a pair from the cutouts for the Jack Dempsey series. The main display is for Blind Husbands and the theatre is the Cameo. Rather late for a June display.

P. W. in Globe

As we remember it, Globe, Arizona, is not a very large place, but C. J. Alden, of the Marlin Theatre, batted out a regular city campaign for Paramount week.

He started in with trailers, then with one sheets, sent out a thousand rotos for Manhandled, his opening attraction for the week, and wound up with a Sunday section in which he took three of the four pages. It was a better planned campaign than most of those reported, and the best feature of it was that it all worked up to a climax instead of petering out when the smash was most needed.

Cost Thirty Cents

It costs James F. Powers, of Poli's Bijou Theatre, New Haven, only thirty cents to wire the Prince of Wales an invitation to come and see the show if he happened to be in New Haven. He even mentioned the fact that Manhandled was to be the attraction, but that, too, failed to move H. R. H. to action.

But it did give New Haven a real thrill because it got in all the papers, and they saw Gloria if the Prince didn't.



A Paramount Release

AN UNUSUALLY AMBITIOUS DISPLAY FOR CODE OF THE SEA

The Navy Recruiting Service aided the Imperial Theatre, Jacksonville, to frame this fine front and co-operated both inside and out to put over the picture and the recruiting. A two-reel special was also supplied by them for a prologue

Navy Recruiters Dress This Lobby

Because the Navy is recruiting again, Charles S. Morrison, of the Imperial Theatre, Jacksonville, got a striking lobby at almost no cost on Code of the Sea. Netting and a couple of life preservers gave the curb the suggestion of a ship's rail, and the sidewalk "deck" was manned by several officers of the recruiting force. A few sheets of compo board masked the brick of the entrance and supplied a backing. It paid a fine profit to both ends, for the theatre did an unusual business and the Navy gained seven recruits.

In addition to the lobby work the Navy supplied two short reels showing life on shipboard, with some good hoakum to jazz up the picture. It made a good screen prologue just as the lobby was an atmospheric prelude.

In addition the A boards around town carried a legend to the effect that "The Navy teaches The Code of the Sea. Imperial—now showing."

Morrison hooked a ship chandler to an advance display and did his usual regulation advertising.

At very little cost he put over a four day business in the middle of August that sounded like the receipts in the height of the tourist season.

Used Show Cut

Just as a variant to the old story of the man who made a throwaway from a newspaper mat, Bill Robson used an old show cut when he helped the State Theatre, Uniontown, Pa., put over Ungarded Women.

He decorated a letter size sheet with "What are Unguarded Women?" Below was a string of chorus girls from a cut left behind by some musical comedy and below: "Are these Unguarded Women? Just open this page and see."

Inside was the statement that Unguarded Women are those you met every day on the street. Bill knew darned well that chorus girls are to be guarded against rather than guarded.

Open All Night Has Telegraph Hook-up

Paramount publicity has effected a hook-up with the Postal Telegraph Company for Open All Night, which will automatically aid exhibitors who have this picture booked.

Using a telegram from Viola Dana to Jesse L. Laskey, a nice layout card has been made which was displayed in all of the New York City offices during the run at the Rialto. It will be shown in each town a week before the picture comes in.

The stunt will be handled by the Postal in connection with Paramount, but if you have the picture booked it will not hurt to talk to your local postal office about it to make sure they have the card. The book is the idea that the Postal is open all night, too.

A Cup from Rudy

A tabulation of stunts would create the impression that Valetino is spending his salary like a drunken sailor, for he is giving cups all over the country.

Harry Redmond put over Beaucaire at the Majestic Theatre, East St. Louis, following its run at the St. Louis theatres, by offering a cup supposed to have been donated by the star to be presented the most popular girl in the town. Ballots went with each ticket sold and the newspaper in the stunt also published a daily coupon.

The jeweler supplied the cup for $25 in return for the publicity he was given and $10 covered the cost of ballots and other expenses.

Played the Peak

About the highest exploitation stunt on record comes from Colorado Springs.

The Burns Theatre had the Rockett Brothers' Abraham Lincoln. M. V. Footman arranged for a showing of the picture atop Pike's Peak, at an elevation of 14,000 feet above sea level, and the novelty of the idea was sufficient to not only make the newspapers in the Springs but to hog space in the Denver papers.

The picture was shown but twice a day, and this also helped to give the impression of something out of the ordinary.

Worked Windows

Realizing that he would have unusually heavy competition when he played Painted People, H. B. Clarke, of the Casino Theatre, Greenville, S. C., used windows to supplement his newspaper work instead of enlarging his space bill.

Most of these windows were drug stores handling cosmetics, and included the best location in town. In spite of the opposition he pulled the receipts about 30 per cent. over his average.

Full Size

From miniature loaves to advertise Bread the stunt has advanced to the full sized loaf. This distribution was made recently in Toledo and Los Angeles. In the latter city the bakers have an agreement not to permit enclosured in have an agreement not to permit enclosures in the wrapped loaves, but nothing was said about sampling in public.



A Metro-Goldwyn Release

A LIVING MODEL HELPED THE ARAB IN WASHINGTON, D. C.

We have already recorded Mark Gates' campaign on The Arab at Loew's Columbia, but this photograph shows the personable young woman who set up a harem in a store window. Living models are not new, but they are not frequent, and they sell tickets



A First National Release

HERE'S A REAL HOOK-UP FOR THE LOVE MASTER

The copy tells that the real Love Master gives a man a cup of good coffee, knowing the way to his heart is through his stomach. That sells the coffee and the picture through the laugh it gets. Worked by Dewey Mousson, of Nashville

Got Cartoon Sign For Love Master

Good examples of the real sort of hook-ups come from Nashville, Tenn., where Dewey Mousson collaborated with W. R. Arnold on The Love Master. There is also a very poor example.

The best is a hook to a grocery which advertises "The real Love Master appeals to a man's stomach. Give him—" and there follows the coffee argument. On a large cartoon the text is related with the addition of a brand of milk to use in the coffee. The window display carries nothing but these two articles.

This is a real hook-up. There is a reason for it. There is a mild laugh. The idea sinks in that Fit-for-a-king coffee is good and so is The Love Master.

Not So Good

On the other hand a local miller sent around two trucks lettered "Gloria flour is the Love Master. Try it on Your Husband. See The Love Master at the Knickerbocker." This is not a hook-up. It mentions the title twice, but there is no aptness in the connection, and so there is no real thrill to the legend.

A good hook-up must be suitable.

An in between is a hook to a fur store on skins from the country of The Love Master. This was worked with a snow backing and an igloo. It had a connection and so it helped over.

Very good spare tire circles were made in white with the dog head in black and the lettering in red. The lobby display included a live dog and a marquise painting. This latter was sprinkled with salt and was flash lighted by means of a motored spot. This was much better than a straight painting and brought up the glistening of the snow.

Chenoweth Stunts Win in Pawtucket

H. A. Chenoweth, recently transferred to the Music Hall Theatre, Pawtucket, R. I., has settled down to his stride and has started stunting again. He lacks the useful vacant lot, but he works on the stage, where he gets the people in directly.

One of his latest was a banana eating contest. He tied twenty bananas to a batten and lowered the strip until it was within easy reach of the contestants. The kids had to put their hands behind their backs, peel the fruit with their teeth and eat it. The cleanest skin won the prize. If a banana broke off and fell to the floor, the contestant was out of luck. He put this on at a matinee for the children and had all the youngsters talking.

Nearly 400 children brought in horseshoes for Garrison's Finish on the old free admission stunt, and now he is working on a bobbed hair contest. Two leading barbers and a hair dresser first passed on the bobs. Then the wearers went through the house, down one aisle and up the other, to take places on the stage in the rank assigned them by the professional judges. The prize winners, however, were determined by the applause of the patrons, in the usual way, either approving or overruling the decision of the haircutters.

Chene writes that his next will be case making contest. The contestants will rebuild knocked down shoe cases, the use of the old nail holes being forbidden. Speed and neatness will be the deciding factors. He has not decided yet whether to use men or women—or both. It should be a winner.

That ought to keep you going until he can think up some more.

The Baby Peggy cartoon strips, originally drawn by McCauley for exploitation use, have been taken over by a newspaper syndicate for regular release service, and the New York Graphic is using them among the 250 subscribers. There is no reference to Principal pictures or other advertising propaganda, but, of course, the connection is obvious and the more effective because of the absence of a direct hook-up.

Better Than Red Ink

Santa Rosa, Cal., has the honor of lifting the curse from the red ink extra. Publishers are apt to be peeved when their newspaper is smeared up with red. It's really none of their affair after the paper is sold, but they don't like it.

The Revis got the local paper to print up a one-sheet extra with the eight column heading, "Rudolph Valentino Returns." These were folded outside the regular edition and given to the boys, who shouted the extra.

It does not cost any more than the red ink, and it leaves a much better impression.



A First National Release

OSCAR WHITE'S WATER WHEEL FOR LILIES OF THE FIELD

We told some weeks ago of the miniature Mr. White made for this First National. Here is a photograph showing how he built it. The hose in the corner drains to a gutter. It made a lot of business and he has let it stay up for a few weeks

Revives The Lariat to Assist America

Last Spring Milt Crandall ran The Lariat, a house organ that "ropes 'em all in" on behalf of the Rowland and Clark theatres, Pittsburgh.

Lately Milt brought out The Lariat for the Perry Theatre, Erie, Pa., and R. & C. house, to help put over Griffith's America. It was a good sheet, but since this was the first issue, we think Milt could have changed title to good effect.

Among the other stunts used were the bannered trolley, the mechanical book, spare tire cards, the decoration of the entire block in which the theatre was situated, and a Paul Revere to ride through the streets. The decoration stunt required the permission of the municipal authorities, but this was readily obtained because of the nature of the production.

The ride of Revere was made the big stunt, and he was actually cheered as he rode through the streets. Apparently there was no banner on either horse or rider. The hook-up was made through the announcements. Probably Milt realized that making a billboard out of an historical character was scarcely good form. He's the sort of chap who senses those little niceties.



A United Artists Release

A BANNERLESS BALLYHOO FOR AMERICA IN ERIE, PA.

Paul Revere rode through the streets to advertise the Griffith production at the Perry Theatre, but he carried no advertising matter, the advance announcements taking care of this feature. It was only one of a number of successful stunts

"Fireworks"

THE YEAR ROUND

Flags, decorations, novelties, table and dance favors, paper hats, paper flowers, balloons, noise makers, confetti, serpentines, whips, canes, celebration goods in general.



Matinee souvenirs and advertising toy rubber balloons for theatres a specialty. Our catalog tells the story—send for it.

Brazel Novelty Mfg. Co.

1924 Ella St., Cincinnati, Ohio

Freak Goldfish

Leon O. Mumford, of the Tivoli Theatre, Newark, put a couple of spotted goldfish in the fountain bowl at the theatre to advertise Constance Talmadge in The Goldfish. The fish were borrowed from a dealer and were rechristened "leopard fish" because when they swam around they could change their spots. Mumford had a fairy story in the daily papers about the curious fish from the Amazon, thereby hitting the Chinese another slam right on top of the exclusion act, but he made business for Connie.

Gave References

Using past performances, C. W. Irvin put over The Arab at the Imperial Theatre, Columbia, S. C., with: "The Four Horsemen, Scaramouche and now—The Arab." It worked.

A jazz orchestra was put in to help along, as this picture was used to mark the opening of the fall season, preceding Paramount Week.

Revises Old Idea for Covered Wagon

Harry Eagles, Paramounteer, who has been keeping up a good average of novelty since he won his spurs, worked a clever variant of Max Doolittle's Great Moment idea for The Covered Wagon in Portland, Ore.

It is possible only in the Northwest, but it is a whale where it can be worked.

The Oregonian is hard boiled and then hard baked. The editor does not care for theatrical hook-ups, and the theatres have to stick pretty close to the theatrical page, and be glad they can make even that. Eagles busted onto the front page for a total of fourteen columns, with cuts.

It was very simple—once you thought it out. There are still pioneers in that section. The Wagon deals with the overland route to Oregon. The Oregonian offered free tickets to all who made their entry into the state behind a team.

There was a questionnaire to be filled in with all the facts, the details of the trip, the form of conveyance used and the route taken, but the big angle was the interesting reminiscences the early settlers gave a reporter detailed on the story.

Oregon is proud of her early history and her remarkable development, and this story was more widely read than the news of the day, and made for a heightened interest in the engagement.

For the stay of Yolanda at the State Theatre, Cleveland, C. C. Deardouff, a Metro-Goldwyn exploiteer, planted 15,000 book markers in volumes taken from the Public Library. The library also permitted a lavish display of stills. In return the theatre gave the library a trailer calling attention to the fact that Yolanda could be had at the library. It all helped to make a notable engagement.



Vitagraph Releases

FIVE DOZEN STILLS IN THIS MILWAUKEE LOBBY

Not to mention the 11x22s and the one sheets and insert cards. Worked by the Rialto Theatre for The Code of the Wilderness and an old Larry Semon comedy that seemed to draw as well as ever. It is a maximum pictorial display

Makes Play Title The Local Slogan

Several weeks in advance of showing Welcome Stranger, N. N. Frunedfeld, publicity man for the Goldberg Brothers, sold the Chamber of Commerce on the idea of these welcome signs on the roads leading into Omaha, Neb. He had block ones, threes and 24-sheets printed up, and the paper will stand at least until the picture comes along.

Tack cards and banners are also used, and when the playing date comes along merchants will be supplied with slugs to set into their own displays, to hook into the general display. This week will be known as Welcome Stranger Week. It probably will conflict with three or four other special weeks set for the same date, but it promises to beat the Apple Week or whatever it is.



A Producers Distributing Release

YOU DON'T NEED A SIGN PAINTER FOR THIS SMASH

Just sell the Rotary Club or the Chamber of Commerce on this, but tell them that you have a picture of the same title coming along, or they will be sore when you spill your advertising. This was done in Omaha, a number of boards being used

Helped a Hookup

One of the department stores in Houston, Texas, has inaugurated a Baby Peggy Children's Department which is to be a permanent feature. Harry Van Demark, of the Capitol Theatre, had Captain January booked and the store gladly took all he had to offer in the way of advertising material for a special window to launch the new department. The combined advertising of the store and theatre broke the idea into the news columns for considerable space, which helped business on the picture and launched the store's idea.

Went to Country

Playing The Covered Wagon for a week at advanced prices instead of three changes at regular rates, J. H. Stelling, of the Rex Theatre, Spartanburg, S. C., figured it would take some hustling to get an interesting box sheet.

He took 60 inches in some out of town papers at a cost of $12.36, and posted a single 24-sheet stand in six towns. He used 4,000 heralds in two lots and 2,000 rotos.

He held up business for the week on a minimum local advertising.

Extending

The prize for the best coloring of a cut on Wanderer of Wasteland, which was started in Atlanta as a throwaway stunt and adopted by other Southern Enterprises managers for a newspaper idea, is now being extended by the Paramounteers in other sections.

Russell B. Moon got a three column cut and a story in the local paper for the Majestic Theatre, Rochelle, Ill., and it cost only one pass. It is better to be a little more generous than this, but it shows what can be done.

The original idea was merely to emphasize the fact that the Wanderer is all in colors, but it has developed into one of the best little space stealers.

Got the Stoopers

Just before he played Beaucaire, a heat wave struck Little Rock, Ark. R. L. Newton, of the Capitol, noticed the hundreds of perspiring residents out on the front stoops and it seemed a shame to waste an opportunity.

The next evening he got the largest truck he could hire. On this he mounted a noisy electric generator and used the product to illuminate the posters on the side. This was driven through the residential sections the next evening, immediately after dinner.

He used a man in a car with "This is not Rudolph Valentino, but you can see him at the Capitol all next week."



A Paramount Release

H. B. CLARK'S IDEA OF A SIDE SHOW OF LIFE FRONT

This was painted up for Paramount Week, with The Enemy Sex as a second-half. Those coffins down in the lower left hand corner are the Paramount studios. The other pictures relate to the Famous Forty and not just to the Torrence play

It Will Increase Your Patronage!
It Will Make Your Business Grow!
It Will Make Your Theatre the Town's Talk!





The MYSTERIOUS KEY

The Greatest "Business Getter" Ever Used or Heard of, Unequalled as a Stimulator for Business. How it Operates:

Every patron will receive a KEY, one of these keys given away will be the "MYSTERIOUS KEY" that will UNLOCK the "Mysterious Lock" attached to display board in lobby.

No one will be allowed to try their Keys in the lock until all the Keys have been given out. After all Keys have passed out, notice will be posted in the theatre and on the screen and all holders of Keys will be given 20 days in which to try their Keys in the lock. The "Mysterious Key" that unlocks the lock must perfectly match a duplicate twin MASTER KEY which has been securely deposited in safe keeping, for comparison at the proper time. You get 2000 keys, 1 bridge lamp and 2 master keys, 1 lock mounted on board.

Price $29.50—20% cash. Balance C. O. D., F. O. B. Chicago. Additional Keys $5.00 per thousand. We have larger deals if wanted.

LAKESIDE SPECIALTY CO.
232 W. Randolph St. Chicago, Ill.

Vigorous Style Is Now Terminal Idea

Here is the fall opening announcement from the Terminal Theatre, Newark, N. J. Perhaps you recall the series of displays we ran last season and the later explanation of their extreme smallness in the Sunday paper, due to the fact that they were reduced from the larger Saturday display. But even allowing for the reduction, the spaces were fussy, with too much drawing and small lettering. Through the summer the advertisements were held down, but with the opening



A Fox Release

THE NEW TERMINAL STYLE

of the season the house starts in with a smash that is like the crack of a sledge compared with the tack hammer blows of last year. One big drawing, a splash title and star, a few well written words of selling talk and the program is put over. You are almost compelled to halt and read because the layout suggests something well worth while. It is taking chances to use a halftone in a Newark paper, but this cut of Mix gets over almost like crayon work. The Terminal has gone from one extreme to the other. It is now as good as the best anywhere. Even so small a thing as mortising "Week starting today" in the signature has been looked after, and this stands out as it never could do in a white letter on black. The house name is large enough to look out for itself in the reverse, but the dating might have been buried but for the mortise. It is intelligent work.

Copies Drawn Ad With Rule Work

Don Nichols sends in a five sixes for Painted People with the explanation that it is an effort to reproduce with rule a drawn design appearing in these pages some time ago. He does not give the date, for comparison, but here is one manager who realizes that he does not have to hire an artist to copy drawn designs. He can get the idea and apparently he can turn it over to his printer and get co-operation to a surprising degree. Mr. Nichols is manager of the Paris Theatre, Durham, N. C., and we take it that Durham is not oversupplied with printers, yet he gets an exceedingly good result with straight composition and the office seems to be unusually well provided with attractive type faces. But it takes more than type faces to produce a sightly ad, and Mr. Nichols is fortunate in dealing with an office willing to spend the time necessary to produce really good work. Outside of his pride in the accomplishment Mr. Nichols has another reason for sending in this display. He wants to know if we think it is worth the extra trouble in the composing room. We most assuredly do believe that this style of display is worth the trouble and more when—and that when is important—the results give a better display value to the facts set forth. Just putting in a bunch of panels is not going to sell a single ten-cent ticket. If the message is not worth while, then all the rule work in the world will not produce a good advertisement. On the other hand, if the copy is good, the isolation of the separate items, by means of panels or other devices, gives an emphasis to the units of copy that will not be possible where the entire space is a jumble of type. The chief idea of using a drawing in an advertisement is to give the space distinction over the regular type layouts. It makes the space different. Mr. Nichols cannot afford to have his spaces drawn. He attempts to get the same result with rule work and by working with the printer he achieves this result. Persons reading the paper come upon a display such as this. It is different from the others. It looks interesting. The eye wavers. If the copy is good the entire space is read. If it is weak, then the attention is not held. The rule work has performed its function, but it can do no more. It got attention for the space, but the text didn't mean anything and so no sale is made. On the other hand, if the copy is good, then the entire text is read and the sale is made if a sale is possible. Take that box in the lower left hand corner. This reads "Park your car where you can, but park yourself at the Paris Wednesday and Thursday when you can see Douglas MacLean in Going Up." That sells the following attraction in a space one by two inches. Just the announcement of the play title and the date would not do it, but the reference to parking will impress the title, just as the balancing appeal to "see the greatest dog in the world" in The Love Master is going to sell Strongheart. The immediate job is selling Painted People. Mr. Nichols does that in the bulk of his space, and takes only four inches from sixty to sell the underlines, and yet he sells all three simply because he sells instead of merely announces. And when Mr. Nichols can write copy like this, it is worth all of the trouble he takes to get the best possible display. Mr. Nichols and the printer, as well, have done their best and the result is excellent. It is better work than that which comes out of many of the big city offices, where they are in too much of a hurry to take pains. Both are to be congratulated, and we hope that Mr. Nichols will make further contributions, because well set all-type advertisements are the scarcest things in the amusement business. The part we like best is that Mr. Nichols realizes that even a hand drawn display can give him ideas for type layouts. Lots of managers lie down on a stunt that costs ten dollars because they can only spend five, never seeming to realize that they can cut it down to fit their pocketbooks. Mr. Nichols goes further. He uses hand drawing as models for type display and gets results.

Dominating Cut Is Good Sales Medium

Here's G. R. Stewart, of the America Theatre, Casper, Wyo. He has been out of the



A First National Release

VERY NICELY DONE

department all summer, possibly because he



A First National Release

FINE HAND COMPOSITION WITH ONE STOCK CUT FOR PAINTED PEOPLE

dropped down to small spaces and did not realize that they would be as interesting as the larger displays. Anyhow he comes back, and with as pretty an advertisement as anyone could ask. It's plan book stuff, but we think it is a composite, and certainly the layout is original with him. Few managers would give up so much space to a single cut, and yet the cut will sell better than the type it replaces. He tells about Colleen Moore in the few lines to the right. He announces Conway Tearle and shows his picture. That is what he has to sell. The title does not mean anything other than that it gets interest. It is Miss Moore who will do most of the selling, so he plays her up, adds her support, harks back to Flaming Love and The Perfect Flapper—refraining from adding the usual "better than" line, and in a four eights he gets something that will line them in front of his screen with the best possible impression of what they are going to see. Mr. Stewart knew that he had an exceptional cut, so he made the most of it and gave it a play-up that few managers would conceive. Mr. Stewart's work always is good, but we think this is better than his average. Now that he is back we hope that he keeps on coming.

Larger Space for Better Display

Two advertisements come in from the Liberty Theatre, Colorado Springs, which emphasize the fact that if you try to do too much in your space it is going to bulge. Contrast these two examples and see if you do not agree that the larger is worth the additional space cost. One is a four and the other an eight, both across two columns. Naturally you can do more in sixteen column inches than you can in four, but the big idea is that where you have only four the copy should be cut to fit, and if you have eight inch copy with a four inch space you must either raise the space or cut the copy. The samples are not dated, but presumably the usual scheme was followed of starting with large spaces and dwindling as the run drew to a close. But if the run is ending and smaller space is desirable, the copy should be written to fit. Here the copy is almost even with one space running twice as high as the other. The eight inch makes



A Universal Release

HALF THE SIZE

a nice space except for the fact that the cut does not come up well. It is about an 80 screen where a 40 would have been better with the print paper used. A line cut would have been better than either. Still, the head is large and pronounced and it gets over, though it looks flat and rather uninteresting. This was the second day advertisement, and the lead copy tells of the return of the picture, following its road showing in town. This is done in a legible twelve point, nicely phrased. The showing times are to the left of the signature and the prices on the right. The regular billing is enclosed in the panel. It lies nicely and creates a good impression. The smaller space drops the showing times and crowds the prices into the panel with the billing. The words "Hunchback" and "Notre Dame" are in the same letter as the other display, but really come up stronger because they have not as much border to fight. The panel in the larger display carries about the same number of words, but that panel is half as high again, and looks more important. The worst part of the smaller display is the figure cut. In the



A Universal Release

PLENTY OF ROOM

larger size only the head was used, and this was fairly open. Here there is a three-quarter figure and the detail sinks into the paper. It looks messy and it makes the type look messy, too, though the type display is as good as the crowded space will permit. If you can't get a decent cut, throw it out and make rule work take its place. It's a waste of space to throw money away on a blob of ink when space is so badly needed for the type talk. Cutting out the cut, this smaller space would have helped the type and would have made better selling. After the run is launched it is to be supposed the production ran on its advance. If it did, a cut was not needed. If it needed bolstering up, a larger space should have been used. A straight "ornament" such as all printers carry in stock would have been better than this poorly printed cut.

It's neither the space nor the copy but the combination of the two.

Benday and Line In Good Display

This announcement of the Stillman Theatre, Cleveland, on The Sea Hawk is probably locally made. The First National cuts on this seem to run to a series of character sketches of the principals, or at least these cuts have been used in the other displays noted, but here is a fine combination of line sketch, a Benday background and a Vignette effect at the bottom which carries the eye down to the important detail of regular prices. The player names do not show up



A First National Release

EXCELLENT ART WORK

well in the newspaper from which this is clipped, for the black is not strong enough to throw the smaller letters into relief, and so some of the value is lost, but the title is large enough to stand out and the drawing gives a better suggestion of the beauty and dignity of the picture than the usual newspaper space on this title. If the cut comes from First National the mortise to let in the signature and the text on the right was a proper device, but if the cut was locally produced—and Mr. Malaney has much art work done, the lettering would have come up through the Benday and the mortise was an excess of precaution. But caution, even in excess, is better than the lack of it, and the space stands the best announcement for The Sea Hawk that has yet appeared. The Sea Hawk is melodrama, pure and simple, yet it should not be sold along the usual melodramatic lines, with heavy type and crude sketches. It is something considerably more than just melodrama and all of the advertising should make an effort to convey the idea of superiority, of finish and artistry. This cannot be done with crude drawing and overblack lettering. Mr. Malaney has set a fine example. The Sea Hawk is a picture among hundreds and you are cheating yourself if you sell it along cheap lines.

NEWEST REVIEWS and COMMENTS

EDITED BY CHARLES S. SEWELL

"Hot Water"

Harold Lloyd In "Hot Water" Will Keep Audience in Uproar of Laughter

Reviewed by Beatrice Barrett

Here's a comedy to gladden the heart of the exhibitor who appreciates that the best pleased audience is one which has had one uproariously, happy time with an hour of hearty laughter. It is the sort of picture which is going to make the crowd standing out in the lobby very impatient to get inside, for even out there they are going to hear the shrieks of laughter over the antics of Harold.

No attempt has been made to do anything but make the people laugh. A mere thread of a plot revolves around the unwelcome mother-in-law who insists upon visiting her daughter during the honeymoon. It has been kept down to five reels, so there is no padding of any kind, and it just clips along with one laugh after another.

This is pure comedy. Not only are the comedy situations well planned to fill the house with shouts of laughter but there are many small bits and comic touches which are excruciatingly funny.

Lloyd uses some of the old comedy tricks which from the beginning have never failed to start the chuckles, but he shakes them up and turns them around and adds to them until they make you laugh more than ever before. He starts off with one of the oldest laugh provokers—the man with his arms full of dropping bundles, and in this case he is also trying to carry a live turkey. Then there is the automobile ride of the man just learning to run a machine, but here he interpolates the mother-in-law who insists upon grabbing the wheel and introduces so many narrow escapes that shrieks of terror will be intermingled with the laughs.

Plenty of lively action—something doing all the time and good variety in the action.

Even a man with an attack of indigestion and a fit of the blues would be forced to enjoy himself in the final scenes where the mother-in-law, whom Harold thinks he has killed, arises from bed and walks in her sleep, with the terrorized Harold thinking it is her ghost which is following him all around the house.

The exhibitor need not be afraid to wax eloquent in his publicity and advertising and promise big things in the way of pure enjoyment, for the picture will back him up in his enthusiasm.

Cast

Hubby ..... **Harold Lloyd**
Wifie ..... **Jobyna Ralston**
Her Mother ..... **Josephine Crowell**
Big Brother ..... **Charles Stevenson**
Little Brother ..... **Mickey McDaur**
Directed by Sam Taylor and Fred Newmeyer.
Length, five reels.

Story

After an exhausting trip home carrying his arms full of bundles and a live turkey which gets loose on the street cars, Harold arrives to find his mother-in-law and her family visiting him. They go out riding in his new car and mother-in-law insists upon helping drive, so after many mishaps they collide with a street car and the machine is smashed to pieces. Harold takes a drink to get up ccurage to tell his mother-in-law to go home and she starts to read him a lecture on prohibition. He puts chloroform on her napkin and she gradually succumbs. He thinks he has killed her. Then the mother-in-law in her night dress walks in her sleep and Harold thinks it is her ghost haunting him. The mother-in-law wakes up, realizes queer things are happening in the house, thinks it is haunted, and leaves with her family. And Harold and wifey are left to enjoy their honeymoon.

FEATURES REVIEWED IN THIS ISSUE

Hard-Hittin' Hamilton (Artclass)
Honor Among Men (Fox)
Hot Water (Pathe)
Meddling Women (Chadwick)
Price of a Party, The (Associated Exhibitors)
Silent Watcher, The (First National)
Story Without a Name, The (Paramount)
Youth For Sale (Burr)

"The Silent Watcher"

Of Entirely Different Type, This Frank Lloyd Film Is Fitting Successor to His "Sea Hawk"

Reviewed by C. S. Sewell

Because of the success of "The Sea Hawk," which topped a list of fine achievements to his credit, Frank Lloyd's newest production, "The Silent Watcher," which First National will distribute, was awaited with extraordinary interest, and right here we want to say that in this picture he has taken no backward step.

With a production that from every standpoint is just about as different from "The Sea Hawk" as it is possible to be, Mr. Lloyd has turned out a picture that is every bit as fine. In place of a romantic and spectacular story of adventure, he has in "The Silent Watcher" an intimate drama of the lives of a young married couple, with almost the entire action taking place in the office and home of the husband. In many respects a more difficult task because of the commonplace nature of the surroundings, he has exhibited every bit as much skill and produced a picture that serves to even more firmly establish him as one of the screen's finest directors.

Loyalty is the keynote of the theme, with the hero practically worshiping his boss and devoted to his wife, and the drama arises from the fact that his intense loyalty for his boss at a crucial moment brings about a situation which his wife to lose her faith in him because his trust to others to explain the situation has been betrayed for selfish motives. And such drama, intense, human, real; with one dramatic situation following another in quick succession and never an anti-climax; with interest and suspense continually mounting higher and higher.

So expertly has Mr. Lloyd handled the situations that they remain at all times real, true drama and never for an instant become melodramatic. But no matter how fine his direction, it would have been impossible to achieve such results without unusually fine support from his players. The work of Glenn Hunter and Bessie Love in the leading roles is superb and their selection is another evidence of Mr. Lloyd's skill.

What gives this picture its great appeal is the fact that it is so absolutely true to life. So realistic are the scenes in the home of Joe and Mary, with evidences of their devotion for each other, their moments of petty misunderstandings, their happiness over little things, that you feel as if you were spying on a real home. In fact, it is this note of intense realism, the powerful human interest developed, that makes the difficulties in which Joe and Mary find themselves so dramatic and convincing.

As we have already stated, the work of Glenn Hunter and Bessie Love is superb. They are indeed ideal selections for the leading roles. So human are their interpretations that they seem to be actually feeling the emotions they portray, and with ample opportunities for emotional scenes never once do they overact. Hobart Bosworth as the boss gives a fine, smooth performance and in fact the work of the entire supporting cast is of a very high order.

"The Silent Watcher" in our opinion is a real picture from every standpoint and should appeal to every type of audience.

Cast

Joe Roberts ..... **Glenn Hunter**
Mary Roberts ..... **Bessie Love**
John Steele ..... **Hobart Bosworth**
Mrs. Steele ..... **Gertrude Astor**
Jim Tufts ..... **George Nichols**
Mrs. Tufts ..... **Aggie Herring**
Barnes ..... **Lionel Belmore**
Detective ..... **DeWitt Jennings**
Lily Elliott ..... **Alma Bennett**
Reporter ..... **Brandon Hurst**
Adapted from Mary Roberts Rinehart's story "The Altar on the Hill"
Scenario by J. G. Hawks.
A Frank Lloyd Production.
Length, 7,576 feet.

Story

Joe Roberts, a young chap deeply loves his wife and worships his boss, John Steele, who is unhappily married. Mrs. Steele is away most of the time and Steele has an affair with Lily Elliott, a dancer. Steele is nominated for the Senate and to cover himself arranges to have Joe lease an apartment in his own name for Lily. Joe also buys a pistol for Steele. Steele breaks with Lily and she is killed by accident. Joe is arrested and out of loyalty to Steele, keeps silent on the promise that his wife will be told the truth. Barnes, Steele's campaign manager, fearing the effect, keeps silent and Joe's wife, Mary, leaves home believing he has an affair with Lily. The strain is too much for Joe and

when the plot to fasten the blame on Steele collapses and Joe is freed he develops fever. Notwithstanding his weakened condition he insists on going home when he learns Mary has not been told the truth, and finds the house deserted. Finally despairing of her return he decides to take his own life, but decides to straighten up the house in the meantime. In doing this he collapses on the doorstep. Steele is elected and Barnes reveals the fact that he has not told Mary. Steele hurries to Mary, convinces her of Joe's innocence and then takes her to Joe. They are reconciled.

"The Story Without a Name"

Punch, Excitement and Thrills in Paramount Film Centering Around Radio, Death Rays and Spies

Reviewed by C. S. Sewell

Paramount in "The Story Without a Name," adapted from a prize title story by Arthur Stringer that was published in a popular fan magazine, has a production that should certainly satisfy all who crave excitement, for it is just chock full of thrills and adventure.

Belonging in the class of international spy stories, it has a theme that is right up to the minute. The plot revolves around the attempt of the spy's cohorts to force an American to divulge his secret of how to produce a wireless ray that deals death to any living thing in its path, and the manner in which by means of radio the hero is able to thwart this scheme.

Obviously a melodrama, Director Irvin Willat has succeeded in getting every possible ounce of thrills and punch out of the story, sacrificing plausibility at times when it will add to this effect. There is a pleasing romance, with the arch villain making effective use of the heroine to further his scheme by kidnapping her and placing her on one of his rum-runners, while the hero is left in a workshop on a lonely island until he builds the machine that will purchase her freedom.

This is certainly an action-melodrama, with the hero and heroine undergoing enough perils and with sufficient punch, thrills and stunts to supply a number of episodes of a serial. A few of these include the overpowering of the hero by the spy's gang, his being spirited away in an aeroplane, his fight with the pilot and leap into the sea, his capture by the gang in a motorboat, his scene with the spy in the yacht cabin, his building of a machine and broadcasting a call for help, his construction of a rickety raft on which he reaches the rum-runner, his holding off the villainous crew until help arrives, the heroine's fight with the boat's captain, her escape in a small boat, recapture, and the rush of a warship to their rescue, the sinking of the spy's yacht by a bomb from an aeroplane launched from the deck of the warship, the rescue, and the arrival of another plane filled with U. S. marines.

With good continuity, all of these punch scenes have been so worked into the story that not only do they keep the excitement at high pitch but maintain excellent suspense as to how the difficulties will be straightened out.

A striking feature of this production is the fact that radio is really the keynote of the picture. Other pictures have employed radio, but here the entire story depends on it and it figures in some way in practically every scene.

Antonio Moreno and Agnes Ayres capably handle the leading roles, with Tyrone Power as the arch-spy, Dagmar Godowsky as his vamping accomplice, Louis Wolheim as the rum-boat captain, Maurice Costello as one of the spy's henchmen and Jack Bohn as the hero's friend in the Marines giving effective assistance.

With its appeal both to radio fans and to excitement lovers and its teaser title, this production offers excellent opportunities for exploitation and should prove a good box office attraction.

Cast

Mary Walsworth.....Agnes Ayres
Alan Holt.....Antonio Moreno
Drakma.....Tyrone Power
Kurder.....Louis Wolheim
Claire.....Dagmar Godowsky
Don Powell.....Jack Bohn
Cripple.....Maurice Costello

Adapted from magazine story by Arthur Stringer.
Scenario by Victor Irvin.
An Irving Willat production.
Length, 5,912 feet.

Story

Alan Holt, radio expert, perfects for the government an electrical ray capable of causing death. Drakma, an international spy, seeks to learn the secret and has his minions seize Alan. Mary Walworth, daughter of an admiral, who is with Alan in his laboratory, smashes the machine. Alan and Mary are taken on board Drakma's yacht and he places Mary on a rum-runner, while Alan is put on a lonely island with only a workshop and he promises to complete the apparatus to save Mary. Instead, he goes to work and completes apparatus necessary to broadcast a call for help when the air is clear just before the President delivers a message. The call is received by Mary's father, who is en route to Cuba for target practice. He immediately rushes to Mary's aid, and has an aeroplane sink Drakma's yacht. Alan in the meantime escapes on a raft and paddles out to the rum-runner off shore and manages to hold off the crew until the sailors arrive.

"Meddling Women"

Chadwick Pictures Corporation Offers Ivan Abramson Production Starring Lionel Barrymore

Reviewed by C. S. Sewell

With Lionel Barrymore as the star, Chadwick Pictures Corporation is offering on the independent market "Meddling Women," an Ivan Abramson production. Mr. Abramson is a producer with many successes to his credit, who has built up a big following with a definite type of production.

Like this producer's previous pictures, "Meddling Women" has a popular theme, a good, salable title that fits the picture, and a cast of popular players. In this instance he exemplifies his title in the persons of a mother-in-law and an officious woman friend who is always butting into other people's business, carrying tales and elaborating on them—a real mischief maker.

In the development of the plot, Mr. Abramson, who also wrote the story, has apparently devised his situations more with the idea of putting over his point of showing the tremendous havoc that can be wrought by meddling women than in having these situations as the logical development of the preceding action. This weakens the convincing force of the theme and enhances the melodramatic angle.

Mr. Abramson has been able to carry out the effect of meddling to a conclusion in which the heroine is shown as having married again, believing her husband is dead, and then having the husband show up, only to be killed by the vamp, and still have a happy ending by employing the device of a story within a story. This will provide an effective climax for the majority, who probably will not discern the fact that the hero-playwright is simply reading one of his own manuscripts.

In addition to the star, Lionel Barrymore, whose name has box office value on both stage and screen, the cast also includes a number of well known names. Mr. Barrymore appears in a dual role as a young playwright and as his double, a bootlegger whose identity he is made to assume when he suffers loss of memory as the result of a shock. His work is effective in both roles. Sigrid Holmquist as his wife, Dagmar Godowsky as the vamp, Hugh Thompson as a mutual friend, Ida Darling as the mother-in-law, Alice Hegeman as the meddling friend, William Bechtel as an unscrupulous doctor and Antonio D'Alagy as the vamp's companion all give satisfactory performances.

"Meddling Women" should prove a satisfactory attraction for the average theatre and appeal especially in houses where Mr. Abramson's productions have proved popular.

Cast

Edwin Ainsworth / John Wells.....Lionel Barrymore
Grace Ainsworth.....Sigrid Holmquist
Madeline.....Dagmar Godowsky
Harold Chase.....Hugh Thompson
Mrs. Ainsworth.....Ida Darling
Claudia Browne.....Alice Hegeman
Vincenti.....Antonio D'alagy
Dr. Giani.....William Bechtel

Story and direction by Ivan Abramson.
Photographed by Frank Zucker.
Length, 7,000 feet.

Story

Edwin Ainsworth, a successful playwright is married to an opera singer who tires of domestic life. Edwin finally consents to let her return to the stage and a mutual friend Harold Chase, gives her a starring contract. As the result of the meddling of a friend, Claudia Browne, and Edwin's mother, Edwin is made to believe that his wife Grace is in love with Harold and they separate. Edwin has an affair with Madeline a dancer and in a fight with her dancing partner Vincenti, is injured. Edwin has written a letter to Grace saying he was going to commit suicide. Madeline takes Edwin to Dr. Giani, a bootlegger who finds he is suffering from loss of memory and makes him believe he is John Wells a bootlegger who has just died from alcohol poisoning and whose body is identified as that of Ainsworth. Harold and Grace are finally married. Ainsworth regains his memory in a shooting affair and returns to Grace, Madeline follows and kills him. It develops that the whole story is a new play that Edwin has written showing the trouble caused by meddling women. His mother and Claudia are convinced of their error and withdraw their attempts to prevent Grace from resuming her career.

"Honor Among Men"

Colorful Story by Richard Harding Davis Provides Theme for Edmund Lowe's First Starring Vehicle for Fox

Reviewed by Tom Waller

"Honor Among Men" is Edmund Lowe's first starring vehicle for William Fox. Heretofore he has been featured in several of that producer's releases. As the blindly faithful prince and servant of a dethroned king of Messina, who is a notorious roue, Lowe is provided with a theme based on the colorful story of romance and court intrigue, "The King's Jackal," by Richard Harding Davis.

In the picture there is much intrigue and quite a bit of romance but sophisticated audiences will probably find the novel far better reading than screen material. The picture relies upon many sub-titles to explain a scheme, to us as intricate as a cam-

paign mapped out by a South American revolutionist, whereby the king, who finds his life of debauchery more attractive than sitting on his throne, connives with a count's unfaithful wife to get some spending money and at the same time betray the prince who is too patriotic for the deposed ruler.

Apparently Director Denison Clift has endeavored to follow religiously the book's character portrayal. In this he succeeds but at the expense of considerable of the novel's red-blooded action and thrills that are appreciated by all classes of fans. For instance, much reelage is utilized by gesticulating of hands and bowing in a drawing room scene where most of the plot is unfolded. On the other hand just a few glimpses are given of a duel between the prince and the duke in which the former is slightly wounded and refuses to return the fire.

This duel is an important part of the early plot, being precipitated by the prince's desire to shield the king's association with the count's unfaithful wife.

The continuity is jerky but this may have been due to severe cutting. As the result there are gaps in the plot which have been filled in by the sub-titles. This may be also accountable for the lack of genuine suspense until towards the end of the production.

The new star appears in some gorgeous uniforms. On the whole he essays his role well but in a manner which seemed to us to be a bit too enthusiastic at times. This attitude and acting that is too apparent by the king and some of the supporting cast have a tendency to create a strained and unnatural atmosphere in some of the predominating drawing room scenes in this picture.

Cast

Prince Kaloney.....Edmund Lowe
Patricia Carson.....Claire Adams
King Louis.....Sheldon Lewis
Countess Zara DeWinter.....Diana Miller
Renauld.....Frank Leigh
Adapted from Richard Harding Davis' novel, "The King's Jackal"
Directed by Denison Clift.
Length, 4,660 feet.

Story

Prince Kaloney, while attempting to incite the people of Messina to reinstate their deposed king, is shot by the police. Patricia, an American heiress touring the world, nurses the prince. The king is not inclined to give up a life of secluded debauchery and he enlists a count's unfaithful wife and his mistress to betray the prince to the conspirators in office. When the king meets Patricia he forgets his mistress and seeks to wed her although she and the prince are in love. This enrages the discarded countess and she reveals the truth and the king's treachery when Renauld, of the conspirators, comes to inform the king that the republicans have been sold the plans of the trick expedition for the return of the monarch. The king is forced to abdicate and the prince sets out with the aid of his American sweetheart to regain the throne for the little crown prince.

"The Price of a Party"

Associated Exhibitors Feature Should Provide Pleasing Entertainment for Majority of Patrons

Reviewed by C. S. Sewell

Adapted from a popular magazine story, "The Price of a Party," a Howard Esterbrook production which Associated Exhibitors is distributing, is a picture with a good cast and box office title which should provide pleasing entertainment for the majority of patrons and prove a good box office attraction for the general run of theatres.

The story is up to date, opening with a number of short scenes showing how people in all walks of life go to parties. Then it shows how an unscrupulous broker sought to make use of this natural craving for entertainment and companionship by bringing about a situation by which he would cause a rival to lose a valuable option.

The plot has been smoothly developed and holds the interest even though the earlier reels are somewhat lacking in action; this has been more than made up for in the latter part where a melodramatic angle is introduced which involves the murder of the villain. This part moves easily and rapidly to a satisfactory conclusion.

There are a couple of cabaret scenes and the suggestion of jazz atmosphere, but it is not strictly a jazz picture. While there is nothing strikingly original in its theme, due to satisfactory acting and good direction by Charles Giblyn and a good continuity it is a pleasing attraction.

Hope Hampton and Harrison Ford show to advantage in the leading roles, while Arthur Edmund Carewe as the villain, Mary Astor as the heroine's young sister and Dagmar Godowsky as the vamp are entirely satisfactory in their respective roles. Mary Astor's portrayal of a would-be flapper is a distinct departure from her usual type of roles.

Cast

Grace Barrows.....Hope Hampton
Robert Casson.....Harrison Ford
Kenneth Bellwood.....Arthur E. Carew
Alice Barrows.....Mary Astor
Evelyn Dolores.....Dagmar Godowsky
Stephen Darrell.....Fred Hedley
Evelyn's Maid.....Edna Richmond
Hall Boy.....Donald Lashey
Based on magazine story by William McHarg.
Scenario by Charles F. Roebuck.
Directed by Charles Giblyn.
Photographed by John F. Seitz.
Length, 5,500 feet.

Story

Kenneth Bellwood, an unscrupulous broker, gets a cable that Robert Casson has secured a valuable option in Brazil and he determines to keep Casson in New York until it is too late. To do this he arranges with Grace Barrows, a singer who through disappointment has become a cabaret dancer, and who has attracted Casson on a previous trip. With a continual round of gayeties, the plan seems to be working to perfection, but Grace, who only consented to get money to help her sick mother, regrets the deception as she is falling in love with Casson. Grace's sister Mary comes to New York and soon falls under Bellwood's influence. Learning that Mary is scheduled to go to Bellwood's apartment, Grace and Dolores, who is jealous of Mary, who has supplanted her in Bellwood's affection, go and confront Bellwood and during the altercation he is killed. Mary arrives later and is accused of the murder. She 'phones Grace, who has told Casson the entire truth and he has forgiven her, and they go to her rescue. Detectives discover Dolores has killed herself and left a note confessing the murder. Casson declares his love for Grace, and Mary is sent back home.

"Hard Hittin' Hamilton"

Third of the Buffalo Bill Jr. Series Distributed by Artclass is a Good Program Western

Reviewed by C. S. Sewell

"Hard Hittin' Hamilton," the third of the series, is the best of the three which have been shown for review in the series of eight features which Artclass Pictures Corporation is distributing on the independent market starring Buffalo Bill, Jr.

This picture follows the usual line of Westerns and is built around familiar situations, such as having the foreman of the ranch commit a murder and blaming it on the hero who unknown to anyone is the real owner of the property and also involves a situation where the villain imprisons the heroine and the hero rescues her after a fight.

Due to capable direction which supplies abundant action throughout and never gives the story opportunity to lag, and the introduction of some good fights and a quantity of snappy riding, the picture holds the interest, and should prove a good proposition for the exhibitor whose clientele leans towards westerns, for it is a good program attraction of its type.

Buffalo Bill Jr., fully meets the requirements of the role and exhibits some good feats of horsemanship besides proving fully able to take care of himself in the fight scenes. Hazel Keener, an attractive brunette, familiar as a lead in westerns capably portrays the heroine while Gordon Russell gives a satisfactory performance as the villain.

Cast

Bill Hamilton.....Buffalo Bill, Jr.
Mary Downing.....Hazel Keener
Buck Wilson.....Gordon Russell
"Skinflint" Bressler.....William Ryno
Jim Downing.....Lafe McKee
Story and scenario not credited.
Directed by Richard Thorpe.
Length, five reels.

Story

Bill Hamilton, a happy-go-lucky wanderer decides to look over the Lazy-B ranch which he has inherited. In entering the town he has a fight with Buck Wilson and learns he is the crooked foreman of the Lazy-B. Jim Downing a neighboring rancher offers him a job and he accepts it. Buck covets Downings' ranch on which there is a heavy mortgage. He has a henchman poison Downing's cattle and then forces Bressler the loanshark to assign the mortgage to him and then kills Bressler. Bill has gone to pay the mortgage as he has fallen in love with Mary Downing, and is accused as the murderer but makes his getaway wounding Buck's companion. Mary learning the wounded man is at the Lazy B obtains a confession from him through a ruse. Buck returns, captures Mary and is seeking to force her to give up the confession when Bill appears on the scene and finally overcomes Buck. A rescue party from Downing's ranch finds Mary in Bill's arms.

"Youth for Sale"

C. C. Burr Production Well Directed Story of Sterling Friendship of Two Shop Girls and Chorus Life

Reviewed by Tom Waller

With a good cast kept in the correct paces by a director who demonstrates an aptitude for the logical as well as the artistic, C. C. Burr's "Youth for Sale" is a production which should register well with the average audience. And by "average" we mean the dictionary definition of the word—"possessing general or typical characteristics"—which in the language of the industry is generally understood to mean the majority of fans. Naturally, since we are figuring nationally and since such a national majority would include the greater number of patrons in every theatre in the United States and Canada, such a percentage would figure in your own box office.

The story is of the shop girl and boarding house type. It has a touch of the footlights, a jazz party, a wealthy roue, and two girls who love one fellow. Due to the excellent handling of the production, the plot, which could have easily been overdone and thus have resulted in a very ordinary and unconvincing picture, is deftly handled by

(Continued on page 628)

THE PEP OF THE PROGRAM

NEWS AND REVIEWS OF SHORT SUBJECTS AND SERIALS

"Ten Scars Make a Man"

First Two Episodes of Patheserial Promise Thrilling Story

Reviewed by Sumner Smith

The latest Patheserial to follow "The Fortieth Door" and "Into the Net" is "Ten Scars Make a Man," from an original story by Philip Barry, the playwright. It presents Allene Ray in the feature role and an excellent supporting cast including Rose Burdick, Jack Mower, Lillian Gale, Frank Whitson, Larry Steers, Leo de la Mothe, Harry Woods and Frank Lanning. It was produced by C. W. Patton and directed by William Parke.

Judging by the first two of the two-reel chapters, "Ten Scars Make a Man" should enjoy widespread popularity, though there is more groundwork for future developments than fast action in these initial installments. The idea is good serial stuff—that in order to qualify as a real he-man the hero must suffer ten scars. That is imposed upon the hero by one of the two heroines, who quotes the family coat-of-arms.

The serial opens with scenes of two girls at boarding school in the East and switches to their father's ranch in the West. A fencing master enters as one of the villains, as he has designs upon the sisters, and trickery is hinted at in connection with the operation of the ranch, involving western cattlemen and an eastern financier. The hero proposes to the young sister and is told to get his ten scars. The first he immediately acquires by rescuing her from the fencing master, being blackjacked from behind. The girls are threatened with expulsion from the school if they do not pay a ransom. They write their uncle, owner of the ranch, for the money but he mysteriously disappears while on a hunt for buried treasure in a California valley.

As said above, the action in these two episodes is not swift but it is unfair to conclude that a lack of fast action will mark the forthcoming episodes, because it is obvious that the outlining of the story takes time and the plot has great possibilities.

"Westward Whoa"

(Fox—Comedy—Two Reels)

Max, Moritz and Pep, William Fox's three chimpanzees, very cleverly burlesque the "Covered Wagon" in "Westward Whoa." This comedy is deserving of the most favorable consideration by exhibitors of all territories since it is one of the best of its kind which has ever been prepared for the screen. The chimpanzees seem to be actually human and to possess uncanny intelligence in their roles as frontiersmen. One of them plays the part of the Indian chief and is dolled up in a most amusing fashion in war paint and feathers. Another has a "Kit Carson" role. He rides an old mule with amazing skill. In a covered wagon is another couple. One drives the pair of horses while the other, as the wife, sits back and enjoys an old corncob pipe.

A scene which makes you gasp in amazement at the cleverness of these animals and one which also compels the heartiest mirth is when the covered wagon is attacked by the monkey chief and his Indians. The monkey frontiersmen win, of course, but have to do a lot of "hard shootin" through the wagon spokes before victory hands them the olive branch.—T. W.

"SHORTS" REVIEWED IN THIS ISSUE

Black Magic (Pathe)
Every Man for Himself (Pathe)
Go-Getters, The (F. B. O.)
Pocahontas and John Smith (Universal)
Pathe Review No. 42 (Pathe)
Riders of the Purple Cows (Pathe)
Sporting Rhythm (Pathe)
Ten Scars Make a Man (Pathe)
What an Eye (Universal)
Why Hurry? (Educational)

"Pocahontas and John Smith"

(Universal—Comedy—One Reel)

"Pocahontas and John Smith," the latest of Universal's Hysterical History Comedies, is a good burlesque on this picturesque phase of American history. The comedy has a lot of laugh-provoking material. Especially funny is the attempt made by the Indian braves to chop off Smith's head. Pocahontas has provided the valient captain with a metal necklace which dulls a half-dozen axes before it is discovered. Then Pocahontas intervenes and the film shows her and the captain as man and wife a few years later with a flock of children.—T. W.

"The Sawmill Four"

(Educational—Cartoon—One Reel)

This bit of pen and ink vaudeville by Earl Hurd opens with views of a high diver on a stage. Then there is a tom cat juggler who gets the hook. The last and best bit shows four snoring sleepers and how their gruntings are broadcasted to entertain suffering humanity. The subject is well drawn and fairly entertaining, though the idea is very slight and there is not a wealth of imagination shown in developing it.—S. S.

"Black Magic"

(Pathe—Cartoon—One Reel)

This latest subject in the series of Paul Terry's animated cartoon comedies impresses as one of the best. There is the usual chase and Friend Mouse eludes and annoys pursuit by calling upon his knowledge of magic, performing wondrous stunts. The drawing is excellent, all of the facial expressions being enormously funny, and the artist's imagination again runs riot in a way that will delight all.—S. S.

"The Go-Getters"

First Three Chapters of New F. B. O. Series Promise Thrills With Comedy

Reviewed by Sumner Smith

Judging by the first three installments of "The Go-Getters," F. B. O.'s new twelve-chapter series of two-reelers to follow "The Telephone Girl" series, the intention is to couple comedy bordering on the burlesque with a thrill per chapter. The first ends with a free-for-all fight with roadhouse thugs, the second with the collapse of a railroad tunnel and the consequent wrecking of a special train, and the third with a wild pursuit of thieves in a locomotive and a near wreck with a fast flyer. All of these melodramatic incidents are well staged. The three chapters are titled, respectively, "Getting Going," "In the Knicker Time" and "And Never the Trains Shall Meet."

As may be guessed, much of the action revolves around a small town railroad station. The heroine, played by Alberta Vaughn, who did such wonderfully effective work in "The Telephone Girl" series, is engaged as telegraph operator. Albert Cooke is station agent, Kit Guard a truck driver and George O'Hara the locomotive fireman and hero. All these names are familiar to those who know the preceding series. In addition, Stanley Taylor plays the soft-boiled but nasty son of the railroad superintendent.

There is much comedy in these three chapters, but, partly because it is incidental to the plot rather than growing out of it, the melodrama far overshadows it. Most of the fun is contributed by Cooke and Guard. Unfortunately, clever Alberta isn't given much to do; the script doesn't seem to give her opportunities for bringing laughs as her part is much more nearly a straight one than it was as the 'phone girl. O'Hara, too, has to stress heroics more than comedy, and he gives quite a satisfactory performance.

These last remarks, however, must not be interpreted as any reflection on the merits of "The Go-Getters." Rather, they are in the nature of a comparison of this series with "The Telephone Girl," and the logical conclusion is that in this latest F. B. O. series thrills will vie with comedy for the spotlight of interest. As thrill comedies they ought to be quite successful. But we hope that Alberta Vaughn has more to do in a comedy way in the succeeding installments; she's so clever at comedy that her light shouldn't be hidden under a bushel. As we heard a man in a theatre once put it, "There is some baby, and how she can make you laugh!"

"Sporting Rhythm"

(Pathe—Sportlight—One Reel)

This Grantland Rice Sportlight demonstrates how rhythm aids in making athletic champions. There are action pictures of Mary Corday, dancer; Dazzy Vance, pitcher; Ty Cobb, Babe Ruth, Young Stribling, the pugilist, and others. Anybody at all interested in the sporting world will find this a fascinating subject, and embryo champions will learn much from it.—S. S.

"Riders of the Purple Cow"

(Pathe—Comedy—Two Reels)

This is sort of a satire on the college tenderfoot who goes west and cleans up all the tough cowboys. It is a Mack Sennett subject and features Ralph Graves, directed by Ralph Ceder under the supervision of F. Richard Jones. The story is supposed to burlesque a well known novel and picture "Riders of the Purple Sage." Some of the players are Alice Day, Andy Clyde, Vernon Dent and Tiny Ward. There is plenty of action in the subject and amusing situations are many, though the humor at times seems very forced. Anybody who likes to see the fashion-plate hero of a film have to dance to the tune of pistol shots instead of nonchalantly forcing others to dance, will utter words of Thanksgiving for "Riders of the Purple Cows," for the hero fails to dispatch a hundred or so enemies with a single shot—or a dozen.—S. S.

"Why Hurry?"

(Educational—Comedy—Two Reels)

This Christie Comedy by Frank Conklin has a good central idea and, with the aid of Jimmie Adams and a lively cast, a lot of humor is extracted from it. Hubby, wifie, baby and maid are about to start on a vacation trip. Of course everything goes wrong and various articles are forgotten at the last moment. Hubby speeds in a taxi ceaselessly between the wharf and his home, baby, tickets and so forth having been forgotten. Then, when everything seems set, wifie remembers that the curling iron was left attached to the electric light circuit and hubby recalls that he left the water running in the bath tub. Evidently they don't figure that one nullifies the other, for back they speed again and open the door to be overwhelmed by a flood of water. There is much good entertainment in this comedy and it ought to please.—S. S.

Pathe Review No. 41

(Pathe—Magazine—One Reel)

This issue of Pathe's popular magazine reel consists of three interesting subjects. The first is another of the series on how to keep fit, and this should prove a blessing particularly to city dwellers who spend nickels instead of walking to work The value of a few exercises each day and the way to go about them is clearly illustrated. The second subject is a Pathecolor furnishing views of the city of Madison, Wis. This new series of view of leading American cities is said to be making a hit, for surely the little-traveled man is interested in knowing what his own country looks like. Completing the reel are picturesque views of the hook hunters of Hawaii.—S. S.

"Every Man For Himself"

(Pathe—Comedy—Two Reels)

In this first release in the sixth series of "Our Gang" comedies Hal Roach's little rascals endeavor to support their athletic club by operating an automatic shoe shining establishment. Farina controls an arrangement of gears, pulleys, wheels and ropes that looks very impressive but has little to do with the glossing of leather. Trade slackens, but being energetic and resourceful the gang drums up new business by squirting a sticky liquid on the shoes of passersby until a policeman without a sense of humor puts a stop to the stunt. There is a lot of naive fun in this comedy and it ought to please.—S. S.

"What an Eye"

(Universal—Comedy—Two Reels)

An eye of mystery furnishes the reporter, stenographer and office boy of the town's newspaper with a problem to solve. The eye is a little bigger than a man's head and is set at the top of a man's body. Curtained by a long stringy lash it is quite a thrill provoker. The city editor says that a "real man" will have to cover the job. Buddy Messinger as the office lad rates that position when he discovers that the eye is used by an energetic physician with a head for business. Identifying the source of the mysterious eye furnishes a lot of comedy, provided chiefly by the editorial staff. This comedy should prove to be an excellent program filler in any theatre.—T. W.

Pathe Review No. 42

(Pathe—Magazine—One Reel)

Pictures of big game hunting nearly always are hugely entertaining and those of the Vernay-Faunthorpe expedition in the wilds of Northern India are no exception. The subject is titled "The Tiger Kill" and you see how the hunters bring down one of the finest tigers that will adorn the American Museum of Natural History in New York. The second subject also is a fascinating one. This is the story of the silk moth. It shows the transition from raw silk to glistening stocking. There are Pathecolor scenes of Milwaukee.—S. S.

"Youth for Sale"

(Continued from page 626)

Director William Christy Cabanne. Accordingly "Youth for Sale" is unfolded with a convincing sincerity so knitted as to hold audience interest through the greater footage.

The action is laid entirely in New York City. The opening scenes of a boarding house in the Brooklyn Bridge vicinity may seem to have been allowed to occupy a little too much of the camera's attention. The observant fan, however, will appreciate that Cabanne has utilized the lead to portray important traits of principal characters upon which the story is based.

Unlike many stories of this kind, the wealthy roue in "Youth for Sale," although he openly admits having a number of chorus girl scalps to his diary, turns out to be quite a decent chap. He marries the shop girl, turned high kicker, when he finds that she was going to sell herself to him through love of her boarding house pal, who needs funds to effect a cure from temporary blindness brought about by her first drink. The wood alcohol was consumed by Molly Malone, capably essayed by May Allison, in her desire to hold her sweetheart who seemed to have a weakness for gay women.

There is nothing in the production that is even suggestive of salaciousness. At the same time, however, there is plenty of pep.

Cast

Molly Malone.....May Allison
Connie Sutton.....Sigrid Holmquist
Montgomery Breck.....Richard Bennett
Tom Towers.....Charles E. Mack

Scenario by Raymond S. Harris.
Directed by William Christy Cabanne.
Length, six reels.

Story

Connie quits her department store job to go in a chorus in which Montgomery Breck, wealthy roue and "Johnny," has an interest which is augmented by an immediate interest in Connie. Molly, a more staid type and living in the same boarding house with Connie, refuses to quit the counter. Connie persuades Molly and her sweetheart, Tom Towers, to attend a party at Breck's apartment. There Molly, trying to be a gay woman, for whom she notices Towers has a weakness, takes her first drink. It results in her temporary blindness. In order to obtain money for medical aid, Connie agrees to sell herself to Breck. Molly, knowing instinctively of the sacrifice, averts the tragedy. Tom sells his business and takes Molly on a honeymoon to Europe and to a specialist, while Breck, appreciating the sterling qualities exhibited by Connie, marries her.



"Wine of Youth," the Metro-Goldwyn production.

CURRENT and ADVANCE FILM RELEASES

ALLIED PRODUCERS AND DISTRIBUTORS

		Reviewed	Footage
Loving Lies	Monte Blue	Feb. 2	6,526
No More Women	Matt Moore-Bellamy	Feb. 2	6,186
The Hill Billy	Jack Pickford	Mar. 22	5,734

ARROW

Days of '49	Neva Gerber serial	April 5	
Western Yesterdays	Edmund Cobb		
Western Fate	Hatton-Gerber		
Whirlwind Ranger	Hatton-Gerber		
Notch Number One	Ben Wilson		
Models and Artists	Bobby Dunn		
Oh, Billy	Billy West		
Come On Cowboys	Dick Hatton	May 24	4,700
Mysteries of Mah Jong	Novelty	May 24	2,000
Two After One	Billy West	May 24	2,000
Western Feuds	Edmund Cobb	July 26	4,908
Riders of the Plains	Western serial, 15 episodes		
Lash of the Whip	Dearholt stunt dr.		4,820
Cowboy Prince	Dearholt stunt dr.		4,410
Diamond Bandit	Dearholt stunt dr.		4,698
Lash of Pinto Pete	Dearholt stunt dr.		4,437
Two Fisted Justice	Western drama		4,625
Notch hNumber One	Western drama		4,746
Sell 'Em Cowboy	Hatton western		4,821
Ridin' Mad	Canutt western		4,927
Desert Hawk	Western drama		4,828
Horse Sense	Hatton western		4,648
His Majesty the Outlaw	Wilson western dr.		5,069

ASSOCIATED EXHIBITORS

The Yankee Consul	Douglas MacLean	Feb. 23	6,148
When a Girl Loves	Star cast	May 3	5,876
The Lone Wolf	Holt-Dalton	May 10	6,000
The Chechahcos	Star cast	May 17	7,000
The Spitfire	Star cast	July 5	6,109
Racing Luck	Monty Banks	July 26	6,000
Never Say Die	Douglas MacLean	Sept. 13	5,891
East of Broadway	Owen Moore		
The Sixth Commandment	Feature cast		
The Price of a Party			

EDUCATIONAL FILMS CORP.

Jumping Jacks	Hodge-Podge	Mar. 1	1,000
Getting Gertie's Goat	Dorothy Devore	Mar. 1	2,000
Cave Inn	Sid Smith	Mar. 1	1,000
The Ant Lion	Secrets of Life	Mar. 8	1,000
Long Ago	"Sing Them Again"	Mar. 8	1,000
The New Sheriff	Tuxedo comedy	Mar. 8	2,000
Under Orders	Clyde Cook	Mar. 15	2,000
Midnight Blues	Lige Conley	Mar. 22	2,000
Family Life	Jack White prod.	Mar. 29	2,000
Bargain Day	Sid Smith	Mar. 29	1,000
Barnum Jr.	Juvenile comedy	Mar. 29	2,000
The Fly	Scientific	April 5	1,000
Killing Time	Lloyd Hamilton	April 5	2,000
Dusty Dollars	Cameo comedy	April 5	1,000
Dandy Lions	Neal Burns	April 12	2,000
Safe and Sane	Jimmie Adams	April 12	2,000
There He Goes	Mermaid comedy	April 19	2,000
Heart Throbs	"Sing Them Again"	April 19	2,000
Realm of Sport	Hodge-Podge	April 19	1,000
Fold Up	Cameo comedy	April 19	1,000
Going East	Lloyd Hamilton	April 26	2,000
The Fun Shop	Humor reel	April 26	1,000
The Trader Keeps Moving	Bruce scenic	April 26	1,000
The Lady-Bird	Instructive	April 26	1,000
Corsned	Bobby Vernon	May 3	2,000
Out Bound	Cliff Bowes	May 3	1,000
The Fun Shop	Humor Reel	May 3	1,000
Powder Marks	Cliff Bowes	May 3	1,000
Lost Chords	"Sing Them Again"	May 3	1,000
The Junior Partner	Juvenile comedy	May 10	2,000
The Bonehead	Tuxedo comedy	May 10	2,000
Flowers of Hate	Wilderness Tale	May 17	1,000
Nerve Tonic	Christie comedy	May 17	2,000
Tiny Tour of U. S. A.	Hodge-Podge	May 17	1,000
Air Pockets	Mermaid comedy	May 17	2,000
Lunch Brigade	Lige Conley	May 24	1,000
Dizzy Daisy	Mermaid comedy	May 24	2,000
Good Morning	Lloyd Hamilton	May 24	2,000
Tootsie Wootsie	Christie comedy	May 31	2,000
Just Waiting	Robert Bruce series	May 31	1,000
Echoes of Youth	"Sing Them Again"	May 31	1,000
Hot Air	Lee Moran	June 7	2,000
In A Drop o Water	"Secrets of Life"	June 14	1,000
Grandpa's Girl	Kathleen Clifford	June 21	2,000
The Chase	Alps Novelty	June 21	2,000
Snapshots of the Universe	Hodge Podge	June 21	1,000
The Farewell	Bruce Scenic	June 21	1,000
Wedding Showers	Jack White prod	June 28	2,000
The Ex-Bartender Retires	Bruce Scenic	June 28	1,000
Family Fits	Cameo comedy	June 28	1,000
His First Car	Tuxedo comedy	July 5	2,000
Pardon Us	Cameo comedy	July 5	1,000
Melodious Moments	"Sing Them Again"	July 5	1,000
Pigskin	Mermaid comedy	July 12	2,000
Heads On	Cliff Bowes	July 12	1,000
Jumble in the Jungle	Hodge Podge	July 12	1,000
Never Again	Tuxedo comedy	Aug 2	2,000
Turn About	Cameo comedy	Aug 2	1,000
Frozen Water	Novelty	Aug 9	1,000
Savage Love	Jimmie Adams	Aug 9	2,000
Good News	Cliff Bowes	Aug 9	1,000
Oh, Teacher	Juvenile comedy	Aug 23	2,000
Boneyard Blues	Earl Hurd cartoon	Aug 23	1,000
Drenched	Cliff Bowes	Aug 23	1,000
Wild Game	Mermaid comedy	Aug 30	2,000
Don't Fail	Cameo comedy	Aug 30	1,000
Jonah Jones	Lloyd Hamilton	Sept. 6	2,000
Hazardous Hunting	Hodge-Podge	Sept. 6	1,000
Rough and Ready	Lige Conley	Sept. 13	2,000
Cheer Up	Cliff Bowes	Sept. 13	1,000
Stupid but Brave	Al St. John	Sept. 20	2,000
Dirty Hands	Juvenile comedy	Sept. 20	2,000
Short Change	Hiers comedy	Sept. 27	2,000
Bright Lights	Vernon comedy	Sept. 27	2,000
Her Boy Friend	Larry Semon	Sept. 27	2,000
Court Plaster	Neal Burns	Oct. 4	2,000
The Hoboken Nightingale	Hurd cartoon	Oct. 4	1,000
Crazy-Quilt of Travel	Hodge-Podge	Oct. 4	1,000
Fast and Furious	Lige Conley	Oct. 11	2,000
No Foolin'	Cliff Bowes	Oct. 11	2,000

FILM BOOKING OFFICE OF AMERICA

Week-End Husbands	Alma Rubens	Feb. 9	6,700
White Sin	Madge Bellamy	Feb. 23	6,237
The Telephone Girl (series)	Alberta Vaughn	Feb. 23	
Damaged Hearts	Featured cast	Mar. 1	6,154
When Knighthood Was in Tower	"Telephone Girl"	Mar. 8	2,000
North of Nevada	Fred Thompson	Mar. 15	5,000
Galloping Gallagher	Fred Thompson	Mar. 29	4,700
[illegible] to Burns	"Telephone Girl"	Mar. 29	2,000
Sherlock's Home	"Telephone Girl"	Mar. 29	2,000
Yankee Madness	Larkin-Dove	April 5	4,680
His Forgotten Wife	Bellamy-Baxter	April 12	6,500
The Silent Stranger	Fred Thomson	April 19	5,000
The Beloved Vagabond	Carlyle Blackwell	April 26	6,217
William Tells	"Telephone Girl"	May 3	2,000
Girl of the Limberlost	Gloria Grey	May 10	6,000
Untamed Youth	Ralph Lewis	May 10	5,000
For the Love of Mike	"Telephone Girl"	May 17	2,000
The Danger Line	Sessue Hayakawa	May 24	5,800
The Spirit of the U. S. A.	Emory Johnson prod	May 31	8,312
The Dangerous Coward	Fred Thomson	May 31	6,000
Napolean and Josephine	Star cast	June 7	6,591
The Fighting Sap	Fred Thomson	June 14	5,138
There's Millions In It	Star cast	June 28	6,000
Bee's Knees	"Telephone Girl"	June 28	2,000
Swords and the Woman	Pedro DeCordoba	July 12	6,000
Fools in the Dark	Patsy Ruth Miller	July 26	7,002
Neglected Women	Seena Owen	Aug. 9	6,263
Messalina	Spectacle	Sept. 6	8,473
American Manners	Richard Talmadge	Sept. 6	5,200
The Desert Sheik	Wanda Hawley	Sept. 20	5,044
Vanity's Price	Anna Q. Nilsson	Sept. 20	6,124
Life's Greatest Game	E. Johnson prod.	Oct. 11	7,010

FIRST NATIONAL

The Song of Love	Norma Talmadge	Jan. 19	8,000
The Love Master	"Strongheart"	Jan. 19	6,779
Painted People	Colleen Moore	Feb. 9	5,700
When a Man's a Man	John Bowers	Feb. 12	6,910
Flowing Gold	Nilsson-Sills	Mar. 1	8,005
Lilies of the Field	Corinne Griffith	Mar. 22	8,510
The Galloping Fish	Thos. H. Ince prod.	Mar. 22	6,000
Secrets	Norma Talmadge	April 5	8,345
The Enchanted Cottage	Richard Barthelmess	April 19	7,120
[illegible] Lincoln	George A. Billings	Feb. 2	12,000
Cytherea	Rich-Stone	May 31	7,603
Why Men Leave Home	J. M. Stahl prod.	May 3	7,460
The Woman on the Jury	Feature cast	May 17	7,145
A Son of the Sahara	Feature cast	May 24	7,990
The Sea Hawk	Feature cast	June 14	12,045
The Marriage Cheat	Joy-Marmont-Menjou	June 14	6,622
Those Who Dance	Thos. H. Ince prod	June 21	7,312
The White Moth	LaMarr-Tearle	June 21	6,571
The Perfect Flapper	Colleen Moore	June 28	7,000
A Self-Made Failure	Ben Alexander	June 28	7,345
For Sale	Windsor-Menjou	July 5	7,840
Born Rich	Claire Windsor		
Single Wives	Griffith-Sills	Aug. 9	7,526
The Girl in the Limousine	Larry Semon	Aug. 30	5,630
Flirting With Love	Colleen Moore	Sept. 6	6,920
In Hollywood With Potash and Perlmutter	Star cast	Sept. 20	6,700
Husbands and Lovers	Stone-Cody-Vidor		
Madonna of the Streets	Alla Nazimova		
Tarnish	Star cast		6,831
One Night	Constance Talmadge		
In Every Woman's Life	Star cast		
Sandra	Barbara La Marr		
Classmates	Richard Barthelmess		
Christine of the Hungry Heart	Vidor-Baxter		
The Silent Watcher	Glenn Hunter		
Wilderness	Corinne Griffith		
So Big	Colleen Moore		
If I Marry Again	Doris Kenyon		
Idle Tongues	Marmont-Kenyon		

FOX FILM CORP.

East Of Broadway	John Gilbert	Feb. 2	5,444
Not a Drum Was Heard	Charles "Buck" Jones	Feb. 9	4,823
The Net	Barbara Castleton	Feb. 9	6,000
Highly Recommended	Al St. John	Feb. 9	2,000
Shadow of the East	Featured cast	Feb. 16	5,874
School Pals	Imperial comedy	Feb. 16	2,000
Ladies to Board	Tom Mix	Feb. 23	6,112
The Blizzard	Featured cast	Mar. 1	5,800
Frogland	Special	Mar. 1	1,000
[illegible] Letters	Shirley Mason	Mar. 8	4,749
The Wolf Man	John Gilbert	Mar. 15	5,145
The Vagabond Trail	Charles Jones	Mar. 22	4,562
The Arizona Express	Charles Jones	Mar. 29	6,316

(Continued from preceding page)

		Reviewed	Footage
The Plunderer	Frank Mayo	April 5	2,000
A Man's Mate	John Gilbert	April 5	5,812
A New England Farm	Instructive	April 12	1,000
The Circus Cowboy	Charles Jones	May 3	6,400
Slippery Decks	Card sharps exposed	May 3	1,000
The Trouble Shooter	Tom Mix	May 17	5,702
He's My Pal	Chimpanzees	May 17	2,000
The Lone Chance	John Gilbert	May 24	4,385
When Wise Ducks Meet	Sunshine Comedy	May 24	2,000
Western Luck	Charles Jones	June 28	5,020
The Magic Needle	"Etching" Novelty	June 28	1,000
Romance Ranch	John Gilbert	July 12	6,471
The Heart Buster	Tom Mix	July 19	4,500
Beaten Gold	Instructive	July 19	1,000
Against All Odds	Charles "Buck" Jones	Aug. 9	4,890
Pain As You Enter	Lee Moran	Aug. 9	2,000
That French Lady	Shirley Mason	Aug. 16	5,470
The Man Who Came Back	Giant Special	Sept. 6	8,273
The Desert Outlaw	Buck Jones		
Wolves of the Night	William Farnum		
It Is the Law	Featured cast	Sept. 13	6,805
Dante's Inferno	Featured cast	Oct. 11	5,480
The Cyclone Rider	Featured cast	Sept. 20	6,472
The Last of the Duanes	Tom Mix	Aug. 30	6,942
The Iron Horse	Star cast	Sept. 13	11,400
The Hunt	Van Bibber series		
The Love Throne	Edmund Lowe		
The Conquerer	W. Farnum reissue		
The Fight	Featured cast		
Oh, You Tony	Mix and Tony	Sept. 27	6,392
Winner Take All	Buck Jones		
Hearts of Oak	Feature cast	Oct. 11	5,336
Great Diamond Mystery	Shirley Mason		
Warrens of Virginia	Feature cast		
The Race	Feature cast		
End of the Trail	William Farnum		
Rambles of a Raindrop	Featured cast		
Daughters of the Night	Instructive	Sept. 27	1,000
The Painted Lady	O'Brien-Mackaill	Oct. 4	6,938
Jerusalem Today	Instructive	Oct. 4	1,000
The Last Man on Earth	Novelty special		
Gold Heels	Race track dr.		
Flames of Desire	Love drama		
The Dancers	Drama		
Neptune's Romance	Watre spectacle		
Teeth	Mix-Tony		
Damaged Souls	Modern drama		
Darwin Was Right	Monkey novelty com.		
The Fool	Modern drama		
Everyman's Wife	Modern mystery-drama		
In Love With Love	Comedy drama		
Hunting Wild Animals in Hollywood	Novelty		
Thorns of Passion	George O'Brien		
Unreal News Reel	Novelty	Oct. 11	1,000

METRO-GOLDWYN

Through the Dark	Colleen Moore	Jan.	19	7,999
Yolanda	Marion Davies	Mar.	1	12,000
Wild Oranges	King Vidor prod.	Mar.	15	7,000
Nellie, the Beautiful Cloak Model	Star cast	April	5	7,000
Three Weeks	Pringle-Nagle	April	12	7,540
Janice Meredith	Marion Davies	Aug	23	12,000
The Rejected Woman	Rubens-Nagel	May	3	7,761
The Heart Bandit	Viola Dana	Jan.	19	4,900
The Fool's Awakening	Harrison Ford	Feb.	16	5,763
The Man Life Passed By	Novak-Marmont	Mar.	1	6,200
Thy Name Is Woman	Mong-La Marr	Mar.	1	9,087
The Uninvited Guest	Jean Tolley	Mar.	8	6,145
Happiness	Laurette Taylor	Mar.	8	7,700
Women Who Give	Reginald Barker prod.	Mar.	22	7,500
A Boy of Flanders	Jackie Coogan	April	5	7,018
The Shooting of Dan McGrew	Star cast	April	12	6,318
Mademoiselle Midnight	Mae Murray	May	17	6,778
Sherlock, Jr.	Buster Keaton	May	17	4,065
The Arab	Novarro-Terry	July	12	6,710
Bread	V. Schertzinger prod.	Aug.	2	6,500
Tess of the D'Urbervilles	Blanche Sweet	Aug.	9	7,500
Little Robinson Crusoe	Jackie Coogan	Aug.	16	5,717
Broken Barriers	Reginald Barker prod.	Aug.	16	6,216
True As Steel	Rupert Hughes prod.	June	28	6,454
Revelation	Viola Dana	July	5	8,752
The Recoil	Blythe-Hamilton	July	12	7,089
Wine of Youth	Star cast	July	26	6,000
Along Came Ruth	Viola Dana	Aug.	2	5,000
The Red Lily	Bennett-Novarro	Aug.	16	6,975
Sinners in Silk	Menjou-Boardman	Aug.	30	5,750
Circe, the Enchantress	Mae Murray	Sept.	13	6,882
His Hour	Aileen Pringle	Sept.	20	6,300
One Night in Rome	Laurette Taylor	Sept.	27	5,883
The Navigator	Buster Keaton	Sept.	13	5,600
The Bandolero	All star cast	Oct.	11	6,994
Mrs. Paramor	All star cast			
The Great Divide				
The Snob				
He Who Gets Slapped	Lon Chaney			
The Rag Man	Jackie Coogan			
The Silent Accuser	All star cast			
So This is Marriage	All star cast			
The Beauty Prize	Viola Dana	Oct.	11	5,750

PARAMOUNT

The Ten Commandments	Cecil B. DeMille prod.	Jan.	5	12,000
Shadows of Paris	Pola Negri	Mar.	1	6,549
Icebound	Dix-Wilson	Mar.	15	6,471
A Society Scandal	Gloria Swanson	Mar.	22	6,433
The Fighting Coward	James Cruze prod.	Mar.	29	6,501
The Dawn of a Tomorrow	Jacqueline Logan	April	5	6,064
Singer Jim McKee	W. S. Hart	April	12	7,068
The Breaking Point	Star cast	April	19	6,064
The Confidence Man	Thomas Meighan	April	26	6,500
The Moral Sinner	Dorothy Dalton	April	26	5,459
Triumph	C. B. DeMille prod.	May	3	8,292
Bluff	Ayres-Moreno	May	10	5,442
Men	Pola Negri	May	17	6,504
Wanderer of the Wasteland	Holt-Technicolor	May	31	6,700
Code of the Sea	La Rocque-Logan	June	7	6,096
The Bedroom Window	W. C. DeMille prod	June	21	6,550
The Guilty One	Agnes Ayres	June	28	5,365
Tiger Love	Geo. Melford prod	June	28	5,325
Changing Husbands	Leatrice Joy	July	5	6,799
Unguarded Women	Dennels-Dix	July	5	6,051
The Enemy Sex	Betty Compson	July	12	7,861
The Side Show of Life	Ernest Torrence	Aug.	2	7,511
Manhandled	Gloria Swanson	Aug.	9	6,908
The Man Who Fights Alone	William Farnum	Aug.	9	6,337
Monsieur Beaucaire	Rudolph Valentino	Aug.	23	9,932
Empty Hands	Jack Holt	Aug.	30	6,976
Lily of the Dust	Pola Negri	Sept.	6	6,811
The Female	Betty Compson	Sept.	13	6,167
Merton of the Movies	Glenn Hunter	Sept.	20	7,655
Sinners in Heaven	Daniels-Dix	Sept.	20	6,881
Open All Night	Feature cast	Sept.	20	5,071
Feet of Clay	Feature cast	Oct.	4	9,746
The Alaskan	Thos. Meighan	Sept.	27	6,746
Her Love Story	Gloria Swanson	Oct.	11	7,000
The Fast Set	Compson-Menjou			
Forbidden Paradise	Pola Negri			
Story Without A Name	Ayres-Moreno			
Dangerous Money	Bebe Daniels			
The Border Legion	Antonio Moreno			
Whispering Men	Thomas Meighan			
Worldly Goods	Agnes Ayres			
Where Honor Ends	Richard Dix			
The Sainted Devil	Rudolf Valentino			
City That Never Sleeps	Louise Dresser	Oct.	11	6,097
Montmarte	Pola Negri	Oct.	11	7,000

PATHE

Love's Detour	Charles Chase	Mar.	8	2,000
The National Rash	"Sportlight"	Mar.	8	1,000
The All Star Cast	Terry cartoon	Mar.	8	1,000
The Buccaneers	"Our Gang"	Mar.	8	2,000
Herman the Freak Mouse	Terry cartoon	Mar.	8	1,000
Love's Reward	"Dippy Doo Dads"	Mar.	15	1,000
The Mandan's Oath	Frontier series	Mar.	15	2,000
Zeb Versus Paprika	Stan Laurel	Mar.	15	2,000
Why Mice Leave Home	Terry cartoon	Mar.	15	1,000
Wolfe and Mountain	Chronicles of America	Mar.	22	3,000
Scarem Much	Sennett comedy	Mar.	22	2,000
Fields of Glory	"Sportlight"	Mar.	22	1,000
Hunters Bold	"Spat Family"	Mar.	22	2,000
From Rags to Riches & Back Again	Terry cartoon	Mar.	22	1,000
Don't Forget	Charles Chase	Mar.	22	1,000
King of Wild Horses	Rex (horse)	Mar.	29	5,000
Big Moments From Little Pictures	Will Rogers	Mar.	29	2,000
Fraidy Cat	Charles Chase	Mar.	29	1,000
Shanghaied Lovers	Harry Langdon	Mar.	29	2,000
The Champion	Terry cartoon	Mar.	29	1,000
Dirty Little Half Breed	Frontier series	Mar.	29	2,000
Seein' Things	"Our Gang"	April	5	2,000
Birds of Passage	Bird Novelty	April	5	3,000
Running Wild	Terry cartoon	April	5	1,000
Friend Husband	Snub Pollard	April	5	1,000
The Swift and Strong	"Sportlight"	April	5	1,000
Girl-Shy	Harold Lloyd	April	12	7,457
Our Little Nell	"Dippy Doo Dads"	April	12	1,000
Medicine Hat	Frontier series	April	12	2,000
Brothers Under the Chin	Stan Laurel	April	12	2,000
Gateway of the West	8th Chronicle	April	19	3,000
The Hollywood Kid	Sennett comedy	April	19	2,000
Hit the High Spots	"Spat Family"	April	19	2,000
One at a Time	Earl Mohan	April	19	1,000
If Noah Lived Today	Terry cartoon	April	19	1,000
A Trip to the Pole	Terry cartoon	April	26	1,000
Sun and Snow	"Sportlight"	April	26	1,000
Get Busy	Snub Pollard	April	26	1,000
Highbrow Stuff	Will Rogers	April	26	2,000
Flickering Youth	Sennett comedy	April	26	2,000
Commencement Day	"Our Gang"	May	3	2,000
An Ideal Farm	Terry cartoon	May	3	1,000
Homeless Pups	Terry cartoon	May	3	1,000
Sporting Speed	Sportlight	May	3	1,000
Publicity Pays	Charles Chase	May	3	1,000
When Winter Comes	Terry cartoon	May	10	1,000
Near Dublin	Stan Laurel	May	10	2,000
North of 50-50	Dippy-Doo-Dads	May	10	1,000
The Fortieth Door	Allene Ray-Serial	May	17	
April Fool	Charles Chase	May	17	2,000
The Pilgrims	Chronicles-series	May	17	3,000
Fishin' Fever	Sportlight	May	17	2,000
Black Oxfords	Sennett comedy	May	17	2,000
Bottle Babies	Spat Family	May	17	2,000
Going to Congress	Will Rogers	May	24	2,000
Position Wanted	Charles Chase	May	24	1,000
The Cat's Meow	Sennett comedy	May	24	2,000
Cradle Robbers	"Our Gang" comedy	May	31	2,000
One Good Turn Deserves Another	Terry cartoon	May	31	1,000
Building Winners	"Sportlight"	May	31	1,000
Before Taking	Earl Mohan	May	31	1,000
Rupert of Hee-Haw	Stan Laurel	June	7	2,000
Yukon Jake	Ben Turpin	June	7	2,000
Up and At 'Em	Dippy-Doo-Dads	June	7	1,000
The Flying Carpet	Terry cartoon	June	7	1,000
Declaration of Independence	"Chronicles"	June	14	3,000
Fast Black	Mohan-Engle	June	14	1,000
Lion and the Souse	Mack Sennett comedy	June	14	2,000
On Guard	"Sportlight"	June	14	1,000
Suffering Shakespeare	"Spat Family"	June	14	2,000
That Old Can of Mine	Terry cartoon	June	14	1,000
Young Oldfield	Charles Chase	June	21	1,000
His New Mama	Mack Sennett comedy	June	21	2,000
Don't Park There	Will Rogers	June	21	2,000
Her Memory	Will Nigh Miniature	June	21	1,000
Solitude and Fame	"Sportlight"	June	28	1,000
Stolen Goods	Charles Chase	June	28	1,000
Jubilo, Jr.	"Our Gang"	June	28	2,000
Jeffries, Jr.	Charles Chase	July	5	1,000
The Wide Open Spaces	Stan Laurel	July	5	2,000
The Body in the Bag	Terry cartoon	July	5	1,000
Yorktown	Chronicles of America	July	12	3,000
Why Husbands Go Mad	Charles Chase	July	12	1,000
Desert Sheiks	Terry cartoon	July	12	1,000
Radio Mad	Spat Family	July	13	2,000
Maud Muller	Special	July	19	2,000
Our Congressman	Will Rogers	July	19	2,000
A Woman's Hour	Terry cartoon	July	19	1,000
A Ten-Minute Egg	Charles Chase	July	19	1,000

(Continued from preceding page)

		Reviewed	Footage
It's a Bear	Our Gang	July 26	2,000
The Sport of Kings	Terry cartoon	July 26	1,000
Our Defenders	Sportlight	July 26	1,000
Seeing Nellie Home	Charles Chase	July 26	1,000
Into The Net	Mulhall-Murphy serial	Aug. 2	
Romeo and Juliet	Sennett comedy	Aug. 2	2,000
Flying Fever	Terry cartoon	Aug. 2	1,000
Short Kilts	Hal Roach comedy	Aug. 2	2,000
A Hard Boiled Tenderfoot	"Spat Family"	Aug. 9	2,000
The Puritans	"Chronicles" series	Aug. 9	3,000
Amelia Comes Back	Terry cartoon	Aug. 9	1,000
The First Hundred Years	Sennett comedy	Aug. 16	2,000
A Truthful Liar	Will Rogers	Aug. 16	2,000
The Battling Orioles	Special	Aug 23	5,000
East of the Water Plug	Sennett comedy	Aug 23	2,000
High Society	"Our Gang"	Aug 23	2,000
The Prodigal Pup	Terry cartoon	Aug 23	1,000
Hoofbeats	"Sportlight"	Aug 23	1,000
House Cleaning	Terry cartoon	Aug 23	1,000
Alexander Hamilton	Chronicles series	Sept. 6	3,000
Lizzies of the Field	Mack Sennett comedy	Sept. 6	2,000
Barnyard Olympics	Terry cartoon	Sept. 6	1,000
South of the North Pole	"Spat Family"	Sept. 6	2,000
One Third Off	Cobb-Rice comedy	Sept. 6	2,000
The Happy Years	"Sportlight"	Sept. 6	1,000
Why Men Work	Charles Chase	Sept. 6	1,000
Message From the Sea	Terry cartoon	Sept. 6	1,000
Luck of the Foolish	Harry Langdon	Sept. 13	2,000
Ourdoor Pajamas	Charles Chase	Sept. 13	2,000
Three Foolish Weeks	Ben Turpin	Sept. 13	2,000
In Good Old Summertime	Terry cartoon	Sept. 13	1,000
Sundown Limited	"Our Gang"	Sept. 20	2,000
The Mouse That Turned	Terry cartoon	Sept. 20	1,000
Hawks of the Sea	Terry Cartoon	Sept. 27	1,000
Gee Whiz, Genevieve	Will Rogers	Sept. 27	3,000
Should Landlords Live	Arthur Stone	Sept. 27	2,000
Sittin' Pretty	Charles Chase	Sept. 27	1 000
Little Robinson Corkscrew	Sennett comedy	Sept. 27	2,000
Dynamite Smith	Charles.. Ray	Sept. 13	6,400
Wandering Waistlines	Sennett comedy	Oct. 4	2,000
Noah's Outing	Terry cartoon	Oct. 4	1,000
Lost Dog	Spat Family	Oct. 4	2,000
Dixie	Chronicles of America	Oct. 11	2,000
The Goofy Age	Glenn Tyron	Oct. 11	2,000
The Danger Lure	Sportlight	Oct. 11	1,000

PLAYGOERS PICTURES

Tipped Off	Featured cast	Nov. 3	4,284

PRINCIPAL PICTURES

Listen Lester	Feature cast	May 10	6,242
Daring Youth	Daniels-Kerry	May 17	5,975
Daughters of Pleasure	Prevost-Blue-Bow	May 24	6,000
The Masked Dancer	Helene Chadwick	May 31	4,987
Good Bad Boy	Joe Butterworth	June 7	5,198
Captain January	Baby Peggy	July 12	6,194
Helen's Babies	Baby Peggy		
Mine With the Iron Door	Feature adventure romance.		
The Re-Creation of Brian Kent	Regeneration drama		
Resurrection	Tolstoi novel		

PRODUCERS DISTRIBUTING CORP.

Grit	Glenn Hunter	Jan. 12	5,800
Love's Whirlpool	Kirkwood-Lee	Mar. 22	6,028
The Hoosier Schoolmaster	Henry Hull	Mar. 29	5,556
His Darker Self	Lloyd Hamilton	April 5	5,000
Try and Get It	Bryant Washburn	April 12	5,607
Not One to Spare	Star cast	April 19	5,000
Wandering Husbands	Kirkwood-Lee	May 10	6,300
Hold Your Breath	Dorothy Devore	June 7	5,900
Miami	Betty Compson	June 14	6,317
The Night Hawk	Harry Carey	June 14	5,195
The Lightning Rider	Harry Carey	June 21	6,000
What Shall I Do?	Dorothy Mackaill	June 28	6,000
The Legend of Hollywood	Percy Marmont		
The Wise Virgin	Patsy Ruth Miller		
Siren of Seville	Priscilla Dean		
Welcome Stranger	Florence Vidor		
Ramshackle House	Betty Compson		
Barbara Frietchie	Florence Vidor	Oct. 11	7,179
Chalk Marks	Marguerite Snow		
The House of Youth	Jacqueline Logan		
Roaring Rails	Harry Carey		
Another Man's Wife	Kirkwood-Lee		
Trouping With Ellen	Helene Chadwick		
Reckless Romance	Comedy Feature		
The Girl on the Stairs	Patsy Ruth Miller		
The Chorus Girl	Margaret Livingston		
A Cafe in Cairo	Priscilla Dean		
The Man From Texas	Harry Carey		
The Mirage	Florence Vidor		
On the Shelf	Star cast		
Soft Shoes	Harry ..Carey western		
Off the Highway	Jacueline Logan		

B. P. SCHULBERG PROD.

Breath of Scandal	Betty Blythe		

SELZNICK

Woman to Woman	Betty Compson	April 26	6,804
Twenty Dollars a Week	George Arliss	June 21	5,900
World Struggle for Oil	Oily Industry	Oct. 4	4,410
The White Shadow	Compson drama		
The Passionate Adventure	Joyce-Daw Society dr.		5,668
The Bowery Bishop	Slum drama		
Greatest Love of All	George Beban		
Nell Shipman series	Little dramas		
Featurettes	Talmadge-Tearle-O'Brien		

TRUART FILM CORP.

On Time	Richard Talmadge	Mar. 15	6,630
In Fast Company	Richard Talmadge	May 24	6,000
Daring Love	Elaine Hammerstein	July 5	5,606

UNITED ARTISTS

A Woman of Paris	Chas. Chaplin prod.	Oct. 13	8,000
Dorothy Vernon of Haddon Hall	Mary Pickford	May 17	10,000

UNIVERSAL

Hats Off	Pete Morrison	Feb. 9	2,000
Down in Jungle Town	"Joe Martin"	Feb. 9	1,000
The Fast Express	Wm. Duncan serial	Feb. 9	
Jack O' Clubs	Herbert Rawlinson	Feb. 16	4,717
Lone Larry	Eileen Sedgwick	Feb. 16	2,000
You're Next	Century comedy	Feb. 16	2,000
The Jail Bird	Neely Edwards	Feb. 16	1,000
Memorial to Woodrow Wilson	Special	Feb. 16	1,000
Ride for Your Life	Hoot Gibson	Mar. 1	5,310
A Society Sensation	Valentino (reissue)	Mar. 1	2,000
The Very Bad Man	Neely Edwards	Mar. 1	1,000
Peg o' the Mounted	Baby Peggy	Mar. 1	2,000
The Law Forbids	Baby Peggy	Mar. 8	6,263
Swing Bad, the Sailor	"Leather Pushers"	Mar. 8	2,000
Sons in Law	Century comedy	Mar. 8	2,000
Should Poker Players Marry?	Neely Edwards	Mar. 8	1,000
Fool's Highway	Virginia Valli	Mar. 15	6,800
Big Boy Blue	"Leather Pushers"	Mar. 15	2,000
The Oriental Game	"Pal"-Century	Mar. 15	2,000
Keep Healthy	Slim Summerville	Mar. 15	1,000
Phantom Horseman	Jack Hoxie	Mar. 15	4,389
Stolen Secrets	Herbert Rawlinson	Mar. 22	4,742
The Young Tenderfoot	Buddy Messinger	Mar. 22	2,000
Nobody to Love	Neely Edwards	Mar. 22	1,000
The Night Message	Gladys Hulette	Mar. 29	4,531
Ship Ahoy	Bobby Dunn	Mar. 29	1,000
That's Rich	Arthur Trimble	Mar. 29	2,000
The Galloping Ace	Jack Hoxie	April 5	4,561
Hit Him Hard	Jack Earle	April 5	2,000
Marry When Young	Neely Edwards	April 5	1,000
Checking Out	"Pal" the dog	April 12	2,000
Spring of 1964	Neely Edwards	April 12	1,000
Excitement	Laura LaPlante	April 19	4,913
The Storm Daughter	Priscilla Dean	April 19	5,303
The Racing Kid	Buddy Messinger	April 19	2,000
Forty Horse Hawkins	Hoot Gibson	April 26	5,149
One Wet Night	Neely Edwards	April 26	1,000
Pretty Plungers	Follies Girls	April 26	2,000
Riders Up	Creighton Hale	May 3	4,904
Politics	Slim and Bobby	May 3	1,000
Green Grocers	Slim and Bobby	May 3	1,000
A Lofty Marriage	Jack Earle	May 3	2,000
Taxi, Taxi!	Jack Hoxie	May 10	4,843
The Pigskin Hero	Harry McCoy	May 10	2,000
The Bulltosser	Lyons-Moran reissue	May 10	1,000
The Dangerous Blonde	Pete Morrison	May 10	2,000
Fast Steppers	Laura LaPlante	May 17	4,919
Trailing Trouble	New Series	May 17	2 r each
Ridgeway of Montana	Buddy Messinger	May 17	2,000
My Little Brother	Slim Summerville	May 17	1,000
The Lone Round-Up	Jack Dougherty	May 17	2,000
The Signal Tower	Super-Jewel	May 24	6,714
Tired Business Man	Al Alt-Follies girls	May 24	2,000
Why Pay Your Rent?	Bert Roach	May 24	1,000
The Honor of Men	Neal Hart reissue	May 24	2,000
The Reckless Age	Reginald Denny	May 31	6,954
The Fighting American	Star cast	May 31	5,251
Case Dismissed	Summerville-Dunn	May 31	1,000
Boss of the Bar-20	W. E. Lawrence	May 31	2,000
Delivering the Goods	"Pal" the dog	May 31	2,000
The Gaiety Girl	Mary Philbin	June 7	7,419
High Speed	Herbert Rawlinson	June 7	4,927
Fearless Fools	Century-McCoy	June 7	2,000
Rest In Pieces	Bert Roach	June 7	1,000
The Powerful Eye	Pete Morrison	June 7	2,000
Sailor Maids	Century-Follies girls	June 14	2,000
Winning A Bride	Fritzi Ridgeway	June 14	2,000
The Family Secret	Baby Peggy	June 21	5,076
The Back Trail	Jack Hoxie	June 21	4,615
Fight and Win (series)	Jack Dempsey	June 21	2,000
Please Teacher	Buddy Messinger	June 21	2,000
Miners Over Twenty-one	Slim Summerville	June 21	1,000
Blue Wing's Revenge	Wm. E. Lawrence	June 21	2,000
The Dark Stairway	Herbert Rawlinson	June 28	5,030
The Iron Man (serial)	Albertini	June 28	
Behind the Curtain	Winifred Bryson	July 5	4,875
A Royal Pair	Century Comedy	July 5	2,000
Why Be Jealous?	Bert Roach	July 5	1,000
Young Ideas	Laura LaPlante	July 12	4,005
Her Fortunate Face	Century comedy	July 12	2,000
The Little Savage	Western drama	July 12	2,000
The Sawdust Trail	Hoot Gibson	July 19	5,509
The Cry Baby	Slim Summerville	July 19	1,000
Starving Beauties	Waunda Wiley	July 26	2,000
Flying Eagle	Wm. E. Lawrence	July 26	2,000
Patching Things Up	Bert Roach	July 26	2,000
Fighting Fury	Jack Hoxie	Aug. 2	4,491
Kid Days	Snooky (monkey)	Aug. 2	1,000
Her City Sport	Waunda Wiley	Aug. 2	2,000
The Gun Packer	Pete Morrison	Aug. 2	2,000
Big Timber	William Desmond	Aug. 9	4,650
Paging Money	Century Comedy	Aug. 9	2,000
The King's Command	W. E. Lawrence	Aug. 9	2,000
Love and Glory	Star Cast	Aug. 16	7,094
Hit and Run	Hot Gibson	Aug. 16	5,500
Wolves of the North	Wm. Duncan serial	Aug. 16	
Wine	Clara Bow	Aug 23	6,220
Hysterical History	Series	Aug 23	1 reel
A Sagebrush Vagabond	Western	Aug 23	2,000
Butterfly	Laura LaPlante	Aug 30	7,472
The Blow Out	Buddy Messinger	Aug 30	2,000
K—The Unknown	Virginia Valli	Sept. 6	8,146
All's Swell on the Ocean	Dempsey series	Sept. 6	2,000
So This is Paris	Dempsey series	Sept. 6	2,000
Scared Stiff	Century comedy	Sept. 6	2,000
Mind the Baby	Pal, the dog	Sept. 13	2,000
The College Cowboy	Western	Sept. 13	2,000
Traffic Jams	Harry McCoy	Sept. 13	2,000
Tempest Cody Gets Her Man	Marie Walcamp	Sept. 13	2,000
That's the Spirit	Bert Roach	Sept. 13	1,000
Measure of a Man	Wm. Desmond	Sept. 20	4,979
The Fast Worker	Denny-La Plante	Sept. 27	6,806
Low Bridge	Buddy Messinger	Sept. 27	2,000

A Game Hunter	Bert Roach	Sept. 27	1,000
Between Fires	Western	Sept. 27	2,000
Rose of Paris	Mary Philbin	Oct. 4	6,362
Rip Van Winkle	Hysterical History	Oct. 4	2,000
The Trouble Fixer	Century comedy	Oct. 4	2,000
The Western Wallop	Jack Hoxie	Oct. 11	4,611
Hello Frisco	Slim Summerville	Oct. 11	1,000
Snappy Eyes	Waunda Wiley	Oct. 11	2,000
An Eyeful	Billy Sullivan	Oct. 11	2,000

VITAGRAPH

The Ninety and Nine	David Smith prod.	Dec. 23	6,800
Modern Banking	Urban classic	Dec. 22	1,000
Newsprint Paper	Urban classic	Dec. 22	1,000
Horseshoes	Larry Semon	Dec. 22	2,000
The Last Stand of Red Man	Urban classic	Dec. 29	1,000
Let Not Man Put Asunder	Lou Tellegen	Jan. 26	8,250
My Man	Patsy Ruth Miller	Feb. 23	6,800
Virtuous Liars	David Powell	April 19	5,650
Between Friends	Blackton prod.	April 26	6,936
Code of the Wilderness	Bowers-Calhoun	July 12	6,480
Behold This Woman	Blackton prod.	Aug. 2	6,425
The Love Bandit	Doris Kenyon		6,000
Borrowed Husbands	Williams-Vidor		7,000
One Law for the Woman	Landis-Harris		6,000
Captain Blood	J. Warren Kerrigan	Sept. 20	
The Clean Heart	Percy Marmont	Sept. 27	8,000
The Magnificent Ambersons	Star cast		

WARNER BROTHERS

Conductor 1492	Johnny Hines	Feb. 23	6,500
Daddies	Belasco play	Feb. 23	6,800
George Washington, Jr.	Wesley Barry	Mar. 22	6,700
Beau Brummel	John Barrymore	April 12	10,000
Broadway After Dark	Adolphe Menjou	May 31	6,300
Babbitt	Star cast	Aug. 2	6,500
Being Respectable	Feature Cast	Aug. 16	7,500
Three Women	Lubitsch prod.	Sept. 27	8,200
Find Your Man	Rin-Tin-Tin	Oct. 4	6,800
Recompense	Blue-Rich		
The Dear Pretender	Romantic drama		
The Dark Swan	Society drama		
Debutau—The Lover of Camille	Romantic drama		
The Age of Innocence	Society drama		
How Baxter Butted In	Comedy		
This Woman	Stage drama		
The Narrow Street	Mystery drama		
Man Without a Conscience	Modern drama		
Eve's Lover	Romantic drama		
A Lost Lady	Modern drama		
The Broadway Butterflp	Modern drama		
Lighthouse by the Sea	Sea drama		
My Wife and I	Modern drama		
The Eleventh Virgin	Modern drama		
The Bridge of Sighs	Drama		

MISCELLANEOUS

ARTCLASS PICTURES CORP.

		Review	Footage
Rough Ridin'	Buddy Roosevelt	April 26	4,670
Rarin' To Go	Buffalo Bill, Jr.	Aug. 2	5,000
Battling Buddy	Buddy Roosevelt	Sept. 13	4,000
Biff Bang Buddy	Buddy Roosevelt	Sept. 20	4,500
Hutchison Series	5 revised stunt features		
Fast and Fearless	Buffalo Bill, Jr.	Sept. 27	4,600
Walloping Wallace	Buddy Roosevelt	Oct. 11	4,700
Hard Hitting Hamilton	Buffalo Bill, Jr.		
Rip Roarin' Roberts	Buddy Roosevelt		
After Six Days	Star cast		
Woman Who Believed	Ann Luther		
Fall of Jerusalem	Star cast		
It Might Happen to You	Billy Mason		
Deerslayer	Historical		
Between Worlds	Lil Dagover, allegorical		
Ten After Ten	Hutchison thrill drama		

BANNER PRODUCTIONS

The Truth About Wives	Sherman-Hampton	Aug. 2	5,600
The Man Without A Heart	Novak-Harlan	Aug. 2	6,000
Those Who Judge	All star	Aug. 2	5,700
Empty Hearts	Bow-Bowers		6,300
Daughters Who Pay	All star cast		5,800

CHARLES C. BURR

Restless Wives	Doris Kenyon	Feb. 16	6,000
Three O'Clock in the Morning	Constance Binney	Feb. 23	6,293
The Speed Spook	Johnny Hines	Aug 30	6,000

C. B. C.

Innocence	Anna Q. Nilsson	Jan. 26	5,923
Traffic in Hearts	Mildred Harris	July 12	5,549
Pal O' Mine	Irene Rich		6,007
The Barefoot Boy	John Bower		5,943
The Battling Fool	Eva Novak		4,978
The Foolish Virgin	Elaine Hammerstein		5,900
Racing For Life	William Fairbanks		4,954
The Price She Paid	Alma Rubens		
A Fight For Honor	Eva Novak		4 570
The Midnight Express	Elaine Hammerstein		
The Beautiful Sinner	Eva Novak		
One Glorious Night			
Women First	Fairbanks-Novak		

CHADWICK PICTURES CORP.

The Fire Patrol	Feature cast	May 24	6,600
Meddling Women	Lionel Barrymore		6,400
The Painted Flapper	Kirkwood-Garon		5,600
I Am the Man	Lionel Barrymore		7,600
The Tom Boy	Devore-Rawlinson		
Sunshine of Paradise Alley			
Flattery	John Bowers		
Romance of an Actress			
The Street Singer	Star cast		

CRANFIELD & CLARK

A Soul's Awakening	Flora LeBreton	Sept. 6	5,000

DOUGLAS FAIRBANKS

The Thief of Bagdad	Douglas Fairbanks	Mar. 29	12,000

GINSBERG & WILK

Flying Fists	Benny Leonard	Sept. 6	2,000

GRAND-ASHER

Between Worlds	Star cast	July 19	6,000
Leave It To Gerry	Billie Rhodes	July 19	6,400

D. W. GRIFFITH, INC.

America	Feature cast	Mar. 8	14,000

LUMAS FILM CORP.

Black Lightning	"Thunder" (dog)		

WM. STEINER PROD.

Surging Seas	Charles Hutchison	April 26	4,700
Hutch of the U. S. A.	Charles Hutchison	May 31	
Payable on Demand	Leo Maloney		
Lawless Men	Neal Hart		
Black Gold	Pete Morrison		
Poison	Chas. Hutchison	Sept. 13	5,000
Turned Up	Chas. Hutchison	Sept. 27	4,990
Riding Double	Leo Maloney		
Tucker's Top Hand	Neal Hart		
Rainbow Rangers	Pete Morrison		
Perfect Alibi	Leo Maloney		
Left Hand Brand	Neal Hart		
Pot Luck Pards	Pete Morrison		
Virtue's Revolt	Edith Thornton	Oct. 11	5,175



Scenes from Chadwick's "Meddling Women," starring Lionel Barrymore.

EQUIPMENT-CONSTRUCTION-MAINTENANCE

Why—Oh, Why?

BETWEEN the bits of information that come drifting into this desk, and the things that friend Rich runs across in his trips about the country, there is one very discouraging thought born.

Here it is:

Some of the worst projection in this country is found in the biggest theaters of the country.

Why is that?

I dunno, and I'm not sure whether Rich does, either.

Of course, we can get individual answers to suit each individual case, but what is the broad answer to the broad situation that finds so many of the bigger theatres woefully weak on projection?

It isn't a case of men. Because as a general run the men holding the titles of Chief Projectionist in these big houses, and their assistants, are men on their toes professionally.

It isn't the fault of the original equipment, because it is rare that these houses have not profited by the best of available equipment when the projection room was originally laid out.

Now that I've asked so many questions, I am going to attempt one answer.

The trouble is that in many, many of these theatres the owner or managing director has ceased being an exhibitor and has become a "film man," "a business man," or "a prominent local citizen."

He has drifted away from the fundamental of his business which is—that the best picture in the world, backed by the best advertising in the world, surmounted by the best staging in the world—does not become the best show until the picture is properly placed on the screen.

So when his projectionist asks for new lenses, or other necessities of the projection room, he thinks of the Board of Directors and the annual overhead statement, and says "No" very easily.

He has forgotten the things he knew about projection's importance when he started his climb in the business. And good projection is forgetting him.

Jim Jones

PROJECTION

EDITED BY F. H. RICHARDSON

From Iowa

From P. E. Thomas, Creston, Iowa, comes the following:

Dear Sir and Brother: I have been a student of the department for many years, though I don't "point with pride," as this is my first letter to it. Although I have not been constantly engaged at motion picture projection through all the years, still the desire to acquire knowledge of projection has been such that very few issues of the Moving Picture World have got by me in the nearly 800 issues which make up the approximately fifteen years of life of "our" department.

Admits Negligence

Unquestionably I have been grossly negligent. While Rome was burning a certain well known gent fiddled. Guess I've been fiddling too, but here's six of those dollars for a Bluebook anyhow. Fortunately I've got by on a few of the Bluebook school questions, but at that guess work don't count, which same should be quite sufficient reason for continuing the school.

Herewith I hand you a photograph of my projection room, with description of same in detail. I believe it will compare favorably with projection rooms found in theatres located in towns of 9,000. Have also attached drawing of optical line-up of my projectors. Since of late you seem to be specializing a bit on optics I would like your opinion on same. I don't hesitate to lay claim to the BEST projection in this territory, using a maximum of fifty amperes D. C. in a vertical arc lamp—hand coaxed.

Would appreciate an expression of opinion as to the "Runcie" shutter, described in July 24 issue of the American Projectionist. Do not recall having seen same described in our department. Have done some experimenting along the lines Runcie seems to have followed. (It was described and commended two years or so ago.—Ed). What I have accomplished along those lines seems worthy of further consideration. Possibly at a later date I may be in a position to offer a description of my theory as applied in practical use. It may prove to be at least interesting.

I have a friend who conducts a theatre in a nearby town of 4,000. Everything new a year ago, except the projection lenses, which were second hand. All the other equipment was first class. Power projectors and M. G. set in everything. One of the lenses served fairly well, but the other was "queer." The entire field could not be focused sharply with it. It produced the same effect in either projector. When the central and upper portions of the screen image were sharply in focus the lower corners would be "out," and vice versa, depending upon the peripheral location of the lens.

Disassembling the lens it was found that the inside diameter of the cells were considerable larger than the lens components. Due to this condition it was presumed that the axis of the front and rear combinations would be distorted in assembling, thus causing the out-of-focus effect. Could this be true?

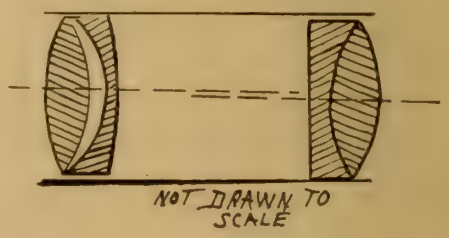
In reassembling we wound an equal amount of paper tape about each individual lens element, which, though crude, was effective in keeping the elements in true alignment with each other, and apparently did the trick. The lens is now functioning satisfactorily. However I am still not satisfied that the difficulty was overcome by the foregoing arrangement. What is your opinion?

Thanks to Welsh

In conclusion may I offer thanks to Editor-in-Chief Welsh for allotting to us the additional space, and offer to the department editor my very best wishes.

P. S.—I trust my projectionist friend in Chappell, Nebraska, who "wrote me up" in the March 15-24 issue will now reconsider, because both plaintiff and defendant are in the same canoe—small town "Perkectunists." Here we get $40.00 for seven days, six hours per day, which at least is encouraging? ?

As to the lens matter, brother Thomas, I don't myself know precisely what the effect of slightly off-centering the lenses themselves would be, but certainly it is not at all impossible that it might produce the effect you describe. The fact that bringing the lenses into center remedied the matter is pretty



conclusive evidence that the trouble lay there.

As to the Runcie shutter, I believe it is excellent for use with the high intensity arc, or possibly with a very powerful ordinary arc, since it adds an element of color which softens the harsh glare of the light.

You certainly have a very neat projection room. I note the front wall is darker than the ceiling and upper half of the rear wall, which is excellent indeed and projectionally correct. Note a lens chart over your desk—good. Guess if you took the picture today I'd see a Bluebook on the desk. Let me know how you like it—the Bluebook. Don't want any "bull"—just a plain statement of your opinion of the book, criticizing anything you think deserves criticism.

As to the optical line-up drawing, I would suggest this is a most excellent thing for all projectionists to adapt. Lay out your optical system as shown and frame it for the walls of your projection room. It is the best descriptive drawing of a projection lay-out I have ever seen.

Don't know just what you mean by a "vertical arc lamp," but presume you have the regular Simplex lamp.

Have not a March 15 issue by me just now, so don't know what you refer to in the Chappell, Neb., matter. Did some one roast you?

Come again, brother Thomas. If more men of your calibre took an active part in the

(Continued on page 636)

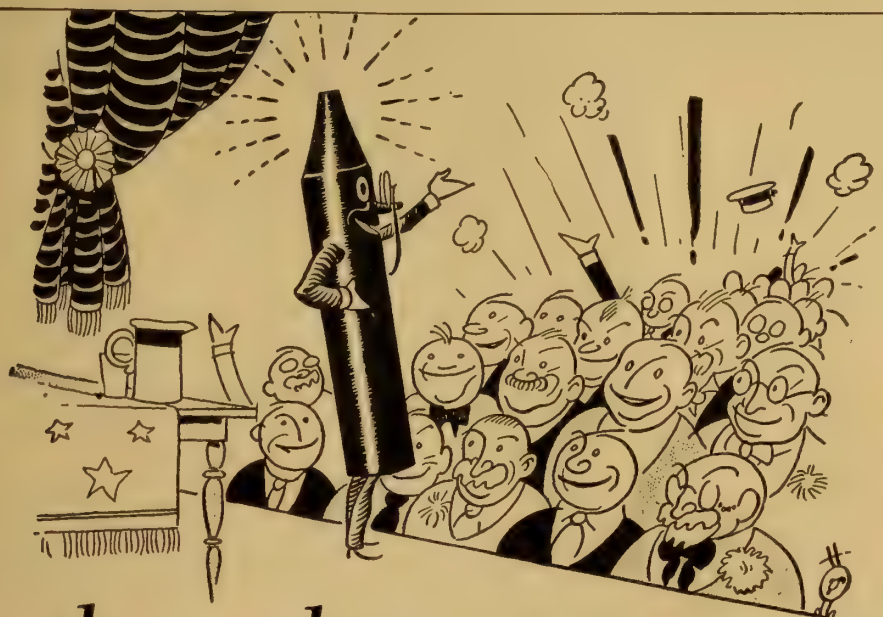
Bluebook School Vacation

During the absence on a mid-western trip of Mr. Richardson, no Bluebook School questions will be published. This does not mean that the school will be discontinued. The questions will continue in an early issue.

—THE MAKE-UP MAN.



Interior of Projection Room.



Says the carbon—

"NO MATTER how much money the producer has spent in studios and on location, after weeks and months of effort have passed by and the film is in your hands, its success as a money-maker for your theatre is up to you.

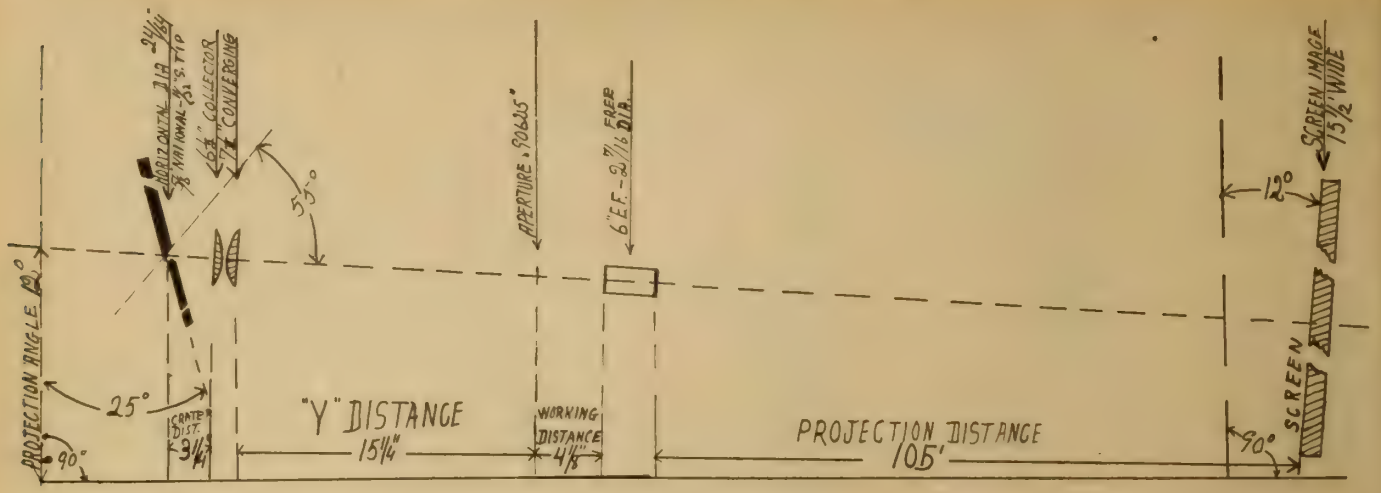
"Pictures are only as good as the light behind them. Use National Projector Carbons—most projectionists do—and insure perfect results. Whatever the film, National Projector Carbons will get the most out of it."

There's a correct National trim for every make of projection lamp, for every current, for every house; a correct trim that will give you the most light for your money and the best and purest light you can have—light that throws a picture natural in tone and eye-easy.

Our service engineers are always at your call.

Manufactured and guaranteed by
NATIONAL CARBON CO., INC., Cleveland, Ohio—San Francisco, Cal.
Canadian National Carbon Co., Limited, Toronto, Ontario

National
Projector Carbons



(Continued from page 634)

work of this department it would enable us to advance more rapidly in our endeavor to advance the profession of projection. We have many correspondents of real ability, but should have many more.

As to details of the projection room, it is of cement on metal lath, with four-inch-thick walls and a six-inch-thick concrete floor. The interior is painted flat black and medium green, with red stencil border. The room is 25 feet wide by 9 feet front to rear, with an 8-foot 5-inch ceiling. The vent pipe is 20 inches, with an exhaust fan connected thereto. Three 24-inch by 28-inch windows to outside, their bottoms 12 inches above floor line. Series type 50 ampere Transverter, two Simplex projectors and a combined stereo and spot equipped with various type dissolvers and vignettes. At present using 5-inch iris at approximately the slide plane. Other effects include square dissolvers, tinted vignettes, etc. Have reel end alarms—electric, gravity arm type. Reel end dissolver—electric. Dissolver blades work in channel of wall above port holes by means of solenoid. Motor rewind, geared to 16 minutes to 2,000 feet of film. Aperture shield of green glass, such as was described in May 24 issue of American Projectionist. Minusa Gold Fibre screen setting parallel with projector aperture plate. Surplus oil container. If any surplus oil oozes from the projector bearings, believe me, it never reaches the floor. Extras above described, except the 5-inch iris, strictly home grown—made in Iowa.

Thomas appended an invitation to me to visit him next time I visited my old home in Centerville, Iowa. Expected to visit Centerville this month. Am going to Colorado to visit my son Carl, once over some grandchildren (four of 'em) I've never seen, but find I can't possibly make Centerville, much as I would like to.

The projection room and equipment would not need to blush for itself right here on Broadway. Broadway has better—also there are some excellent COOPS in one or two theatres styling themselves "motion picture palaces"—and in everything but the projection room they are, too.

During my absence I wish brother Griffith, when he reads this, would go over it and tell us how it stacks up.

WARNING

Beware of any individual offering to sell the F. H. Richardson's Bluebook of Projection in connection with subscriptions to any magazine. It has come to our attention that such a person is active in the West.

Richardson's Bluebook of Projection never has been sold in connection with subscriptions to ANY magazine. If any one offers you such a proposition he is offering you something which he has no authority to sell, and which he cannot deliver.

CHALMERS PUBLISHING COMPANY
516 Fifth Ave., New York City

An Old Countryman

Duncan G. Henderson, MacLeod, Alberta, wrote quite some while ago, and his letter was mislaid, as seems to happen once in a while. If you write me and don't receive a reasonably prompt answer, just figure that your letter has been lost, permanently or temporarily, and write again. I do NOT treat any correspondent with intentional discourtesy, though there often is unavoidable delay in answering letters. Friend Henderson sent answers to some of the Bluebook school questions and said:

Dear Friend Richardson: Have been a constant reader of the projection pages of the Moving Picture World since coming to Canada in 1920. For one thing, I have learned that the projection terms here and in the old country are different. Twelve years of my projection experience were gained in Scotland, with Gaumont Chronos (whatever that may be.—Ed.), Pathe and some of the older type of dog motion projectors. (By "dog motion" he means either the claw motion or the beater movement. I don't know which. —Ed.)

I was five years at the bench in Glasgow repairing and making motion picture apparatus, and was for seven years a government optical inspector, inspecting lenses, prisms and optical instruments.

Your articles on optics and projection in general have been very interesting. I find I am learning more and more as the years go by. One has certainly to keep up to a standard of efficiency by studying projection text books, and applying the knowledge thus gained. Surely the information gained through a study of the Bluebook, plus a man's experience, should make for the betterment of projection all over the entire world.

I am a member of local union 302 I. A., Calgary, Alberta, branch, and find them to be a very professional bunch of men.

The replies in the Bluebook school show that projectionists in the United States and Canada are taking a greater interest in their work. I wish you good fortune in your endeavors.

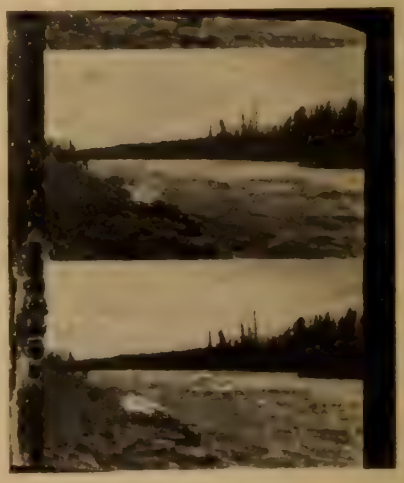
I would, and I am sure our readers would appreciate a letter from brother Henderson telling us of the differences he has observed in projection practices here and in Scotland. Tell us what sort of projection rooms they have there, what the general location of the room is, how it is made, how big they are and what difference is there in equipment. What wages are paid there and what are the duties of projectionists; also what is the comparison as to screen results there and here. In fact, any and all things of interest.

Brother Henderson's answers to Bluebook school questions were on optical matters, and were most excellent. Darned sorry they were missed.

The Edison

A few weeks ago I ran a picture of a projector mechanism, without name, and asked how many recognized it. Only three men apparently did, viz: Dobson, Greene, of Minneapolis, and Thomas, of Creston, Iowa.

Brother Thomas sent the picture back, and at the top he had drawn a reel and a



Golly! How would you like to run this chap and rewind it by hand. It's an old timer all right. The film was 3 11/16 inches wide including sprocket holes.

big film loop, along the length of which he had (I wonder if even some of you old timers will remember them all) the following names: Rex, Imp, Reliance, Tanhauser, Nestor, Selig, Bison, Essanay, Biograph, Kay-Bee, Keystone, Lubin, Edison, Pathe, Vitagraph, Domino, Flying A, Mutual, Kleine, Kalem.

Appended to this is the note: "How about a few fillums of about the same year?" Gosh! Look over the list. It is a shock. How many of them remain? I can remember the time when you were supposed to remove your headgear and pull your forelock before even presuming to mention Biograph, while Selig, Essanay, Edison, Pathe, Vitagraph and Kalem pretty nearly comprised the "fillum world" of that day. That list pretty nearly is a graveyard now, but upon that cemetery is builded the moving picture industry of today. Those names lived when the industry was young—when Pathe was the only one who could attain sufficient accuracy of perforation that, given a good projector, the picture did not do a shimmy. When the "op'rator" used his good right arm for a motor and at least did stay







How do you like this sprocket hole scheme? The width of this film was 2 10/16 inches wide.







This was projected by a "gripper" projector. The width of the film was three inches.

put in front of the observation port—where he belonged. He did not read the daily paper or the latest blood and thunder while projecting a photoplay—he was really too busy to do it. It was the day of the old Edison lamp—about 1906—in which the carbons were fed by working a dinky little handle up and down like a cussed ole pump handle. It was the days when the op'raters had heated arguments as to whether the rheostat cut down the amperes or the volts. It was the days when a forty ampere arc was one whale of a light, allrighty right! It was the days when we fastened the little, dinky spindle legged projector down to the floor by a wire and turnbuckle to keep it from dancing all over the room.

Well, while I'm about it and brother Thomas has set me thinking, I'll show you some "fillums" of the old days. How would you like to run 'em, huh? Incidentally, I have one full subject of one of the first the Biograph put out. The film is about 2.5 inches wide.

Excellent Letter

John A. Maurer, Massillon, Ohio, says:

Esteemed Friend: It is encouraging to note that in spite of the relatively few letters written Editor-in-Chief Welsh, we have obtained the additional page of space. Surely the material appearing in this extra space is ample proof that we deserved it, and even more.

A short while ago I had an argument with another member of the theatre staff—a former projectionist—as to how bright a picture it is desirable to have. My contention was that our equipment is not capable of producing as high screen brilliancy as we ought to have. He took the position that greater screen brilliancy would be a mere waste of money. Of course we were unable to agree on the matter, but the discussion has prompted me to write the following on the subject of screen illumination. I would appreciate your opinion as to the correctness of my views, always provided you deem the matter of sufficient importance.

Any Degree Possible

Modern developments in arc lamps for use in motion picture projectors, and improvements in the projector optical system itself, make it possible to obtain any degree of screen brilliancy within reason, and without reason, too. There is therefore no longer any substantial reason for failure to illuminate the film photograph with sufficient brilliancy to transmit all the photographic detail to the screen. On the other hand, an excess of illumination not only means waste of electric power—which Friend Boss must pay for—but also a possible injury to screen results. I have myself been in theatres where the picture was so bright as to be painful to the eyes.

It stands to reason that a brighter screen illumination is more desirable in a well illuminated auditorium than in an auditorium which is in almost total darkness save for reflected light from the screen. The question is, how may we determine the relation between screen illumination and auditorium illumination which will give the most satisfactory results?

Personally I think a brilliantly illuminated picture in a well-lighted auditorium is much more easy to the eye, and that such a picture will have a much greater illusion of depth and realism than will the picture illuminated with, say, half the brilliancy in the pitch-dark auditorium.

Reasons

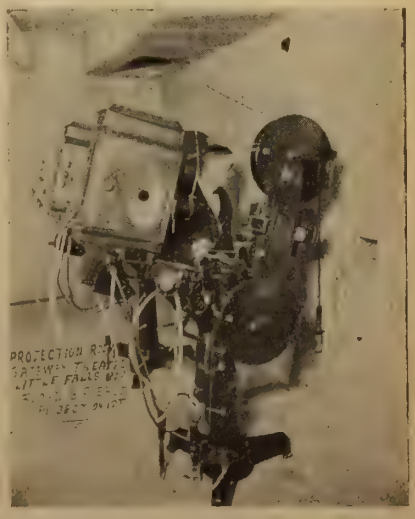
This is partly by reason of the fact that the more brilliant light has the power of penetrating all portions of the film not entirely opaque, and partly because the general illumination and increased brightness of objects in the screen image cause the eye of the observer to adjust itself more nearly as it does in seeing ordinary objects under ordinary illumination conditions.

Instead of reducing the contracts in the screen image, as one might at first thought suppose it would do, I have observed that a brilliant light causes the dark objects in the screen image to actually appear more dark than they do with less brilliant light.

At the same time, however, we must be careful that the dark tones are not made gray by the general auditorium illumination, as is all too frequently the case. It is to assure this, and at the same time supply a means of telling when the light is bright enough, that I suggest the following method:

Accurate Adjustment of Screen Brilliancy to Auditorium Illumination.

In order to make this adjustment we must select a film in which there is a high degree of contrast, and plenty of detail. The "Call of the Canyon" and "Flaming Barriers" are



Projection room of the Gateway Theatre, Little Falls, N. Y., Floyd E. Pierce is the projectionist.

excellent examples of what I have in mind. Having the auditorium lighted so that the effect, without the picture on, is pleasing and restful to the eye, and so that there is sufficient illumination to permit one of ordinary vision to read newspaper print after the eyes have become thoroughly accustomed to the dim light, project the test picture on a projector across the aperture of which a strip of metal has been placed, as close to the film plane as is practicable, in such manner that about one-third of the picture is masked out on a diagonal line.

This will leave a portion of the screen blank, except for such illumination as it receives from the general house lighting. Gradually increase the brilliancy of the projection light until the point is reached where the dividing line between the picture and the blank screen, even in the darkest portions of the picture, is as distinct as the line between the blank screen and its black border.

It is unsafe to use the dark background of sub-titles for this test for the reason that there are always much darker objects in the picture itself. The test MUST be continued for some time, in order that we be sure of getting the darkest scene in the picture.

Important

If the amount of light indicated by this test causes the picture to seem too bright, it indicates that the screen is surrounded by too much dead black material. I believe there ought to be several fairly light gray objects near, but not right up next the screen.

It may be well to remark that Technicolor pictures are particularly sensitive to over or under-illumination. Too much light makes them very hard to look at, while too little makes them appear muddy and smeary.

Sounds Convincing

Gentlemen, I don't quite know what to say to all this. It sounds like the conversation of one who has a pretty fair idea of what he is talking about, so much so, in fact, that it is heartily recommended to you for a try-out. If this scheme has real value, then its discovery looks to me like a really big thing, because the relation as between screen brilliancy and auditorium lighting is something which has, up to this time, puzzled all of us. Up to this time I have seen nothing of any kind whatsoever dealing with or proposing any method of fixing these values which could possibly be applied by the projectionist—or applied by any one else with much degree of certainty that results would be satisfactory.

And brother Maurer has put his finger squarely on the button which controls the whole works. Picture brilliancy is largely a matter of CONTRASTS. At the last meeting of the S. M. P. E. the editor read a paper dealing with that very point. Just what the contrast ought to be—well, that is something else again, and it is not at all impossible that brother Maurer has pointed out the means for determining that very thing. I

Simplex Number

G. Winfield, Salem, Oregon, says:

I would like to know the latest serial number of Simplex projector. I have one in the five thousands and would like to know approximately how old it is.

I am advised by the Precision Machine Company, manufacturers of the Simplex projector, that mechanism No. 5,000 was built and left the factory during the month of October, 1915. On September 2, 1924, the latest Simplex mechanism number was 20,981.

Diffusion Surface

The Independent Movie Supply Company, New York City, has secured the exclusive distribution of the Prism screen for the states of New York, New Jersey and Connecticut. This screen has what appears to be a rather high reflection power, coupled with an excellent diffusion. Among the claims of its makers are the following: It may be cleaned by washing with soap and water. It stretches on the frame like canvas, and "stays put."

The makers claim that the fact that the surface is composed of peaks and depressions about ⅛ inch square by 1/32 inch gives the picture added depth, or so I am told. This claim I think has slight value, but the depressions and peaks will do no harm, and the surface appears to be distinctly good for screen purposes, always provided the "soap and water" cleaning, without deterioration of the reflection and diffusion qualities, be true—and I have no reason to suppose it is not, and further provided the screen will stretch properly and stay stretched. This latter remark is made for the simple reason that I don't know anything at all about that particular characteristic of the material the Prism screen is composed of.

I don't believe, however, the Independent Movie Supply Company would risk commending a screen surface which has not been pretty well tested. The Prism is installed in a number of large New York City theatres, among which is the big Fox Fourteenth street theatre, the Academy of Music.



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From a Manager

A. B. Cantwell, Manager, and, I think, also owner of the Cantwell Theatre, Bucklin, Missouri, has the right idea, which he expresses vigorously in the following communication. Bucklin is a small town not far from Brookfield, Missouri, where I once lived. Both are on the old Hannibal and St. Joseph Ry., long since merged into the Burlington Route. I've been in Bucklin many times, way back in 1882 and '3. Bet it's changed some since then, all right.

Manager Cantwell's letter reads:

This is my first time to ask advice from the department, though I have read it for many years. Received the handbook (Bluebook) and can readily see why every projectionist should have one.

I want, through the pages of the department, to ask all theatre managers and owners this question, viz: WHY DO WE ALL (MEANING MANAGERS AND OWNERS) INVEST ANYWHERE FROM $600.00 TO $3,000.00 IN THE BEST PROJECTION EQUIPMENT MONEY CAN BUY, AND THEN USUALLY TURN IT OVER TO A MAN WHO KNOWS JUST BARELY ENOUGH TO "GET BY"?

I am one of the old school, and when I started way back in 1906, we were obliged to gain what knowledge we were able to get in the school of hard knocks. In the columns of the department I have noticed letters from projectionists lamenting their inability to procure a Bluebook because of lack of funds, which leads me to offer this advice to theatre managers and owners:

ALL THE MONEY YOU CAN PILE INTO YOUR PROJECTION ROOM IN THE FORM OF FINE EQUIPMENT WILL NOT PUT A HIGH-GRADE PICTURE ON YOUR SCREEN UNLESS THE PROJECTIONIST IN CHARGE OF THAT EQUIPMENT HAS ACCURATE KNOWLEDGE.

There is a moral to that, and it is that THE MANAGER OR OWNER SHOULD PURCHASE A BLUEBOOK JUST AS HE WOULD PURCHASE ANY OTHER PROJECTION EQUIPMENT, AND CHARGE IT TO THE SAME ACCOUNT.

Here is a little idea in connection with the aerial image. If you have a broken collector lens, place it in position, strike the arc, open the fire shutter and turn the rotating shutter until the lens is closed. Now, first having loosened it so you can slide the shutter in and out on its shaft until the crack in the condenser is in sharp focus. When it is the shutter is at the plane of the aerial image. (Good, friend Cantwell, only it is the front (converging) lens instead of the collector lens. The aerial image is an image of the front surface of the converging lens. It is not really necessary to have a broken lens. Just rub a spot in the center of the lens clean with talcum powder and write your name on the glass with black ink. Then focus the writing. Of course if you have an old stereo slide, remove the cover glass and, while the condenser is cool, strike the arc, lay the slide on the face of the converging lens, photo side next the lens, and focus the picture by moving the shutter ahead or back. This is only good where the aerial image is not too far ahead so that its plane cannot be reached by the shutter without a special shaft. The idea of locating the aerial image that way is excellent.—Ed.)

Here is my line-up: Screen made by Kansas City Scenic Co., Kansas City, Mo. It is some sort of a flat white surface which seems to be in perfect condition. Projection distance 66 feet 4 inches; picture width 11 feet 4 inches; Bausch & Lomb projection lens of 5¼ E. F. free diameter 1⅞ inches; working distance 3⅜ inches; crater 40 amperes D. C. (You should have sent impressions thereof.—Ed.) Columbia positive and Silver Tip negative; Ft. Wayne A. C. to D. C. Compensarc of 35 ampere capacity. It is a 2-lamp outfit, straight through for one lamp and using grid resistance when using both lamps. 60 volts, 40 amperes straight through using one lamp; 70 volts, 70 amperes using grid resistance for both lamps. Wiring as per diagram. Distance lamps to generator 30 feet. Motiograph projectors. Three-wing shutters; collector lens 6.5 inches; converging lens 8 inches. You will not on attached drawing what I wan to know.

I don't quite understand. You say your motor generator has a 35 ampere capacity, and that you are pulling 70 amperes when you burn two lamps, and adding to the load by using grid resistance when it is already 100 per cent overload. If your crater is exactly 3/8 inch HORIZONTAL diameter and you have given me correct data on free diameter of lenses and working distance, then you will, I think, get a better condition by using a 6½ collector and a 7½ converging lens (plano convex), with a 15-inch distance from face of converging lens to film. Your lens will not pick up quite all the beam, but as it is now you have an excessive crater distance, which is a huge waster of light. Try what I have suggested, anyhow.

On the drawing you ask my advice as to installing Mazda. Under your conditions you will be able to get excellent results, though whether they would suit you is another matter. Given an aspheric condenser —Cinephor Mazda condenser—I think it would. WARNING: Don't get the idea, though, that you can get Mazda, just stick it in any old how and get results. Mazda requires very accurate, careful work in lining it up, but handled right it gives excellent results under your conditions. You won't need a motor generator. You can hitch direct to the line. A transformer goes with it, which reduces the line voltage to 30, but it is hand regulated and it's the job of your projectionist to hold the voltage where it should be. Failure to do so will result in bum light or heavy bills for lamps. But it's a very easy thing to do, so you need not worry. On the whole I think you would get more satisfactory results, under your conditions, with Mazda.



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Queer Reasoning

W. D. Anderson, presumably projectionist, Proctor's Theatre, Yonkers, New York, writes thus:

Friend Richardson: Will you answer one question for me in regard to grounds and fuses? Yesterday a man who introduced himself as an inspector for the Board of Underwriters came to the above theatre and said that in order to comply with the law we must have a fuse in the ground wire between the machine and the ground. By that he means that when a man grounds his machine from the base or any part of the machine he must have a fuse in the ground wire. Is he crazy or serious? In order to settle an argument between the chief engineer of the theatre and the two projectionists, will you give your opinion of the matter? Our contention is this: if the ground is fused and a strong current is sent through this ground wire the fuse will blow, thus leaving the machine without any ground protection at all. The inspector claims that all projectors in the state are protected that way, with the fuse in the line, but we disagree with him. What is your opinion?

Haven't Heard of Law

I have never yet heard of any law requiring a fuse in the ground wire, though it is necessary that the conduit carrying the ground wire have a separate and efficient ground. I don't imagine the inspector is exactly crazy, but I do think he doesn't know what he is talking about. By "machine" I, of course, don't know whether you mean the projector or the motor generator, but in that case it doesn't matter. If any one knows of any law requiring a fuse in a ground wire, or any reason why such a fuse would not set up a dangerous condition, for Heaven's sake let him stand forth and be heard. In establishing a ground wire for residences it is the present rule to place a dummy fuse—not a fuse at all, but merely a metallic filler for the fuse receptacle—in the side of the main house cut-out through which the grounded wire passes.

Without such a dummy, as you say, a heavy ground might blow the ground wire fuse, in which event it seems to me there need be no serious argument but that a dangerous condition would be set up. With the dummy fuse it must, of course, be the other fuse which blows, in which event the ground necessarily becomes instantly inoperative.

Letter to Underwriters

On receipt of brother Anderson's letter I immediately addressed the following letter:

National Board of Fire Underwriters,
Electrical Department,
76 William Street, New York City.

Gentlemen:—A man claiming to be an inspector for the National Board of Fire Underwriters appeared at the Proctor Theatre, Yonkers, N. Y., a few days ago, looked over the projection equipment and demanded that a fuse be installed in the wire with which the motion picture projectors or the motor generators, or both, are grounded. He claimed that this was necessary in order to comply with Underwriters' rules.

The projectionist, very properly, I think, questioned the correctness of this, and sought my advice. He held that, with a fuse in the ground wire, a heavy ground might blow the fuse, and thus leave the projectors electrically alive and entirely unprotected, except the ground became sufficiently heavy to blow the heavy fuses with which circuits are supplied. This sounds like sound reasoning, and I know of no such rule.

Inasmuch as this seems to be a bit serious, will you be good enough to reply, advising me with regard to the matter, just as soon as possible, sending Mr. W. D. Anderson, Proctor's Theatre, Yonkers, N. Y., a carbon copy thereof for his instruction?

F. H. RICHARDSON.

Later: A reply to the foregoing letter was received, but was not satisfactory. I wrote again asking for a definite ruling as to the matter of fuse in ground wire. I now have this reply:

"In further reference to our letter of August 26, relative to inspection made of electrical equipment in Proctor's Theatre, Yonkers, N. Y., and inspector's objection to certain wiring conditions existing in the projection equipment, we have conferred with our Yonkers inspector, who stated that he had not made a recent examination of this building.

"However, at this time we wish to advise that we would not approve of a fuse in the ground wire, or in the grounded neutral.

(Signed) "C. S. CAHASKIE,
"Supt. Elect. Dept., Suburban
Fire Insurance Exchange."

So there you are and that is that.

An Inquiry

From the Princess Theatre, Gillett, Arkansas, comes an unsigned letter asking:

I have a pair of Power Six projectors (he calls them "machines," which is correct enough, but mighty bad practice.—Ed.) and a seventy-foot projection distance. Am now using an ordinary arc with D. C. The town is putting in A. C. and I want to know what I will require in order to change the arc to Mazda.

Using 110 volt lamps, what is the least equipment I will have to buy to get by on? Also what make is proving best? Can I use my D. C. and the town A. C.? The current will be 110 volt, 60 cycle.

Several Things to Do

There are several things you could do. One is to get transformers (Inductors—made by the Powers Company) and use A. C. at the arc, but that I would not advise. You can get a motor generator set, which will change the A. C. supply to D. C., but I presume this would be too expensive for you. Your supply dealer can give you prices on them. You can get a mercury arc rectifier, which will change the A. C. to D. C. This latter is less in first cost, but is not as otherwise desirable as a motor generator set. Should you get a motor generator I would by all means advise a series arc type. Both the series arc motor generator and the mercury arc rectifier deliver D. C to the arc at arc voltage. The motor generator operates, or should operate, at from 65 to 70 per cent efficiency when in perfect condition. By this I mean that it will deliver to the arc from 65 to 70 per cent of the total power taken from the line. The rest is lost in the machine itself. The mercury arc rectifier should operate at a somewhat higher percentage of efficiency.

Complete Outfit

You cannot use 110 volt lamps for theatre projection work. Such lamps have only sufficient power to illuminate a picture about six feet wide. You must have a complete Mazda outfit, and I would by all means advise that you use a Bausch and Lomb Aspheric condenser, designed for use with Mazda. Inasmuch as you have Power projectors, I think you would do well to stick to their Mazda equipment also. It is excellent, and it is always better to have, so far as possible, one type of equipment—equipment made by one manufacturer, unless there seems to be good reason for using another sort.

On the whole I can see no good reason why you cannot get excellent results with Mazda, always provided you FOLLOW INSTRUCTIONS CAREFULLY and adjust it in exact accordance with directions. REMEMBER THIS, however: if you wish to get really good results with Mazda you MUST adjust it EXACTLY right. That is not hard to do, and after a little practice you should have no trouble. In the Blue-book—I assume you have one—you will find full, complete, detailed, fully illustrated directions for adjusting and handling Mazda.

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In Writing to Advertisers Kindly Mention the Moving Picture World.

Tivoli Theatre at Hamilton, Ontario, Is Canada's Newest Picture Palace

THE newest picture theatre in Canada is the Tivoli of Hamilton, Ontario, seating 1,500, all on the one floor, which was formally opened on Sept. 29 by Mayor Jutten of Hamilton, B. Kingston Hall of Toronto, representing Hall and Duerr, the theatre architects, and George Swanwick, the managing director of the Tivoli.

The Tivoli is a work of art, with its many truly artistic touches, including handsome oil paintings, busts, statues, medallions, plaques and other ornaments which were used to enhance the impression of an artistic theme.

In the lobby and foyer there are, for instance, busts of Shakespeare, Tennyson and Sir Walter Scott, as well as of four great musicians, Beethoven, Liszt, Brahms and Mozart.

In the auditorium proper there are several huge statues in bronze, including one of Augustus Caesar and of Minerva, the Goddess of Wisdom. The mural panels are reproductions of Florentine friezes and there are special panel paintings depicting the four seasons, these being by Canadian artists. Special Italian paintings are also seen.

The Tivoli, which was financed and built by Hamilton men, is unique in that it has 38 rows of seats all on the orchestra floor and there are no boxes whatsoever. There is a large pipe organ, which was built and installed by a Canadian firm, Woodstock Pipe Organ Builders, Limited, Woodstock. H. Halliday presides at the console of this instrument while Harry Hughes of Hamilton was introduced as the orchestra conductor. The latest type of Power projection machine were installed by the Perkins Electric Company, Limited, Toronto, which also had charge of the erection of the daylight screen and other equipment.

The Hamilton men forming the Tivoli Theatre Company include W. M. Yates, president, a local builder and contractor, Andrew Ross, vice-president; R. B. Harris, secretary-treasurer; George Swanwick, managing director, and Charles Montague, assistant manager.

Southern Wisconsin's Largest Theatre, The Jeffris, Is Opened in Janesville

THE opening of the Jeffris Theatre gave to Janesville, Wis., a $250,000 house that for splendor, equipment and policy rivals the finest of America's large cities. It has a seating capacity of 1,500, making it the largest house in Southern Wisconsin.

Built along the lines of Saxe's $2,000,000 Wisconsin and million dollar Modjeska in Milwaukee, the Jeffris is a monument to the progress in the motion picture world. It is of the Italian Renaissance style of architecture with expensive draperies in lobby and auditorium to harmonize.

The interior, like the Wisconsin, also owned by Saxe, is built on the cantilever system with not a single pillar or post marring vision of the entire stage from any seat in the place. The stage is exceptionally large and is intended to lend itself easily to elaborate stage presentations. The lobby also is of unusually large dimensions, contrasting in this respect with the Wisconsin.

A ladies' cosmetic room, equipped with numerous mirrors and vanity dressing tables in a manner much like the rooms at the Wisconsin and Modjeska, is one of the features of the new building.

A $30,000 Barton organ has been installed. James Morrissey, formerly of Duluth, Minn., has been chosen to manage the house.

Opening of the Jeffris gives to the Saxe organization a total of twenty-three theatres in the state, three of them completed since last March at a total cost of $3,250,000, the other two being the Wisconsin and Modjeska.

Because it is such an important link in the Saxe chain, several hundred Milwaukeeans, some of them in the employ of the organization and others, friends of the Saxe brothers since they became pioneers in the movie field more than a score of years ago in the days of the nickleodeon, journeyed to Janesville to participate in the opening night festivities, witnessing a program that featured the picture, "Flirting With Love," a First National attraction.

Fall in Number of Incorporations

The number of motion picture companies incorporating in New York State last week averaged up with previous weeks, the six companies having but a small amount of capitalization, however. The following gives the names of the companies, capitalization when stated, as well as the directors named in the papers filed: White Way Productions, $10,000, Joseph D. and Robert W. Eagan, A. F. Scibilia, New York City. Walden United Theatre, Inc., Walden, $25,000, and Saugerties United Theatre, Inc., $25,000, the directors of each being P. J. Barnes, F. E. Nemeo, Newark, N. J.; W. E. J. Collins, Brooklyn. Triart Distributing Corporation, $10,000, Benjamin F. Crowley, Bronxville; E. H. Womack, Greenwich, Conn.; R. H. Taylor, Nutley, N. J. Picture Holdings, Inc., with F. R. Wilson, William R. Walker, R. L. Loeb, New York City. Rayart Syndicate Corporation, Thomas A. Curran, R. C. Ray, New York City; M. D. Fields, Brooklyn.



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delivered before the

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WEST COAST THEATRES, Inc.

LOS ANGELES, CAL., JULY, 1924

AS you know, the function of the intermittent movement is to move the picture as rapidly as possible within certain practical limits with the least possible strain upon the film. Power's Intermittent, popularly known as a "Five-to-One Movement," is really a one in five movement, and the Geneva, or star and cam, generally known as the "Four-to-One Movement," is really a one in four movement. Power's Intermittent Movement has been in successful operation for many years, and right here in this locality extensive, practical and comparative tests were made which conclusively established the claim of superiority we make for this movement. Power's Intermittent Movement is an exclusive feature of Power's Projectors, and the Geneva, or star and cam, is used on practically all other types of projectors. An attempt to prove technically the superiority of the one in five movement as compared with the one in four movement would result in only a long and almost interminable argument, leaving us all well up in the air by the time we were ready to leave this place. We shall, however, briefly present a few facts which indicate the superiority of Power's Projectors from a technical standpoint, and the claims we make are supported by the practical and comparative tests which were made in this city. It is more than probable that quite a few of those who are present here today are familiar with those tests, and many of you know that the Geneva movement utterly failed in the tests to which we have referred.

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Power's Intermittent completes one-quarter revolution of the intermittent sprocket in 72 degrees of the cam movement, as compared to 90 degrees which is necessary with the properly proportioned Geneva movement, and, therefore, allows the film to remain stationary for a considerably greater period of time. This permits the use of a much better balanced shutter and allows considerably more light to pass to the screen. It should also be noted that the construction of Power's Intermittent Movement is such that the film is moved with uniform acceleration. This reduces the strain on the film considerably and is found to cause much less film damage than the Geneva movement. Uniform acceleration, characteristic of Power's Intermittent, makes possible a much better balanced intermittent mechanism, and, therefore, reduces vibration to a minimum. The features of Power's Intermittent referred to, together with the extreme accuracy of its manufacture, are the reasons for the very noticeable steadiness, definition and smooth appearance of the picture and justify the claims we make of "Better Projection with Power's Projectors."

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"THE GOOFY AGE"; with Glenn Tryon; did you ever hear of a wedding that started in a building on fire and ended with all hands on a speeding fire truck? That's this, fast and furious. Oct. 12.

Our Gang:

"EVERY MAN FOR HIMSELF"; the wonderful kids start a shoe-shining establishment and then build up a business. A million laughs. Oct. 19.

Arthur Stone:

"THE SKY PLUMBER"; the farmer's hired man tries his hand at rain-making to save the crops in a drought. But Noah would have been lost in the flood that followed. Oct. 26.

The Spats:

"HOT STUFF"; the bellicose boobs install a fire department of their own and then start a fire to try it out. It's a panic. Nov. 2.

Roach Star Comedy:

"HOT HEELS"; with James Finlayson; a mile-a-minute slapstick comedy with oodles of gags. Nov. 9.

Our Gang:

"FAST COMPANY"; the gang invades a hotel in search of a little healthful amusement. They find it! So will your audience. Nov. 16.

Arthur Stone:

"JUST A GOOD GUY"; in which the famous vaudevillian doubles for a mechanical man. But there's nothing mechanical about the fun that follows. Nov. 23.

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Don't Miss This One!

(No. 406. *Straight from the Shoulder Talks by Carl Laemmle, President of the Universal Pictures Corporation*)

IF I WERE AN EXHIBITOR I WOULD NOT ASK FOR anything better in the way of a show than "K—The Unknown," not merely because it has all the stuff that is good for the box office but because it rings true and is bound to create a great deal of talk.

IN THE FIRST PLACE, IT WAS WRITTEN BY MARY Roberts Rinehart who, I believe, is the highest paid novelist of modern times—and deservedly so. I never yet have read a book or even a short story by Mrs. Rinehart that failed to grip my attention from beginning to end. "K—The Unknown" is one of the best stories she ever wrote.

IN THE SECOND PLACE, IT WAS DIRECTED BY HARRY Pollard, who also directed "Sporting Youth," "The Reckless Age" and "The Leather Pushers." There is not a director in the business who knows "audience stuff" better than Mr. Pollard and he has packed it into this picture.

AND THEN, VIRGINIA VALLI IS THE STAR. SHE NEVER had a better chance to display her ability, not even in "The Storm" or "The Shock" or "A Lady of Quality" or "The Signal Tower." Percy Marmont plays the title role, and the rest of the cast is excellent down to the most minor part.

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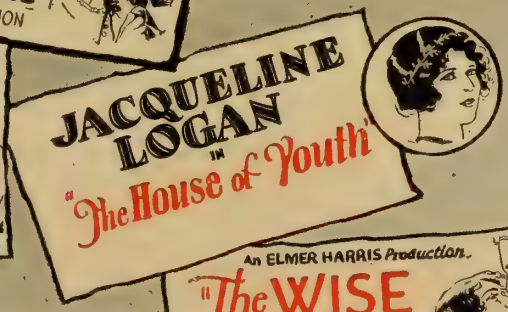
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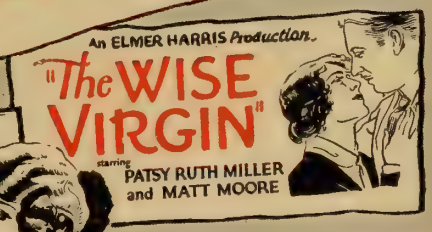
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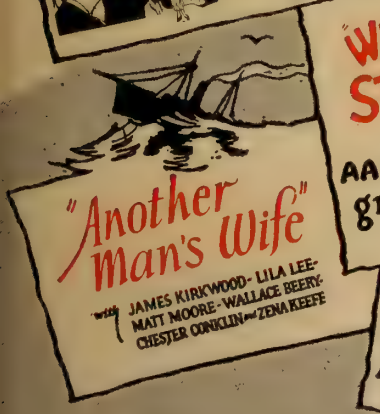


































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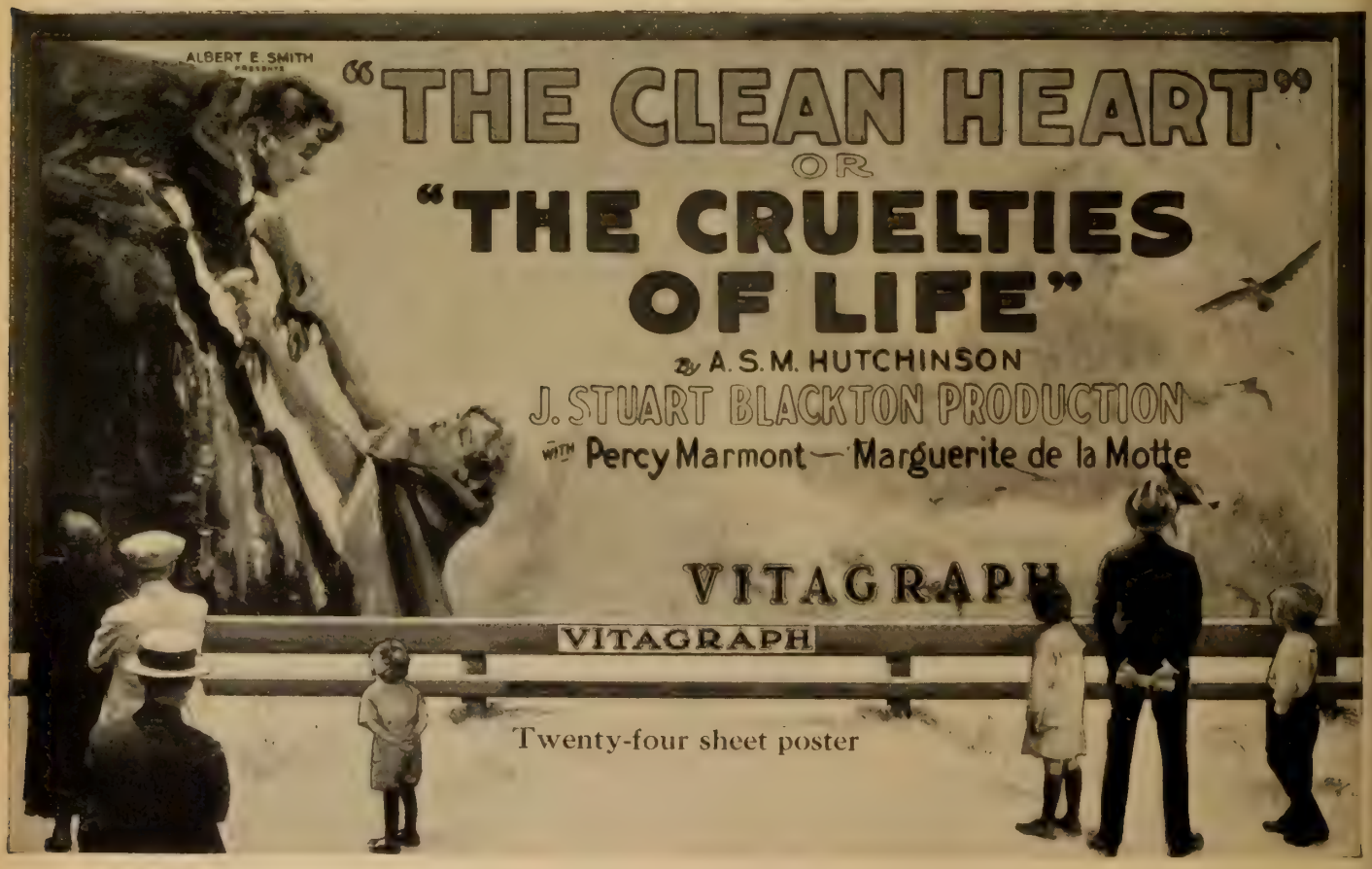
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"Opportunity will prevail," said Diogenes, the Greek philosopher. Your opportunity is NOW.

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Criterion, Los Angeles, for indefinite run. This theatre has just finished big showings of "The Sea Hawk," "Secrets," "Abraham Lincoln" and "The Hunchback" at increased admission prices.

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T. N. Magruder, Elite Theatre, Iola, Kan.

"Have just finished a run on 'America' and I want to tell all exhibitors that it is the biggest and best picture of the day. I have never seen any picture that would any ways come up to it. Book it and get your schools interested. It is a picture for every American to see. They will go away boosting it. You can't go wrong in booking this picture."

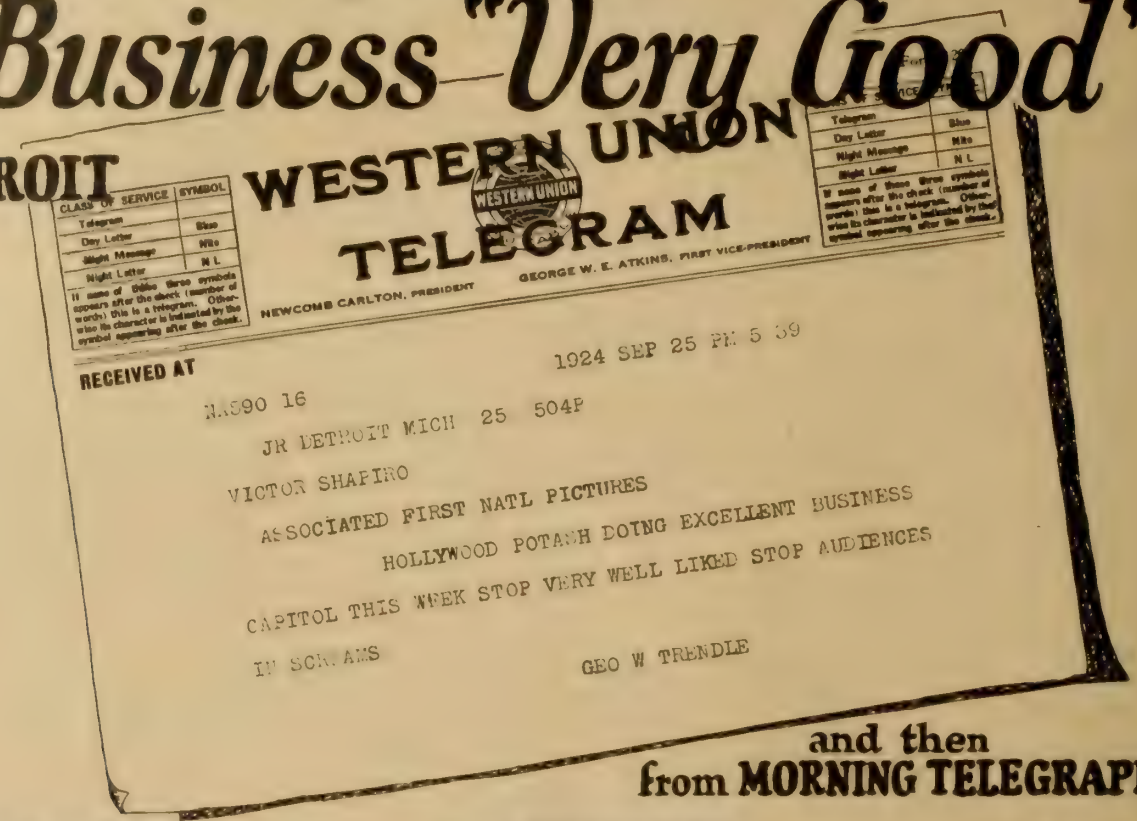
Aug. Berkholtz, Mermac Theatre, West Bend, Wis.

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NEW YORK

Strand:-"In Hollywood with Potash and Perlmutter." Newspapers: Raved over this one; Comedy and titles perfect.

Business-Very Good,

LOS ANGELES

Loew's State: Newspapers High praise from all.

Business-Splendid,

WASHINGTON

Metropolitan:-"In Hollywood with "Potash and Perlmutter." Newspapers: Exceptionally warm praise.

Business: Very Good,

BALTIMORE

Rivoli: Newspapers praised it highly

Business: Very big,

DES MOINES

Des Moines:-"In Hollywoo with Potash and Perlmutte Newspapers: Very favorab

Business: Very Goo

KANSAS CITY

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From the famous Broadway Stage Success "Business Before Pleasure" by Montague Glass and Jules Eckert Goodman

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WORLD
Founded in 1907 by J. P. Chalmers





In the Atlantic City Air

WEAVING your way from group to group at First National's Atlantic City conclave you can get some rather startling ideas on developments that are brewing in this business.

Some of the speakers follow their forecasts with the statement that these coming events are things to worry about; others tell you that they are for the betterment of the industry.

Here is the most popular prophecy, delivered in one form or another, by most of the observers:

"Inside of five years the bulk of the theatre-buying power of the country will be divided into four or five groups. The booking combination idea is growing faster throughout the country than most film men believe. The next step will find these various local groups taking steps to co-operate with others in different sections of the country."

Some tell you it won't take five years to bring this about; the next man varies the numbers of groups that he sees in the future. But the underlying thought is held by many.

AFTER you have digested this view, and convinced yourself that it is an outlook to be feared—because it is instinctive in Americans to fear anything that smacks of combinations and monopolies—you cross the lobby and talk to a circuit man whose interests are principally with smaller houses.

"Yes," he tells you, "I've heard the cut and dried outlook they have ready for us.

"But from my viewpoint I can't see it. Our organization is sitting pretty in its own territory. We pay live-and-let-live prices for our film, but naturally we are strong enough to prevent them holding us up. We are making money; we think we know our theaters and our business.

"Things may change; you never can tell. But at this moment can you think of any means of convincing me that I have to join hands with any man or group in such a way as to lose my identity or initiative?

"I don't think you can. To some extent, yes. We have First National sub-franchises for many of our theaters. Then there are first-run cases where a man can use the protection on product that joint strength gives.

"What it is very possible that you will see is a tremendous increase in the number of locally operating groups. These co-operating theaters may run from a dozen to a hundred—but they will have the unity of local viewpoint and common necessities. I personally think most of them will hesitate a long time before they start thinking nationally."

THERE you are—take your pick. Talk to Sam Katz, or talk to the man who is personally satisfied with the way he is sitting locally.

You can't keep up with Sam Katz these days. Just after one man tells you that isn't bluffing in his Detroit move another man whispers that he has reached an interesting agreement with A. H. Blank in Des Moines. And then a third party arrives with the news that the Detroit matter has been ironed out so that it is going through without any hard feelings on the part of John Kunsky. Whatever that means.

You look across the lobby and see the ever-smiling Sol Lesser. Which reminds you that never a week passes without the news that West Coast Theaters has taken over another town, or two, or more.

Big things are happening. And any group of three or four men can give you three or four interpretations of the eventual meaning and effect of today's happenings.

Looks as though the editor had better attach a crystal gazer to the staff.

Robert E. Welsh

Here's a Man Who Wants Advice

New Piedmont Theatre, Oakland, Cal.

Editor Moving Picture World.

Dear Sir: September 24, 1924.

A PROBLEM which at times becomes very complex is facing the suburban theatres in Oakland and Berkeley and in attempting to solve it I am taking the liberty of writing you to ask if you know of any similar conditions in the country and how they were solved and also to tell you of our plans and seek your advice relative to same.

In order that you may pass judgment intelligently it is necessary for you to know the situation as it exists here now. Oakland and Berkeley, as you know, are situated across the bay from San Francisco and cannot play pictures ahead of San Francisco. Oakland, however, may play day and date with San Francisco first runs. Berkeley follows immediately after Oakland, making it a second run suburban proposition. For first run in Berkeley they in turn have a two weeks' clearance over the Chimes Theatre, which is situated in Oakland near the Berkeley line. Then follows after still another week the suburban houses in Oakland and Berkeley. This procedure is O. K. were it not for the fact that the West Coast Theatres, who control all the first-run Berkeley houses, frequently hold up a run in Berkeley for several months, thereby keeping worth-while product out of the Oakland suburban houses for a long enough period to kill the word of mouth and newspaper publicity which the picture receives on its first run in Oakland. They do this to protect their first run in Oakland, which is also a West Coast house, and to lengthen the clearance against the first run in Oakland.

Now the crux of the situation is this: There are only three legitimate first-run exclusive picture houses in Oakland, the T. & D., owned by the West Coast and playing principally First National pictures; the American, which is independent but plays all Famous Players pictures, and the Fox Oakland, which, of course, is dated up to Fox product more or less. That leaves only two vaudeville houses, the State and the Orpheum Jr., to play any other pictures that may be offered for release in this city. It is almost impossible for people like Warner Brothers, Metro-Goldwyn, F. B. O., Producers Distributing Corporation, Vitagraph, Pathe, etc., to get their pictures played in Oakland unless they sell them at a very cheap figure, anywhere from two to six hundred dollars, to one of the vaudeville houses, or possibly to the Fox theatre, which has a split week policy and pays about the same prices for the product. As an example how pictures are held up, we cite, for instance, Warner Brothers' who have at the present time only released about 50 per cent of their last year's product in Oakland, "Beau Brummel" and the "Marriage Circle," have just succeeded in getting a first run here; the other product has now been sold to the Fox theatre at a very small figure.

Only about half of Metro's last year's product was screened in Oakland during the past season. It is obvious, therefore, that the neighborhood houses will absolutely be forced to contract for such pictures as have a regular release in Oakland, such as First National, Famous Players and Fox; and the exchanges, knowing this to be true, charge the most exorbitant prices for the pictures, because with three or four or five changes a week the neighborhoods are forced to rely on such pictures as do get a first run, which can only be five or six pictures a week at the most which we have to choose from.

Now for the remedy. I have proposed to seven or eight neighborhood theatres having a combined seating capacity in excess of eleven thousand seats that we jointly buy first-run pictures and run them day and date in our houses, going into the newspaper and onto the billboards with joint advertising. These theatres are located in widely separated districts in Oakland. They are high-class suburban houses of from 750 to 1,750 seats. We have been offered such product as Warner Brothers, Vitagraph, F. B. O., Producers Distributing and others who have been shut out of the field of the first runs in this city. The plan contemplates running only good pictures first run, such pictures as prove to be big box office attractions, such as Lloyd's, Talmadge's, Meighan's, Fairbanks', Pickford's and other big specials we will use second run. Each one of our theatres is situated in neighborhoods having a population of anywhere from 10,000 to 25,000 people, and my argument is that the downtown theatres get their support for their first runs from our neighborhoods, therefore if we in the neighborhoods were to run first-run pictures it is logical to suppose that we can keep our neighborhood patronage at home. We would run an a split week policy, the only difference being that we would pay a little more for a first-run picture than a second-run picture, and we would have to run them a little longer.

I firmly believe that with adequate advertising by newspapers and billboards we could do adequate justice to the pictures, by giving

(Continued on page 704)

"Folks Is Folks"—Reichenbach

Famous Players-Lasky Corp.
New York City.

Editor Moving Picture World.

Dear Sir: October 10, 1924.

I NOTICE in George Kann's answer to Stephen Bush, that he states "a certain motion picture exploitation man from America tried his stuff in London" and then suggests asking him with what effect.

I do not know if George means me, and hardly think he does, for he refers to the exploiteer as talented, etc. But if by any stretch of George's imagination I am the man, then I can only say that with all the respect I have for George Kann's knowledge of foreign markets, I must dash his argument to the ground.

I have handled at least eight pictures in London, two in Paris, several in Rome and one throughout Scandinavia and I have never found the psychology of the peoples of Europe to differ much from that of our local.

BUT I HAVE FOUND CONSIDERABLE ENVY AMONG THE TRADES PEOPLE WHEN ANYTHING NEW WAS INNOVATED EITHER IN ENGLAND OR ON THE CONTINENT.

In London I found all the trade paper editors violently opposed to my work and that of any other foreigner who endeavored to apply the methods which resulted so profitably here.

Frank Tilley of the Kinematograph Weekly, Sam Harris of Cinema, and the directing editor of Bioscope were anti-progressive. The public of England responded to the efforts of myself and other American publicity men, just as they do here, but the British publicity men (with the exception of Frederick Martin and one or two others) were openly hostile to our every move and were absolutely brazen in that hostility.

Ernest Fredman of Film Renter, and his associate, Norman Wright, were ready and willing to disseminate any new ideas, would encourage and assist in the exploitation of any film irrespective of the producer or nativity of the publicity man, but the other trade papers were belligerently anti.

On the handling of "The Bigamist" at the Alhambra, a very bad film in an ordinary theatre badly located, and during the three hottest weeks in July when all of London hikes to the seashore or country, we profited to the extent of 1,800 pounds during three weeks' engagement.

No show, legitimate or screen, during the same period then playing in London did as much.

No, sir. The people of London ride right on the band wagon as they do here, but those inside the industry there must first be educated up to modern showmanship methods.

I have heard Sir Walter De Freece and others rise at dinners and castigate Griffith and other noted Americans because American films were doing big while British films were starving. They fail to comprehend what it's all about and are hide-bound by tradition.

Reginald Ford is using our methods in Paris and getting by big.

John Powers is using American methods in London and has had one hundred per cent success.

There are six million people within gun-shot of London's theatre district—and all you need to get them is long range bullets.

Yet George Kann may have meant someone else—and I think he did, but this is my story and I'm going to stick to it.

Sincerely, HARRY REICHENBACH.

P. S.—"The Covered Wagon" campaign was just a plain, unvarnished New York street ballyhoo—had been handled by eight publicity men. Ten sandwich men would have been the big gesture.

Born in Battle

Moving Picture World was founded in the stirring days of this industry.

When every day was a battle and every battle waged without quarter.

Moving Picture World came through to success because its founder — James P. Chalmers—chose rather to fight with RIGHT and independence, than to make peace with EXPEDIENCY and monopoly.

Contemporaries who bartered for temporary favor are now in the limbo of forgotten things.

Those fighting days left a heritage, and a lesson.

A heritage in a sturdy, fearless publication, with unequalled reader loyalty; a lesson to those who hold the reins today in the proof that lasting success comes only to those who hold true.

First in the Field Belongs First On Your Schedule

First in the Field!

Moving Picture WORLD

ROBERT E. WELSH - - - - - - EDITOR

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One of a Series

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130 West 42nd Street

We would not feel that we were returning full measure to the motion picture industry if we sought only to interest the men who are already on the heights of success.

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The Compound Interest Department is a certain means of being prepared for the summons of opportunity.

You save money, you make money — and you earn the interest and attention of the type of bank that is able to meet the broader demands for service that your future business progress will make.

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Open 9 A. M. till 10.30 P. M. Our Deposit Vaults—open at the same hours—are admitted to be the best equipped in the city.

Bankers Rate Films Highly at F-N Dinner to R. B. F. Randolph

ONE of the most significant affairs in the history of banking and motion picture circles took place Thursday night at the Ritz-Carlton Hotel when leading bankers and film men of the country discussed international financing of motion pictures and took stock on what the future holds in store for the film industry.

The occasion was a dinner given by First National Pictures, Inc., in honor of R. B. F. Randolph, who reached New York earlier in the day aboard the steamship Reliance from London, where for the past four years he has been manager of the London branch of the Guaranty Trust Company. Mr. Randolph has resigned that position to accept the vice-presidency of the Anglo-California Bank in San Francisco.

In addition to Mr. Randolph the speakers included Charles Sabin, president of the Guaranty Trust Company; Dr. A. H. Giannini, president of the East River National Bank and the Bank of Italy; H. C. Von Elm, vice-president of the Manufacturers' Trust Company; P. J. Brady, president of the Federation Bank of New Yor ; leading exhibitors of South America and England. Robert Lieber, president of First National Pictures, acted as toastmaster.

Never before have a group of big bankers been so frankly outspoken in their recognition of the power, influence and value of the screen.

They acknowledged that no longer could the motion picture industry be looked upon as an accident or a gamble and that it is a thing that belongs in the business life of America.

"The motion picture industry can't be neglected as it has been in the past," said Mr. Von Elm of the Manufacturers' Trust. "And I think that the banks as a whole have realized the tremendous strides that have been made by it.

"An industry in which a billion and a half dollars is invested and which draws to the theatres of the world fifty million people a week is something that the banking world cannot ignore. I am glad to see that the banks have acknowledged that. In all of my bank's dealings with that great industry we haven't had any losses. That is something that cannot be said for other business enterprises."

Mr. Sabin told how impressed he was when he spent a day in Hollywood last winter with Douglas Fairbanks and observed conditions in the producing center. The head of the Guaranty Trust deplored the way in which certain newspapers injured the motion picture industry. "It is very unfair when we read of nothing but scandals about film people in the papers," he said. "I have found motion picture people to be decent, hard-working and industrious. It is a shame that all should have to suffer for the sins of the few. The motion picture business is a great industry. I don't know of any industry which reaches so many people, or that has so much influence. The motion picture educates, entertains and amuses. It goes over the world and it is doing a great work."

Mr. Randolph, the honor guest, related his experiences abroad in the financing of film enterprises. He mentioned particularly "the big job that First National is doing to the motion picture industry overseas." "Conditions in England are getting better," he said, "but the great trouble is the shortage of good theatres in which to show pictures. Another bad fault is the practice of many English exhibitors of showing pictures that are from ten to fifteen years old. When people see pictures showing the men wearing peg-top trousers and the women with long hair and hobble skirts they don't like it."

Mr. Brady, of the Federation Bank of New York, made a plea to the motion picture men present to keep any propaganda unfavorable to the labor class out of the films. "Unless the working man is getting decent wages and working hours he and his family cannot go to the movies."

"Propaganda has no place in our field," replied Mr. Lieber. "We're in the amusement business, that's all."

Captain E. S. Davis and I. Davis, big London exhibitors, were introduced by Mr. Lieber and made short talks. I. Davis made the claim that "the motion picture is the biggest single achievement in the history of the world." "People live forever on the screen," he said.

Joseph Dannenberg, editor of Film Daily, and Francisco Serrador, a leading exhibitor of South America, were other speakers.

Those present at the dinner, which was served in the Pall Mall room of the Ritz-Carlton, were: Will Hays, Robert Lieber, H. O. Schwalbe, R. A. Rowland, C. S. Pinkerton, E. B. Johnson, Louis Brock, E. A. Eschmann, Herman Bruenner, Samuel Spring, Harry T. Nolan, Dario Faralla, Mark Kellogg, Lynde Denig, Joseph M. Schenck, Irving M. Lesser, Charles Steele, Claude Culmer, Horace Clarke, Arthur W. Kelley, John McCormack, Henrique Blunt, Francisco Serrador, Robert E. Welsh, William A. Johnston, John S. Spargo, Joseph Dannenberg, Willard Howe, Dr. A. H. Giannini, Charles A. Sabin, Peter J. Brady, Thomas H. Ince, Colvin Brown, W. R. Rothacker, Felix Feist, F. W. M. Hall, E. M. Asher, William Gill, Sam Comly, William J. Morgan, L. W. Perrin, H. C. Von Elm, I. B. Hopper, Capt. E. S. Davis, Mr. I. Davis, New York Commercial, Herald Tribune, Journal of Commerce, Wall Street Journal, A. W. Smith.

Does Big Business

"Yolanda," on Premiere in Denver Territory, Registers Clean-Up

"Yolanda," the Cosmopolitan special starring Marion Davies, had its premiere in the Denver territory in Colorado Springs at the America Theatre, where it attracted such exceptional business during its week's engagement that the manager wrote the Denver Metro-Goldwyn exchange of his pleasure.

"Owing to the very satisfactory business we enjoyed on this picture," said the letter from J. T. Hopkins, manager of the America. "I am prompted voluntarily to inform you that Marion Davies in pictures of the calibre of 'Yolanda' will always find open time for showing in my theatre.

"'Yolanda' is a great picture, not only from my own judgment, but also from my patrons who were generous with their praise for the fine acting of Miss Davies, excellent plot and story, and the magnificence of the entire production."

Jans Productions Announcing First Feature of New Series

CONCURRENT with reports that Herman Jans, president of Jans Productions, Inc., 729 Seventh Avenue, was planning to resume activities in the producing field comes the announcement by Mr. Jans that "Playthings of Desire," a novel by J. Wesley Putnam, will be the initial vehicle of the elaborate series he is planning for the coming season, and will be put into production at once.

"Playthings of Desire" is a society melodrama, with the nucleus of its intriguing plot built around a sensational divorce case in high society. It was selected by Mr. Jans for production this fall during his stay in Maine last summer, when he occupied most of his leisure time in reading books and plays with a view to their possibilities for picturization and their special adaptability to the needs of the independent market. His decision to produce "Playthings of Desire" as the premier feature of the projected series is due, it is said, to its unusual dramatic qualities, the notable opportunity for scenic effects which the story affords and the rapidity of action in the development of the plot.

Burton King has been engaged to direct the picture, which will be the first of a series of six high-class productions, which Mr. Jans hopes will set a new mark in attraction quality in the independent field. Mr. King is already at work selecting the cast, which will be in its entirety of the best box office calibre. Harry Chandlee is in charge of the continuity, which is being written by William B. Laub.

"Playthings of Desire" is published in book form by The MacAuley Company.

According to Mr. Jans' announcement, "shooting" on the picture will begin October 20, arrangements for a studio being practically completed but to be finally decided on only with the completion of the cast, which will include some of the best box office names of artists now in the East.

James Rennie Signed

Allan Dwan has signed James Rennie for one of the featured roles in his latest Paramount picture, "Argentine Love." Bebe Daniels and Ricardo Cortez head the cast, which includes Mario Majeroni, Mark Gonzales, Julia Hurley, Aurelio Coccia, Alice Chaplin and Russ Whital.

Convention Reveals First National Ready to Start Production in East

ATLANTIC CITY.—Plans for Eastern production activities were the chief topics up for discussion during most of the sessions of First National's semi-annual convention, held at the Ritz Carlton Hotel here from Monday, October 13, to Thursday, October 15.

It is fairly definite that First National will start production in New York at the Biograph studios on October 20, and the possibilities are strong that additional space will be taken over. Earl Hudson, in charge of production on the Coast, will be in charge of Eastern picture-making.

Among the members of the producing staff who already have left the Coast and who will begin work on the initial picture are Marion Fairfax, editor-in-chief; Tully Marshall, Fred Stanley, publicity representative; Lambert Hillyer, director; James Van Trees, cameraman; Doris Kenyon, Anna Q. Nilsson, Ben Lyon and Milton Sills. John Francis Dillon is already in New York to direct his first picture.

It is officially announced that Al Rockett, who, with his brother Ray, produced "Abraham Lincoln," will become Richard Rowland's right-hand production man.

H. H. Bruenner will be associated with Mr. Hudson at the Biograph where two units will be installed immediately.

The first two productions scheduled are "Interpreter's House" and "One Way Street." The casts have not yet been announced, but it is understood that Milton Sills will play a leading role in "Interpreter's House."

In an address delivered by National President M. J. O'Toole, he called attention to the necessity of theatre owners becoming familiar with the fundamentals associated with the ownership and development of theatres, and that unless there was a definite understanding on their part, of the exact position the theatres occupied in the community and the kind of service and entertainment the same should provide, that it would be very difficult to attain that degree of perfection which would otherwise be within their reach.

AMONG THOSE PRESENT

Mr. and Mrs. E. M. Asher, Miss May Allison, I. I. Altman, E. Auger, A. H. Blank, Colvin Brown, H. Bruenner, James Beecroft, D. J. Chatkin, J. B. Clark, Horace F. Clarke, Mrs. John Coyle, H. M. Crandall, Wm. Cateret, E. A. Eschmann, Jacob Fabian, A. M. Fabian, Felix F. Feist, J. Geo. Feinberg, M. L. Finkelstein, Mr. and Mrs. Wm. Frost, Samuel Goldwyn, A. Gordon, Henry Ginsberg, Louis Jacobson, Mr. and Mrs. E. B. Johnson, W. A. Johnston, Samuel Katz, Mark Kellogg, John Kunsky, Colonel Fred Levy, Mr. and Mrs. Sol Lesser, Robert Lieber, Edwin J. Loeb, Mr. and Mrs. Allan A. Lownes, E. Mandelbaum, John E. McCormick, R. M. Mooney, Guy Morgan, Jos. Moskowitz, M. J. O'Toole, C. S. Pinkerton, E. V. Richards, Jr., Walter A. Roselle, W. R. Rothacker, Mr. and Mrs. R. A. Rowland, Thos. Saxe, Jos. M. Schenck, H. Schwalbe, Harry Sigmond, Chas. S. Skouras, Spiros Skouras, Sam Springer, B. F. Stapleton, Mrs. Florence Strauss, Geo. W. Trendle, L. A. Weingarten, Robert E. Welsh, Ida Wilder.

Personal Pick-ups

Col. Fred Levy has served official notice that he won't bother to attend any First National convention at which Moe Mark can't be present. The Strand magnate is half the joy of the meeting for the Colonel.

Robert Lieber pauses every now and then to survey his "boys" and he is for all the world like an indulgent parent. Here is an organization president who loves his men—and they love him.

Bill Cateret, of the Comerford circuit, and Tom Saxe, of Milwaukee, are over in the corner reminiscing about the days of the "ulcerated songs."

If you want to hear Tom Saxe go into a glowing speech ask him about the new theatre—and the business there.

Balaban and Katz break into the news columns consistently each week with news of expansion but that isn't preventing Sam Katz from planning for his European trip, which starts a week from Saturday.

Bruce Johnson introduced Mrs. Johnson to the rigors of convention life; Colvin Brown did the same for Mrs. Brown.

Al Altman had to go horseback riding every morning to keep in training. Whether it is for physical culture purposes or merely for the necessities of battling over contracts he did not say.

Henry Ginsberg felt that his trip was well worth while when he heard Bill Cateret express his opinion of the Benny Leonard series.

Joe Schenck is kept busy answering questions and saying nothing about the possibilities of an association with Fairbanks and Pickford.

If you are looking for E. V. Richards he is most apt to be out on the boardwalk, strolling along in solitary state. Richards looks on, smiles a lot, and says little—or nothing.

Watterson Rothacker and Ben Goetz are engaged in a conference. It isn't about "The Lost World"—nor consolidation.

Louis Jacobson comes home from Atlantic City with the official title of host to all and sundry.

R. D. Craver is making plans for the celebration of his twenty-fifth wedding anniversary. The biggest thing the Carolinas ever saw.

Harry Nolan and Watt Rothacker are going into executive session to discuss the joys of being a producer.

Paul Mooney came down for a day—and stayed for the finish.

E. M. Ascher has little to worry about with the good words all have to say about the development of Corinne Griffith as a star of the biggest size.

We will have to interview Mark Kellogg on whether a Burroughs Adding Machine convention ever supplied as much comedy as a group of millionaire picture men trying to wish a four dollar breakfast check on "the other fellow."

E. A. Eschmann received a score of voluntary pledges from franchise holders that they would pay extra big rentals to help out Eschmann month.

Charles and Spiros Skouras kept the wires hot to St. Louis. Lots of news happening down there with Koplar and Goldman playing checkers.

For a very slender girl Ida Wilder has to carry a lot on her shoulders checking up on the hundred and one details of such a meeting and then even having to dig up a Pullman reservation for a trade paper man who forgot about it.



HEADS OF EASTERN PRODUCTION UNIT

Left to right—H. H. Bruenner, who will be associated with Mr. Hudson; R. A. Rowland, general manager of productions, and Earl Hudson, in charge of Eastern production.

Exhibitors Meet in Omaha and Take Many Worthwhile Steps

RUMORS are current that the legislature of the State of Nebraska will endeavor at the next session to pass a moving picture theatre admission tax law, similar to the one the picture men have recently been successful in defeating nationally.

These rumors were brought out at the annual convention of the Motion Picture Theatre Owners' Association of Nebraska and Western Iowa, held at Omaha at the Hotel Loyal October 7 and 8. Several members urged upon the association that it keep vigilant, and watch for this to come up in the state legislature. It was pointed out that any who believe that the fight is over, now that the national admission tax has been eliminated, are making a fatal mistake, as they are going to have to fight it in Nebraska, and perhaps in other states. The importance of keeping up a strong membership in this association for reasons like this was urged.

Many of the sixty or more members attending the convention expressed their gratitude to the association for the good work it had done in helping to bring about the repeal of this federal admission tax. Many of them showed their gratitude in a material way by handing in checks to the association for half the total amount the elimination of the admission tax had saved them to date. This is not compulsory on the members, but those who did it said they were only too glad to donate that amount to the association to strengthen its funds for future similar activities in the interest of the exhibitors.

The association has also decided that in the future it will not take up the individual troubles of the exhibitors who are not members of the association, or who do not contribute to its support in any way.

No exhibitor in future meetings will have a voice or a vote, either, who is not a member.

The association voted that the playing of pictures on a percentage basis should be discouraged as bad practice.

The association opposed the furnishing of films to non-theatrical institutions in cities and towns where members of the association have motion picture houses in operation. It was suggested that members in such towns should report such offenses to the association and that the association should, in turn, notify its members of the case and give the name of the offending exchange.

They further decided that when the executive board decides that an injustice has been done an exhibitor by an exchange, that the other members of the organization should be notified by the executive of the association that such an injustice has been done.

Another resolution opposed the trailer service as now being handled by the National Screen Service, claiming the price is too high, and that trailers are not needed on all pictures. It was requested that all companies furnish trailers through their own exchanges on their special productions as formerly.

The following officers were elected for the ensuing year: C. E. Williams, Omaha, re-elected president; H. F. Kennedy, Broken Bow, Neb., vice-president; J. E. Kirk, Omaha, secretary; George H. McArdle, Omaha, treasurer.

Following is the executive committee for the ensuing year: H. F. Kennedy, Lyric, Broken Bow; Blaine Cook, Beatrice Amusement Co., Beatrice; J. C. Jenkins, Auditorium, Neligh; H. A. Larson, Majestic, Oakland; W. H. Creal, Suburban, Omaha; A. Burrus, Lyric, Crete; J. E. Schoonover, Mazda, Aurora; R. B. Thomas, Empress, Fremont; Wm. Hawley, Sun, No. Patte; W. H. Ostenburgh, Mid-West Amusement Co., Scottsbluff; Chas. Prokop, Rex, Wahoo; Elmer E. Gailey, Crystal, Wayne; R. W. Small, Markle Amusement Co., Wymore; Lou Heal, Sterling, Superior; W. A. Bowker, Opera House, Onawa, Ia.; B. B. Holdridge, Zenith, Shenandoah, Ia.; P. A. Schlumberger, Opera House, Denison, Ia.; Max Drefke, Empress, Cherokee, Ia.

Helen Lindroth Signed

Helen Lindroth has been signed for the eccentric character part of "Amphriosa" in "The Swan," which Dimitri Buchowetzki is producing at the Paramount Long Island studio.

Miss Lindroth has been seen in a great many Paramount pictures, the most recent of which were "Unguarded Women," "The Humming Bird," and "The Confidence Man." Her first role in a Famous Players picture was with Pauline Frederick in "The Spider," made in 1917 by Robert Vignola.

Negri Ready for New Play

While "Forbidden Paradise," Pola Negri's recently completed Paramount picture, is still in the cutting room, Raoul Walsh, who will produce "East of Suez" and Miss Negri are holding a number of conferences concerning the story.

"Forbidden Paradise" is the story of a queen who rules over an unnamed kingdom in the Balkans. It was adapted to the screen by Agnes Christine Johnston and Hans Kraly from the successful stage play, "The Czarina," by Lajof Biromand and Melcjoir Lengyel.

Rod La Rocque, Adolphe Menjou and Pauline Stark head the cast supporting Pola Negri.

Closes with Educational

Two more mammoth circuits have just closed contracts with Educational Film Exchanges, Inc., covering the entire 1924-25 product of this Short Subjects distributing concern.

The West Coast Theatres of California have closed for their entire circuit 100 per cent, for 100 per cent of Educational's output. The West Coast circuit covers many of the largest and finest theatres in California.

The Stanley Circuit of Philadelphia has also contracted for the season's output for their entire chain of theatres in that city.

Five Units Working

The Hal Roach Studios at Culver City are buzzing with activity. Five companies are busily turning out product for Pathe distribution. Leading the list in activities is Bob McGowan, director of "Our Gang." This unit is working on the sixth series of productions. "The Spats" are making their latest comedy while Glenn Tryon and Blanche Mehaffey are working out a new two-reeler under the direction of Fred Guiol.

New Oklahoma Head

First National announces that it has appointed E. D. Brewer as manager of its Oklahoma City branch succeeding W. A. Ryan, resigned.

The appointment is in consonance with First National's policy of promoting the men in its ranks, who have made good, when the opportunity offers. Mr. Brewer has been a salesman in the Oklahoma branch for some time. Not long ago First National promoted R. S. Vehrle from assistant manager to manager of its Pittsburgh branch.



Harry Langdon in "The Hansom Cabman," a Sennett Comedy for Pathe

Paramount's Foreign Business to Gain 33⅓% Predicts Shauer

As sofar as the motion picture industry is concerned, in the opinion of E. E. Shauer, director of the foreign department of the Famous Players-Lasky Corporation, who returned on October 8 with Mrs. Shauer from a visit of nearly four months to the principal countries of western Europe. Already there is unmistakable evidence of an awakened interest in theatre development which promises the greatest advance yet made by the industry in Europe.

"I have never been so encouraged over the situation abroad as this year," declared Mr. Shauer, "and I feel certain the coming year will witness a consistent and steady improvement in the business enjoyed by the theatres in nearly every country in Europe. The opening of the Plaza Theatre in London, Paramount's first European theatre, undoubtedly will have a tremendous influence in giving impetus to the movement for the erection of badly needed theatres of the better class throughout all Europe. It is certain to bring about great results for the entire industry, not only in Great Britain but on the Continent as well, as this will mark the opening of the first real exponent of American presentation in Europe.

"The greatest need of the European film industry today is many new theatres of the very highest class in which the dawning interest in proper presentation and exploitation can receive a much greater impetus than is possible under present conditions. This, in my opinion, will increase the rental business in Europe to a scale where it will compare most favorably with the business being done in the United States.

"We now have a boulevard first-run Paramount house in Paris and our French organization, which has jurisdiction over France, Belgium, Holland, Switzerland, Italy, North Africa, Greece, Turkey and Asia Minor, is today doing a business which has shattered every record and which will show a further increase of fifty per cent during the coming year. We have just opened our first office in Holland in one of the finest film exchanges in Europe in the city of Amsterdam. Already Paramount's business has increased tremendously in that country. The outstanding development of the new year in Holland was the presentation of Pola Negri's "Shadows of Paris" on September 19, in the Tuchinski Theatre in Amsterdam, one of the world's most beautiful theatres.

"The situation in Germany today, insofar as the Famous Players-Lasky Corporation is concerned, is so encouraging as to make it difficult for me to restrain my optimism within conservative bounds. The presentation of 'The Ten Commandments' at the Schauspielhaus at prices ranging from $1.25 to a $5.00 top has aroused a tremendous public interest in the highest grade American pictures.

"It has been found necessary to extend our distribution system to include a new office in Rome which will soon begin the active distribution of Paramount Pictures in that country. Among the first of our pictures to be presented in Italy will be 'The Ten Commandments,' 'The Covered Wagon' and 'Monsieur Beaucaire.'

"The film trade in central Europe is also on the threshold of better days and there is a possibility that we shall soon find it necessary to open new exchanges for the better distribution of Paramount Pictures in a number of these countries. The film business in Poland today is very good, considering general conditions.

"One of the principal objects of my visit to Europe was to bring about a closer coordination of releasing schedules and the promotion of greater efficiency in the distribution of Paramount pictures. To that end I formed a European advisory board, consisting of the heads of our various releasing organizations. Considerable progress has already been made in bringing the various offices closer together in their sales efforts and in the standardization of systems along the most improved lines.

"Generally the outlook for Paramount's foreign business was never so good and the year 1924-25 will witness an increase of thirty-three and one-third per cent in our export business unless all of the many excellent signs fail."

Add to Cast of "So Big"

First National has added three more screen actors of national reputation to the roster of players supporting Colleen Moore in her first starring venture for that company. They are Phyllis Haver, who appears as Dallas, the artist, with whom Dirk De Jong falls in love; Rosemary Theby as Paula Storm, who is in love with Dirk; and Henry Hebert as Paula's husband.

"Sky High" Cast

The cast supporting Douglas MacLean in his fourth independent production for Associated Exhibitors, now being made under the title "Sky-High," has been completed. Anne Cornwall, former Christie comedy-girl, will play the lead opposite MacLean and E. J. Ratcliffe, L. C. Shumway and Robert Ober will appear in the principal roles.

Colonel Roosevelt Endorses "America"

The flow of approval of D. W. Griffith's spectacular film of the American Revolution "America" includes a warm testimonial by Colonel Theodore Roosevelt, former Assistant Secretary of the Navy and now Republican nominee for Governor of New York. Of this current United Artists Corporation release, Col. Roosevelt wrote to Mr. Griffith:

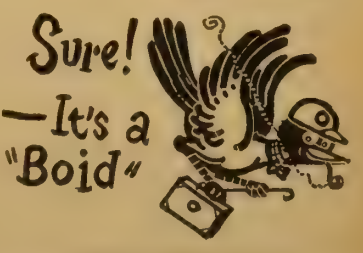
"I think it would be excellent if every boy and girl in the country could see your picture 'America.' If people are to thoroughly appreciate what our country means, they should know how it was made. Tradition, if it is fine tradition, should be kept always alive in the minds of the people."

London Approves

"Hunchback" Breaking Records in Great Britain and Ireland

Cable advices from J. V. Bryson, managing director of the European Motion Picture Company of London, to R. H. Cochrane, vice-president of the Universal Pictures Corporation, indicate that "The Hunchback of Notre Dame" is sweeping Great Britain as no picture has done in a decade. From all parts of the Isles come reports of smashed box-office records, unusual press notices and reviews, and unheard of exhibitor reports, Universal says.

"The Hunchback" had its initial presentation in London less than a year ago at the Empire Theatre, a 3,000-seat house. During its extended run, an exploitation showing, it created great interest. As is customary in the British film field, its release to exhibitors was delayed until a few weeks ago. It is now playing in thirty of London's prominent theatres and piling up unbelievable records, it is reported by Bryson. The London figures are duplicated by theatres in other cities. In Dublin it is in its third week and is proving a great money-maker.



FOX NEWS
The Best on Earth —Covers the World



The Play, From The Picture Angle

—By Robert G. Lisman—

"THE FAKE," a drama by Frederick Lonsdale, presented by A. H. Woods at the Hudson Theatre on Monday, October 6.

This is a London society story of a socially ambitious father who marries his daughter to a titled drug addict. The hero is the proverbial "family friend" who brings about a happy ending by murdering the husband and showing the father the error of his ways. Godfrey Tearle, the hero, should be a rival of his brother Conway for screen honors.

"THE RED FALCON," a drama by Mrs. Trimble Bradley and George Broadhurst, presented by George Broadhurst at the Broadhurst Theatre on Tuesday, October 7.

This is a sixteenth century drama of life in Sicily. The hero is a priest with a Jekyl and Hyde complex which causes him to be a bandit as well as a priest, but in the end he succeeds in "driving out the devils" and ends in a monastery. The religious element makes this property useless for picture purposes.

"THE FARMER'S WIFE," a comedy by Eden Phillpotts, presented by Lee Shubert at the Comedy Theatre on Wednesday, October 8.

Against a background of rural England, a story is told of how a widowed farmer and his two daughters search for suitable mates. Some clever situations are created which might make a very amusing picture.

Back in U. S., Atkinson States Foreign Films Cannot Compete

WILLIAM E. ATKINSON, vice-president and general manager of Metro-Goldwyn Distributing Corporation, has returned from a brief European visit. Mr. Atkinson was in London two weeks while abroad and reported that American pictures entirely dominated the exhibition field there.

"While abroad I saw no foreign-made program feature that compared favorably with the average American picture, or that would stand much chance in the market over here," Mr. Atkinson stated.

"Foreign producers, to express it in the vernacular, simply 'haven't got the hang of it' when it comes to making the regular feature such as American producers make. If European producers are ever to figure impotantly in the world film market, it will not be because of here and there a spectacular special which makes a hit. American supremacy in the film market of the world is not due to one 'Scaramouche' or 'The White Sister,' or occasional productions of that magnitude.

"It is due to the steady, week in and week out production of good pictures, technically perfect, and A-1 entertainment from every standpoint. That is where the European producer falls down. I went abroad for a vacation, not primarily to investigate picture conditions in Europe, so I won't attempt to analyze the causes that apparently make it impossible for European film producers to compete generally with us. A number of reasons enter into it.

"But the plain fact of the matter is that as long as European production of program pictures remains on the plane it is, there can never be any question of American domination of the films. And from what I saw while abroad, I am quite sure that the day when there will be serious competition with American pictures is a long way off."

In Red Cross Work

Carl Laemmle, president of the Universal Pictures Corporation, heads as volunteer Roll Call chairman a special motion pictures group to enlist the maximum response throughout the motion picture industry of New York City to the annual Red Cross Roll Call opening November 11, Armistice Day, for funds to maintain the organization's relief work and public health program.

"Red Lily" Goes Big

Registers Hit at Capitol, New York, and Palace, Washington

"The Red Lily," Fred Niblo's new Metro-Goldwyn-Mayer production starring Ramon Novarro, is doing a whirlwind business in leading film theatres that leaves no question that the picture is one of the biggest hits of the year for exhibitors.

At the Capitol Theatre, New York, "The Red Lily" achieved a record-breaking gross of $56,000. Stands were present at all evening performances.

At Loew's Palace Theatre in Washington, "The Red Lily" earned success that was remarkable. Immediately after the opening of the picture at the Palace, George W. Fuller wired Metro-Goldwyn the following:

"'The Red Lily' yesterday played close to record Sunday business for house. Had it not been for world series opposition during matinee days business probably would have broken house record. Picture very well received. Personally I consider 'The Red Lily' one of the best pictures I have seen in months."

Sol Wurtzel Returns

Sol M. Wurtzel, studio manager of the William Fox West Coast Studios, returned to his post this week following a conference in New York with Mr. Fox and other officials of Fox Film Corporation regarding forthcoming productions.

Plans were discused for the immediate production of the remaining big specials on the 1924-25 schedule and the starting of the first of the screen stories which Mr. Fox has bought for his 1925-26 special productions. This has been an exceptionally active year on the Coast, where the majority of the Fox Special Productions and Star Series Attractions were made. The Hollywood

Six Production Units at Work on Warner Brothers' Big Stage

THE big stage at Warner Bros.' West Coast studios, Hollywood, began humming with unusual activity Monday when six companies started working. Three new pictures went into production simultaneously. Casts for the new productions were announced by Jack Warner, production manager.

"A Broadway Butterfly" adapted by Darryl Zanuck is to be directed by William Beaudine. Dorothy Devore, Louise Fazenda, John Roche, Lilyan Tashman and Cullen Landis will play the leading roles. The story concerns the attempt of a sophisticated society girl to become a musical comedy star on Broadway.

Willard Louis will play the leading role in "The Man Without a Conscience" under the direction of James J. Flood. Helen Dunbar and William Orlamond have been signed for prominent parts. The film classic was adapted from a German novel by Olga Printzlau. It tells the story of a man who worshipped at the shrine of Mammon, breaking the lives of hundreds in his ruthless race for gain.

Phil Rosen started work on the screen version of Charles K. Harris' "The Bridge of Sighs." Creighton Hale, Richard Tucker and Ralph Lewis will play the leading roles in this drama of the underworld. The continuity was prepared by Hope Loring and Louis Lighton.

Warner Bros., are rapidly completing twenty pictures scheduled for 1924-25. When the last scenes are taken on the six films now in production, only two more of the schedule remain. According to Warner, five additional screen classics will be added to the list for this year. To maintain the usual quality of their productions, extensive alterations are now under way at the studio and with the completion of the new stage a more ambitious program will be outlined for the coming year.

Book "Flying Fists"

Benny Leonard's series of two-reel features, "Flying Fists," has received exceptional bookings from first-run theatres throughout the country. In addition to the two weeks' booking at the Rivoli and Rialto, New York, Henry Ginsberg announces that the series will be seen in the Rowland and Clark Theatres, Pittsburgh; the Grand Theatre, Pittsburgh; in the Mastbaum circuit houses in Philadelphia.

Large Array of Films on Pathe's October 26 List

PATHE program carries an unusually large array of pictures for the week of October 26. The most important of the releases for the week is the Hal Roach feature-length comedy-drama, featuring Glenn Tryon and Blanche Mehaffey, entitled "The Battling Orioles." The story concerns a young chap who rejuvenates a club of old men who in their day were the terrors of the old-time baseball lots. It was written by Hal Roach and directed by Ted Wilde and Fred L. Guiol. Prominent in the cast are Noah Young, John Prince, Sam Luf in and Robert Page.

"On Leave of Absence" is the first of a series of four two-reel dramatic subjects to be released under the running title of "True Detective Stories." The series are from the pen of Major Ross D. Whytock, journalist, war correspondent and police reporter, and were prepared for the screen by George Arthur Gray. The direction was handled by William P. Burt and carries a cast consisting of Leslie Austen, Nellie Burt and Jack Hopkins.

Three comedies are listed for the week. The first is a Mack Sennet-Ben Turpin comedy entitled "The Reel Virginian." It was directed by Reggie Morris and Ed. Kennedy from a story by Arthur Ripley and Frank Capra. In the cast are Alice Day, Christian J. Frank, Sam Allen and Fred KoVert. The comedy was made under the supervision of F. Richard Jones.

Hal Roach has two comedies. The first, in two reels, features Arthur Stone under the title of "The Sky Plumber." It was directed by James Davis, with James Finlayson, George Rowe, Katherine Grant, Robert McKenzie and Jac‹ Cooper in the cast. "Bungalow Boobs" is a Charley Chase comedy in one reel. It was directed by Lee McCarey, with Beth Darlington, Leo Willis and Helen Gilmore in the cast.

The week marks the release of the third chapter of the Pathe serial, "Ten Scars Make a Man," featuring Allene Ray. The title of the third chapter is "Westward Bound."

Pathe Review No. 43 carries three interesting subjects. The first is a series of aerial tours over the great islands of America's mid-Pacific possessions, entitled "Flying Over Hawaii." The second is the continued series on "History of Fashions." The third is a Pathecolor subject covering the important scenic points of Cleveland.

"Monkey Business," an animated cartoon comedy of the "Aesop's Film Fables"; Topics of the Day No. 43 and Pathe News Nos. 88 and 89 complete the program for the week.

Still More Pep Marking Bobby Vernon's Next for Educational

BOBBY VERNON COMEDIES are going in for speed and thrills, with Bobby doing an automobile racing comedy called "High Gear," which combines breakneck smashes, wild aeroplane stunts and gags.

"Bright Lights," Vernon's first comedy of a series of six to be released through Educational Film Exchanges, Inc., has just been released and has found popular favor with the first-run exhibitors who have presented this film. It was the first of the new comedies of Educational's 1924-25 series to be presented at Saxe's Wisconsin Theatre, Milwaukee, and Manager Edward Weisfeldt has just written: "'Bright Lights' is one of the best comedies that we have ever shown at our new Wisconsin Theatre. It was particularly fitted to run with the feature, Colleen Moore in 'Flirting With Love.' It was indeed a pleasure to hear the splendid comments on this picture from our patrons."

Playing at the Capitol Theatre, St. Paul, Manager Chas. C. Perry wrote of "Bright Lights": "The comedy is a knockout. If this is a sample of what Educational is going to deliver this season, every exhibitor should and will be a big booster."

Vernon's second comedy, "High Gear," is now being cut and edited and will be released by Educational in November. It was directed by Archie Mayo. In the comedy is a new leading lady, Marion Harlan, and other big parts are played by Bill Irving and Lincoln Plumer. Racing cars and planes are used in profusion and the comedy is said to hit a fast pace for speed and thrills.

"Birth of a Nation" "Mops Up" Sixth Time

Although it had played Guelph, Ont., five times before, the Capitol Theatre literally "mopped up" with "The Birth of a Nation," playing four days twice daily at this N. L. Nathanson chain house. Manager John C. Green went after the picture with a strong advance campaign.

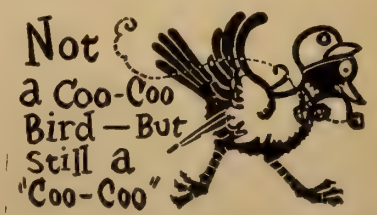
He circus-heralded and window-carded the town and took care to have the magnificent musical score competently handled by an energetic orchestra. Although it rained the first two nights and matinees nothing stopped his crowds and he turned them away every night with business growing all the time. "So, after all is said about the wonderful new pictures of 1924 and 1925," says Green, of this United Artists Corporation, Ltd., release, "there is not one in sight that will draw as many people at the usual prices as this moth-eaten relic of a past age."

Wins Bridgeport

Warm co-operation by the public schools and principals of parochial schools marked the engagement of D. W. Griffith's "America" at the New Lyric Theatre, Bridgeport, Conn. The picture had already been seen by E. W. Johnson, Director of Visual Instruction, and after a conference Superintendent of Schools T. E. Cortright incorporated the information of the picture's first showing in the city in a bulletin to all the public schools, along with the comment that it would be a wholesome thing to focus public attention upon the sacrifices that made America possible.

Loaned to Rayart

Ray Johnson of Rayart has closed a contract with Jesse J. Goldburg on Independent Pictures Corp. whereby the services of Franklyn Farnum shall be available to the former concern for a series of westerns. Up to now Franklyn Farnum has been working almost exclusively for Independent and will continue in his work with them while making the pictures for Rayart.



ONE REELERS THAT BUILD BIG BUSINESS—SEE 'EM!
FOX EDUCATIONAL ENTERTAINMENTS



Scene from Warner Brothers' "The Dark Swan," with Monte Blue, Marie Prevost and Helene Chadwick

President Atkins of St. Regis Contracts with Conway Tearle

ONE of the first announcements of the newly-formed St. Regis Pictures Corporation, an important Eastern producing organization which plans sixteen feature pictures during the forthcoming year, is one concerning the signing of Conway Tearle as the star in its initial production.

This first picture is an adaptation of the Popular Magazine novelette, "The Ultimate Good," by J. C. Brownell, made by George V. Hobart and written for the screen by Arthur Hoerl. In addition to Conway Tearle the cast is now being assembled under the personal supervision of T. Carlyle Atkins, president of St. Regis, and it will contain other names equally prominent in support of the distinguished star.

The announcement contained a statement by T. Carlyle Atkins, as follows:

"The signing of Conway Tearle to play the leading role in our first production demonstrates more effectively than in any statement we might issue just what the policies and ambitions of St. Regis Pictures are. We hope to do more than just make good pictures; it is our aim to produce attractions which are from their inception potential money-making features for the theatre. A good story will nearly always be just that, yet, there have been exceptions to that rule; to the greatest stories and plays the market affords it will be our policy to add stars who have definite audience-pull and to such combinations will be given careful planning intelligence in direction and production.

"So far as is humanly possible the result the result of this policy will be productions of the type exhibitors can make money with. However, St. Regis is going one step farther—each of its pictures will receive individual exploitation, and that exploitation will extend to the ultimate of exhibitor co-operation. None of its productions, no matter who may be distributing it, will be handled in the perfunctory manner of a general release. Each of the picture's exploitation possibilities will be developed to its utmost and the benefit therefrom will be passed firsthand to the exhibitor through personal contact and co-operation.

"St. Regis is equipped to carry on this work to the minutest detail—this policy which has been worked out through six months of preparatory effort—because its officers and personnel are men of long experience in the fields of literature, picture production, exhibition and exploitation.

"We are highly gratified with our association with Associated Exhibitors which is to release "The Ultimate Good," and through this channel and with the co-operation of its general manager, Mr. J. S. Woody, we know that we will demonstrate to the exhibitors of the country that a new producing organization has entered the field not only to prosper for itself but to help them prosper, by offering stories and stars with audience appeal and exploiting its productions not so much with the view of causing them to buy the pictures, but with the view of personally co-operating to get their public in after they have bought them.

"If we can make pictures without an exhibitor complaint we will never have a patron complaint."

FOR RENT
Largest Theatre in Auburn, N. Y.
Seats 3,300. Can play Road Shows, Pictures and Vaudeville. Building in fine condition.
NORMAN LOEB
621 BROADWAY NEW YORK

Schedule Revised

Associated Exhibitors Give New Release List for Productions

Associated Exhibitors this week publish a revised schedule of releases on their product for the coming year.

Starting with October the program for Associated product reads: October 12, "Dynamite Smith," a Pathe-Ince production featuring Charles Ray; October 19, "The Price of a Party," a Howard Estabrook picture; October 26, "The Battling Orioles," a Hal Roach production featuring Glenn Tryon and Blanche Mehaffey; November 2, Harold Lloyd in "Hot Water"; November 16, "Is Love Everything?" a Garsson Enterprise production; November 23, "East of Broadway"; November 30, "Barriers Burned Away"; December 7, Douglas MacLean in "Sky High"; December 14, the Hal Roach feature-length production, "White Sheep"; December 21, "The Great Air Mail Robbery"; December 28, the second Charles Ray production; January 4, "The Ultimate Good"; January 11, "Why Women Sin," an S. E. V. Taylor production; January 18, "The Adventurous Sex," a Howard Estabrook production.

Under One Roof

Plan to House All Albany Exchanges in New Building

Talk of a building in Albany, N. Y., to house all film exchanges in that city has been revived with a visit here by Arthur Abeles, former manager for Metro in New York City, now in the real estate business, and Edgar B. Haines, his associate. The two men came to Albany last week and are said to have gone over the situation very carefully, interviewing managers of several exchanges and looking over possible locations. At the present time there are a dozen or more exchanges in Albany, the majority of these occupying separate places of business. With one or two exceptions, all of the exchanges are located within a block of each other. It is believed that such a building, absolutely fireproof in construction and with projection rooms available to all, would easily become a paying proposition.

Blue Law Battle

In Ashtabula, Ohio, an unusual situation has developed in Blue Law enforcement.

A group of ministers, seeking to close theatres on Sundays, has compelled the City Manager to enforce the Blue Laws. While another group, which shows pictures in their churches on Sunday nights, is fighting the action.

Two churches presented pictures Sunday night, defying the Blue Law edict, while theatres, stores and other business places remained closed.

In face of the old condition the City Manager now declares that churches may show only "sacred movies" on Sundays while Blue Laws are in force.

"Sea Hawk" Gets Extended Runs Throughout Country

"THE SEA HAWK" is proving its mettle anew these days by achieving runs that are much longer than the average for even super-special productions in various parts of the country. First National has had no disappointments concerning the box office and entertainment value of this production from any city where it has played—nor as regards its high artistic quality. The critics everywhere have acclaimed its extraordinary merit from every angle of production.

In Worcester, Mass., "The Sea Hawk" had a run of three weeks at the Park Theatre. This is most unusual as a two-week run in Worcester is exceptional.

The three-week run of the picture at the Garden Pier Theatre, Atlantic City, was itself extraordinary. The fact that it was then transferred from the Garden Pier Theatre for three weeks at the Globe Theatre sets a precedent for motion picture showing in that watering resort.

In Indianapolis "The Sea Hawk" was retained at the Circle Theatre for a second week. But one other production in the history of that theatre has been held for a second week.

At the Trianon Theatre, Birmingham, Ala., where a week's run is exceptional, "The Sea Hawk" played to big business for two weeks.

Providence, which customarily holds the biggest productions for but a single week, accorded "The Sea Hawk" two weeks at the Modern Theatre.

The previous long-run record in Toronto was three weeks. "The Sea Hawk" is now in its fifth big week at the Regent Theatre and is continuing strong.

During the past week "The Sea Hawk" proved that storms, no matter how severe, mean nothin to it. Despite the storms which swept the country last week, this week opened to great business at the Grand Theatre, Pittsburgh; the Liberty, at East Liberty, a suburb of Pittsburgh; at the Main Street Theatre, in Kansas City, and at the Metropolitan, in Atlanta. When the storms broke the public simply donned rubbers, raincoats and umbrellas and waded to the theatres showing it. "The Sea Hawk" has proved itself as good a "mud horse" on a heavy track as it is a thoroughbred on a fast track.

Hunt and Rosenblatt Elected to N. J. Board of Directors

THE Board of Directors of the Motion Picture Theatre Owners of New Jersey held their regular monthly meeting at Salem, N. J., on October 9 last, when William C. Hunt, of Wildwood, and Leon Rosenblatt, of Bayonne, were elected to the Board, succeeding "Si" Fabian and D. J. Hennessey respectively. Mr. Hunt is president of the Hunt Circuit of theatres in Wildwood and Leon Rosenblatt owns two houses in Bayonne and two in Staten Island.

The directors present at the meeting were President Joseph M. Seider, Treasurer William Keegan, Arthur B. Smith, Benjamin Schindler and I. M. Hirshblond. Beside the directors there was a full representation of Salem County Theatre Owners, including William C. Hunt, Wildwood; Frank Platt, Salem; A. P. Clark, Pitman, and Richard Severger, Pensgrove.

The theatre owners were the guests of Arthur B. Smith, who presided at the meeting, which was preceded by an excellent Southern dinner with Mr. Smith as host.

The regular routine of business was carried on with the report of President Seider, It was reported that questionnaires were sent out to all candidates for office. The treasurer reported a marked increase in the treasury. Placards showing membership in the New Jersey body will be furnished and displayed in box offices.

The next scheduled meeting of the Board will be held at the Robert Treat Hotel, Newark, on November 12, when the members will be guests of the Essex County Theatre Owners.

"Tomboy" Cast Completed

Director David Kirkland has completed the cast for "The Tomboy," which the Mission Film Corporation is now producing for Chadwick Pictures Corporation, as part of the famous independent unit—the Chadwick nine—which this organization is releasing this season on the independent market.

In addition to Dorothy Devore and Herbert Rawlinson, who play the leading roles, the cast includes Helen Lynch, Lee Moran, Harry Gribbon, Lottie Williams and James Barrows. Milton Moore is at the camera.

Writers Instructed

Scenarists "Go to School" in Paramount Class of Technique

Following out the principles of cooperation between producer and author as laid down at the first International Congress on Motion Picture Arts, held last summer, Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, in charge of production, announced recently that several well-known young writers had been invited to share the studio life and activities of the big Paramount plant at Astoria, L. I.

Two writers already have availed themselves of this opportunity. C. E. Scoggins, who writes saw-mill stories and Latin-American stories for the Saturday Evening Post, came to New York from his home in Muncie, Ind., late in August and spent four weeks at the studio. Tristram Tupper also spent a period there in the role of observer.

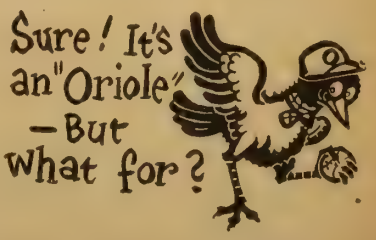
"This is not the first time the motion picture industry has attempted a working partnership with the writing craft," said Mr. Lasky. "A few years ago we summoned a group of widely known writers, signed them under contracts and besought them to turn their ideas into screen material. Without a complete understanding of motion picture technique, however, they couldn't do their best work.

"Under the present management neither author nor company assumes any obligation. The writers come to the studio under a 'guest professorship' arrangement. Their expenses are paid, but no salary remuneration is involved, nor is the company obligated to purchase any of their future stories for the screen.

Signs Aileen Pringle

Samuel Goldwyn, by arrangement with the Metro-Goldwyn Company, has signed Aileen Pringle to play one of the featured leads in the George Fitzmaurice production "A Thief in Paradise," adapted by Frances Marion from Leonard Merrick's novel "The Worldlings."

The signing of Miss Pringle completes the cast, in which Doris Kenyon and Ronald Colman are also featured, together with a support comprising Claude Gillingwater, Alec Francis and John Patrick.



FOX NEWS
The Best on Earth —Covers the World



Scene from the Metro-Goldwyn production, "One Night in Rome."

"Life-Blood of Industry" Says Goldwyn of Independent Films

SAMUEL GOLDWYN, who was the chief speaker and guest at the A. M. P. A. luncheon Thursday, October 9th, at the Cafe Boulevard, gave some interesting highlights in the history of the picture business from the day he began as an independent, forged ahead along the same channels and today is one of the best known independent producers of First National.

"The independent producer is the life-blood and soul of the picture profession," said Mr. Goldwyn. "The independent producer gives bigger opportunities to the artists, to the writer, to the director, acting always as a stimulant and competition to the regular line companies who grind out pictures week in and week out. The independent producer must have courage, daring and gamble with his ideals and money in order to crystallize his ideas into good pictures."

He told of how twelve years ago he and Jesse Lasky went with hat in hand asking for their first release from General Film, having signed up Cecil B. DeMille, who was then a well-known stage director. He told of how Mr. Kennedy, general manager of the General Film Company, laughed when Mr. Goldwyn mentioned five-reel pictures as the coming standard. Mr. Kennedy being of the opinion that two reels would always be super-specials.

He told of how his Board of Directors of a former affiliation had turned down his plans to make a "Potash and Perlmutter" picture and how he, as an independent, has made it himself and how the Ku Klux towns received it with approbation.

"In making my pictures," said Mr. Goldwyn in conclusion, "I aim at one thing—that is to please myself. I feel that if I do that I will strike the responsive chords. All independents produce the same way, and those who benefit from independent stimulation are the public, who see better pictures, bigger pictures, as evidenced by 'The Ten Commandments,' 'The Covered Wagon,' and 'Thief of Bagdad,' all of which were created with independent action and courage."

Walter Wanger, assistant to Mr. Jesse Lasky, also spoke and stressed the necessity of bringing the advertising and publicity man into the councils of the production department. He compared the advertising man with the minister who spreads the gospel and does his conversion when necessary. He made a point of comparing the service of the advertising and publicity man with the great work done in moulding public opinion during the war by the Bureau of Public Information, who made other nations believe certain things about the U. S. through the medium of the press.

Madge Bellamy Signed

C. B. C. announce that they have succeeded in signing Madge Bellamy for their production of George Barr McCutcheon's story, "A Fool and His Money." Miss Bellamy has just completed her work in "The Iron Horse."

Schulberg and Renown in Deal of Importance to Distribution

J. G. BACHMANN, distribution head of B. P. Schulberg Productions, this week consummated an important deal with M. H. Hoffman, president of Renown Pictures, for the handling of the Preferred product in the Chicago territory.

Under this new contract Mr. Hoffman's Chicago organization will take over immediately the complete distribution of the nine Preferred Pictures announced for release this year. This will enable exhibitors in that part of the country to secure immediate playdates for "The Breath of Scandal," the new Gasnier production featuring Lou Tellegen, Betty Blythe, Forrest Stanley and Patsy Ruth Miller.

Renown Pictures, which is one of the largest independent exchanges operating in the Middle West territory, supersedes Celebrated Players as the distributors of the Preferred output. In addition to "The Breath of Scandal," the Schulberg productions which will come under the jurisdiction of Renown this season are "White Man," "The Triflers," "The Boomerang," "Faint Perfume," "The Mansion of Aching Hearts," "My Lady's Lips" and "Frivolity."

Title Change

C. B. C. announce that they have changed the title of "The Fatal Kiss," one of the Perfection Pictures Starring Eva Novak and William Fairbanks, to "The Fatal Mistake." The picture has been through the cutting and editing rooms and will be released in the near future. It is a newspaper story and in addition to the two leads the cast includes Wilfred Lucas, Dot Farley, Bruce Gordon, Harry McCoy, Paul Weigel and Frank Clark. The direction is by Scott Dunlap.

Corinne in Manhattan

Corinne Griffith arrived in New York City this week after having completed her new First National picture tentatively called "Wilderness."

AUCTION *BANKRUPT SALE* *AUCTION*

MOVING PICTURE THEATRE & REAL ESTATE

By order of the United States District Court, we will on **MONDAY, NOVEMBER 10th, 1924, at 2 P. M.,** sell at PUBLIC AUCTION the assets and effects of HORACE C. PARK, d.b.a. the WINTER THEATRE, BANKRUPT, on the premises of **645-647 SOUTH MAIN STREET, AKRON, OHIO.** The assets and effects consist of brick building on which the Theatre is located and a store-room on each side. Also a frame residence building in the rear. The equipment consists of 784 Opera Seats, electric fans, electric generator, theatre tickets, electric bulbs, ceiling fixtures, Motiograph Machine, safe, desk, chairs, ticket chopper, wall fixtures, picture display windows, 1 style 60 Hope Jones Unit Wurlitzer Piano.

Sale will be in bulk, also in piecemeal. Sale subject to confirmation by the Referee in Bankruptcy. A 25% deposit required from purchaser at time of sale. Checks must be certified. For further information, wire, phone or write BURCH BACON & DENLINGER ATTORNEYS, AKRON, OHIO, or PAUL & ROSEN, AUCTIONEERS, 925 Cleveland Discount Bldg., CLEVELAND, OHIO. MAIN 1858-1861. Luke A. Floyd, Trustee; Stanley Denlinger, Attorney for Trustee. Honorable Harry L. Snyder, Referee in Bankruptcy.



Masquerade ball scene from "Christine of the Hungry Heart," a Thomas Ince production and a First National release

"Only Woman" Opens Senator, Newest of West Coast Chain

WITH the Governor of California, Supreme Court Justices and scores of state and municipal officials, twelve photoplay stars and the officers of West Coast Theatres present, the beautiful $500,000 Senator Theatre of the West Coast Theatre chain was opened on September 29 at Sacramento, Calif., with the world premiere of Norma Talmadge's new photoplay, "The Only Woman."

More than 2,000 persons filled the theatre, while thousands were unable to gain admittance, it is said.

Among the stars who journeyed from Los Angeles to Sacramento to appear on the stage of the Senator were Priscilla Dean, Bryant Washburn, Walter Hiers, Betty Blythe, Renee Adoree, Mr. and Mrs. Jack Mulhall, Russell Simpson, Ware Crane, Sidney Chaplin, Ben Turpin and Charles Murray, who acted as master of ceremonies.

A special train was run from Los Angeles under the supervision of Sol Lesser, vice-president of the West Coast Theatres. On the train were the stars, as well as Harry Arthur, general manager; A. L. Gore, treasurer; M. A. Gore, president, and other officers of West Coast Theatres. The train was met in Sacramento by Albert Elkus, mayor of the city, and thousands of "fans" who came to see the stars.

The Senator Theatre was formally opened by Governor Richardson, while Harry Arthur, appearing on Miss Norma Talmadge's behalf, expressed the star's pleasure at having been granted the honor of giving the world premiere of her new play at the inauguration ceremonies of the Senator.

As a result of the hit made by "The Only Woman" in Sacramento, Harry Arthur plans a special advertising and exploitation campaign for Norma's picture in all the 105 theatres of the West Coast Theatre chain. Arthur considers "The Only Woman" the greatest box-office picture Norma has ever made, according to reports.

Record in Butte

The Butte, Mont., Miner, newspaper, is authority for the statement that "Between Friends," Vitagraph's picturization of Robert W. Chamber's novel of that name, smashed the attendance record of the Rialto Theatre of that city at the opening of its recent run there.

Fight Commercial Frauds

Six Large Business Groups Unite With Hays in Crusade

A large and important movement in a nation-wide fight against commercial frauds was begun October 15 at a luncheon in the Princeton Club given by J. Homer Platten, treasurer of the Motion Picture Producers and Distributors of America, who was representing Will H. Hays, president of that organization.

Six large business groups were represented and, after learning what the Hays association had been doing in the way of exposing fraudulent movie-stock sales, improper production promotions, fake acting and scenario schools and the like, the representatives of these important business interests offered to join forces with the motion picture industry as directed by Mr. Hays in fighting all sorts of fraudulent commercial enterprises.

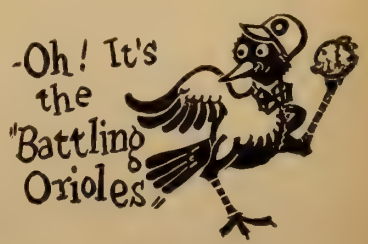
Those present were Clarkson Potter of the Investment Bankers Association, R. J. Kenner of the Better Business Bureau, A. H. Alexander of the New York Credit Men's Association, C. D. West of the National Association of Credit Men, E. A. Schwalb of the National Vigilance Committee and Leroy A. Marshon, F. W. Simmonds, W. E. Albig and Don Mullen, all representing the American Bankers Association, their respective branches of that organization being the Trust Company, State Bank, Savings Bank and National Bank divisions.

Augments Service

The firm of Cranfield & Clarke, distributors with headquarters in New York City, announces the establishment of a scenario and play department which will be under the management of Forrester Harvey. Harvey is well known in England. He is American representative for several English dramatists.

Brooks in England

E. Oswald Brooks, Pathe serial manager, left this week aboard the S.S. Homeric for a flying three weeks' trip to England to be on hand at the golden wedding anniversary celebration of his parents. He will return to his desk at the Pathe home office on November 3.



ONE REELERS THAT BUILD BIG BUSINESS—SEE 'EM!
FOX EDUCATIONAL ENTERTAINMENTS

Principal Tells Exhibitors How to Make Press Sheet Talk

PRINCIPAL PICTURES CORPORATION gives the exhibitor the meat in the nutshell as to how to get the best there is out of a press sheet. In the press sheet on its "Helen's Babies," starring Baby Peggy, Principal, under the title, 'How to Get the Most Good Out of This Press Sheet," carries the following item:

"How can I get the most good out of a press sheet?

"There are exhibitors who know; there are others who have a fair knowledge and there are a great many to whom the press sheet, in many respects, is more or less of an enigma. It is especially for the latter class that we are delivering this confidential message. And a few of our suggestions may also prove pointers to showmen in the other two classes.

"The answer summed up in the fewest words is: apply to the use of the press sheet the psychology your every-day business dealings has taught you. Do this and you will find the press sheet to be a veritable revelation as a time-saving aid which will compel your patrons to visit your box office.

"From this angle we want to impress upon you the fact that the press sheet is not gotten out to sell YOU the picture. It is gotten out to sell the picture to YOUR public. That is one of the first things you want to bear in mind when you read this press sheet.

"Excepting the exploitation tips and material for your programs and billboards, the primary function of the press sheet is to get to your public through the newspapers in your locality. You know that, naturally. Well, the point is, do you know how to go about getting this primary function into motion? And once rolling do you know how to keep it rolling advantageously for your box office?

"You may: you may think you do, and you may be totally lacking in this knowledge.

"First of all get acquainted with the city editors of the newspapers in your town. You advertise and you already know the advertising managers. They come after you, anyway. But the city editors will not. They are interested in nothing but things which interest their reading public—NEWS. And city editors stay at their desks all day. You've got to go to them.

"In the average editorial room of a newspaper there's a rush and bustle and whirlwind of activity which is bewildering to the average layman. The average city editor will at first strike you as a mighty cold and cynical proposition. He probably will not encourage your visit for any period exceeding a few minutes. But use those few minutes. You're on the inside and make a place for yourself there. Give the city editor a couple of passes; make yourself agreeable to the reporters because you can never tell when you will want a favor from them. Soon you'll begin to appreciate why reporters stick to their grind and that the city editor is far more human and more sympathetic than many of your friends. If you proceed this way your visits to the editorial rooms will be something to look forward to, and which you can enjoy.

"Here's where the application of your every-day psychology comes in. You've met the city editor. Your talk with him has convinced you of the type of man he is. But right here we may be able to add something to your impression of him. This "something" means 95 per cent. of the success of your press book in the editorial rooms.

"Principal Pictures Corporation press books are gotten out by men who are superlatively conversant with editorial rooms. Writers for this corporation are all former newspapermen of many years' experience. James Loughborough, of Principal Pictures Corporation, himself not only a reporter but for many years a city editor on some of the biggest dailies in the country, best describes the "95 per cent." Mr. Loughborough, established today as one of New York City's best known newspapermen, declares:

" 'The city editor wants material which will interest his readers. Murders and divorces do not alone constitute news copy. Human interest stories have just as strong an appeal which is often stronger in many homes. All of the stories in our press sheets are written from a real live news angle. These are stories suitable in all papers for all occasions and editions. There are feature stories for the Sunday edition and these can also be used in any edition, as far as that goes. There are up-to-the-minute reviews and advance notices written in such a way as to get on the front pages of many newspapers. The reason for this is that they are really newspaper stories, written by trained newspapermen whose experience has taught them the style of writing needed to get their stuff in type.' "

"Here Mr. Loughborough touches upon the most important point:

" 'Realize, however, that no matter how newsy stories in a press sheet may be that the city editor is human and, just like a good housekeeper wants a new broom and will not be satisfied with a second-hand one demands original copy.

" 'The copy in our press sheets is original but if you clip the sheet and paste the clipped story on a piece of paper and submit it to the city editor, ninety-nine times out of one hundred he is going to regard it as a second-hand broom.

" 'While with Principal I have gotten hundreds of our press sheet stories in newspapers, all over the United States and Canada. Some of the feature stories have been run in their full length on the front pages of many of these papers. But never once have I resorted to the paste pot. I have always re-typed the story just as it was written in the press sheet.' "

"To the newspaper man the reason for this is obvious. Freshly typewritten on a piece of plain paper, or under your letter-head, gives the news-room the impression that the story has been written by yourself exclusively for the newspaper to which you submit it. And the city editor likes brand new things just like the housekeeper is always grabbing for bargains.

"Thus the psychology. Do it yourself, don't leave your publicity up to the advertising man. He's all right in his department and he will get a certain amount of free space commensurate with your advertising. But in many newspaper offices the advertising end doesn't pull any too strong with the editorial department. As to the typewriting—if you can't typewrite and haven't a machine yourself look up one of your stenographer friends and he or she will type the stories you want from the press sheet for the price of a couple of seats at the show."



MACK D. WEINBERGER

Who has been appointed Sales Manager of B. P. Schulberg productions by J. G. Bachmann, head of distribution.

Drive in Third Week

Eschmann Month Results Continue Above 98 Per Cent.

The third week of First National's Eschmann Month sales drive finds the results attained above 98.34 per cent of quota. The first week showed the country hitting 94 per cent, the second week this had risen to 98.63 per cent, giving to the second week taken by itself a record of 102 per cent. The rate of increase for the second week was not quite maintained for the third week.

Present indications are that this sales drive will exceed in results any campaign ever staged by First National.

The Portland Branch was slightly in the lead at the end of the third week, with the Charlotte Branch a close second. Portland got "the edge" during the first week and has maintained its lead by a slight margin ever since. However, any one of the dozen leading branches are within striking distance of first place. No one Branch is so predominantly in the lead as to have a "cinch" on first prize money.

The sales effort which has been called for from the entire field force has had a striking effect on the sales of accessories as well. At the close of the first week of the drive the accessory sales had broken all records ever established by First National. But the second week of the drive broke that record by 18.11 per cent.



PRINCIPALS FEATURED IN THE CAST OF "WHITE MAN," A PREFERRED PICTURE PRESENTED BY B. P. SCHULBERG.

Left to Right: Kenneth Harlan, Alice Joyce and Walter Long.

"Fear-Bound" Underway

Smith-Nigh Production for Vitagraph Progressing at Top Speed

Work on "Fear-Bound," a Smith-Nigh production for Vitagraph distribution, is well under way. After passing a week on location near Tuxedo, in the Ramapo Mountains of New York, the company has returned to New York City and is now "shooting" interiors at the Tec-Art Studios.

Will Nigh is a very busy man in this piece, for, besides being the author of the story, he is the producer, the director and the star of the production. Playing opposite him is Majorie Daw, who returned only a short time ago after working in two pictures in France and England.

Niles Welch also has a leading role, having come on from California in response to a telegram from Nigh. Others having important parts in the cast are Louise Mackintosh, Ed. F. Roseman, James Bradbury, Jr., Warner Richmond, Dexter MacReynolds, Jean Jarvis (Miss Jarvis and Mr. MacReynolds have comedy parts), Frank Conlan and Bill Gudgeon.

Completing "Dawn"

Griffith Working on Interior Scenes of His Next Production

At his Mamaroneck studio D. W. Griffith is engaged on the interior scenes of his new picture, "The Dawn," which is to be his next release through United Artists Corporation. These scenes will complete the work on the production, since the exteriors were already made by Mr. Griffith abroad, where he went seeking backgrounds different from anything the camera has ever imported for the American screen.

"The Dawn" is a modern story of high dramatic tenseness, with what is described as a whipping finish and a strong climax at the very close.

"Abraham Lincoln" at the Cameo

"Abraham Lincoln," Al and Ray Rockett's big First National special, goes into the Cameo Theatre, New York, on October 26 for an indefinite run.

The booking into the Cameo at this time is particularly interesting, inasmuch as "Abraham Lincoln" had a long Broadway run some months ago at the Central Theatre. Since that time it has been creating records throughout the country.



Regal Pictures, Inc., presents Jacqueline Logan in "The House of Youth," a Producers Distributing Corporation release

Sunday London Papers Praise Fairbanks' "Thief of Bagdad"

AFTER its opening at the storied Drury Lane Theatre in London on September 24 and its reviews by the dailies, "The Thief of Bagdad" garnered a new harvest of favorable criticism from the Sunday and weekly newspapers of the British capital. These spoke of the Allied Artists Corporation, Ltd., newest Fairbanks release in the following vein:

World's Pictorial News: "The Thief of Bagdad," now being presented at the Theatre Royal, Drury Lane, is different from anything that has ever before happened in pictures. It is very unlikely that it can ever happen again. "The Thief of Bagdad" immediately takes the place in the cinema which is held by "Peter Pan" on the stage.

Sunday Pictorial: It is the duty of every exhibitor to show this picture and of every picture-goer to see it.

Sunday News: "The Thief of Bagdad" at Drury Lane is a very remarkable film and, I think, an effective reply to the German threat of world domination.

The People: "The Thief of Bagdad," which opened at Drury Lane, and upon which Douglas Fairbanks must have spent the twenty years' income of a Lord Chancellor, belongs to a class of screen entertainment in which it has no rivals.

The Observer: It must be the climate or the size of the country that gives these American films their breadth, their paralyzing gusto.

News of the World: It will undoubtedly form our finest film pantomime and will dazzle, puzzle and enthuse young and old alike for many a day to come.

Sunday Herald: Nothing, indeed, is ordinary about this wonder film except that everything extraordinary about it is effected as though it were the most natural thing in the world.

Schnitzer Leaves

J. I. Schnitzer, vice-president and general manager of Film Booking Offices, left this week for a three-month sojourn in Hollywood, where he will confer with B. P. Fineman, production manager, regarding the winter and early spring product for F. B. O.

FOX NEWS
The Best on Earth —Covers the World

No Road Shows

Lesser Turns Down Proposition on "The Man With the Iron Door"

[illegible] E. Lesser, [illegible] of Producers Distributing Corporation, has declined several flattering propositions for presentation of "The Man With the Iron Door" [illegible] known this week.

Mr. Lesser announced that he was receiving many offers because this Special Big Feature [illegible] opposed to the Broadway policy of the Producers Distributing Corporation [illegible] Mr. Lesser also [illegible] a cash payment of $25,000 and the necessary capital to give the picture an elaborate presentation in keeping with the largest cities in the United States.

Showing of "The Man With the Iron Door" are being made in New York and vicinity on a special run. So that period the date of the Broadway opening will be announced.

Frank Tuttle Back

Frank Tuttle, who will direct Bebe Daniels in "Miss Bluebeard," her second starring picture for Paramount, has returned to the Famous Players-Lasky Island studio from Asheville, N. C., where he and Thompson Buchanan, scenarist, have been preparing the script for the new picture. Miss Daniels will be starred soon.

EARLY BIRD

[illegible]

JOHNNY HINES IN



The EARLY BIRD

"THE SPEED SPOOKS"
"THE CRACKER JACK"

EAST COAST FILMS



Much excitement in "Reckless Romance," an Al Christie comedy feature adapted from the play, "What's Your Wife Doing?" and released by Producers Distributing Corporation

"Thief of Bagdad" Opening In Paris Marked by Record Crowd

EXCITEMENT [illegible] premier attended the Continental premiere of Douglas Fairbanks in "The Thief of Bagdad" in Paris on September 18. The brilliant foreign audience presented the aspect of a great social event, many [illegible] Consul General, ambassador of the U.S. and many other prominent officials were present, and the Salle Marivaux Theatre was filled to capacity with a sensational overflow.

"The Thief of Bagdad," which is being distributed abroad by United Artists Corporation, played to a four week [illegible] the previous Paris box office record for [illegible] "Scaramouche" and "Robin Hood" for the opening week [illegible] "The Thief of Bagdad" [illegible] Agency in Paris [illegible]

The Paris press gave the new Fairbanks film a remarkable reception. [illegible] "Le Journal" [illegible] "Of all the parts which Douglas Fairbanks has shown us he [illegible] in 'The Thief of Bagdad' [illegible] performs in his best form in the part." [illegible] "Le Petit Journal" [illegible] the splendid success of the picture will continue while admiring Bagdad with [illegible] that the viewer can be [illegible] the end as well as the [illegible]

Back in Paris [illegible] "Douglas as always has made his role a vivid, exciting character. The action, after passing the usual [illegible] contains a few serious parts and [illegible] of comedy have been drawn from the present and exaggerated. The play owes to the Bagdad its many [illegible]."

Le Quotidien says: "The picture is [illegible] the public is which to patronize [illegible] here. The most up-to-date theatre could never accomplish the astounding effects which have been achieved in 'The Thief of Bagdad.'"

Paris-Soir said: "Never was any production more gorgeous and of a more ingenious splendor."

Le Temps said: "'The Thief of Bagdad' is a masterpiece of very great value which will prove a success and serve as model to film-makers always ready to follow American suggestions through an ideal desire [illegible] encouragement."

Le Figaro said: "Wonder fairy-tale unfolding on the screen."

Branch Heads Here

H. Bradley Fite, Vitagraph's Western divisional manager with headquarters at San Francisco; J. W. Dawson, of Chicago, manager for the Middle West and Thomas G. Gubbins, of Atlanta, manager for the Southern division, arrived in New York last week for conferences with John C. Rose, general manager, and other executives of Vitagraph.

The conferences have had to do with the distribution of future productions. The district managers reported business generally good and Vitagraph executives in their home offices predict a prosperous season.

Pushing Vitagraph Film

"Greater Than Marriage," the production made on which was completed by Hamilton Gibbs, [illegible] a few days ago is being rushed through the laboratories so that it will be ready for Vitagraph release about the middle of November.



"Chalk Marks," Frank Woods' Production for Producers Distributing Corporation.

Adopt New Title

"The Great Miracle" has just been selected as a title for the new Jewel which heretofore has had its original title, "Miracle," and "The Stairway of Hope" as working titles. Although owning the original title "Miracle" and in a position to use it for the screen, Universal chose to change the title because of its similiarity to that of the Morris Gest play, "The Miracle."

"The Great Miracle" is Edward Laemmle's new production based on Clarence Buddington Kelland's story, "Miracle," now appearing in the Ladies' Home Journal.

"Let 'er Buck"

"Let 'er Buck!" coming from the lips of fifty workers this week marked the completion of the most interesting production in the career of Hoot Gibson at Universal City. The picture is "Let 'er Buck!" It is a rodeo drama. Under Edward Sedgick's direction the last scenes for the picture were made and the assembling of the film, which has been going on as well as possible during production, began in real earnest.

Brownell Sells Story

John Brownell, eastern scenario editor of Film Booking Offices, recently sold the screen rights of his novelette, "The Ultimate Good," to St. Regis Pictures. The story originally appeared in Everybody's Magazine. It will be the first production to be made by St. Regis Pictures with Conway Tearle in the lead.

Signs Agnes Ayres

Agnes Ayres has been signed to a contract calling for a series of three pictures for the Peninsula Studios of San Mateo, Cal., to be released through Producers Distributing Corporation.

Sweden and Norway Maintain "Covered Wagon" High Record

"THE COVERED WAGON" has duplicated its record as a maker of box-office records in premiers held recently in Copenhagen, Stockholm and Christiania, according to advices received by E. E. Shauer, director of the foreign department of the Famous Players-Lasky Corporation, on the eve of his departure for New York, after a three months' stay in Europe. Throughout the Scandinavian countries the James Cruze Paramount special has become the sensation of the new theatrical season and already all previous box-office records for the three principal cities have been laid low by the tremendous business enjoyed by the picture.

The first of the Scandinavian premieres was in Copenhagen, at the World Cinema, on September 18, where the public and critics alike paid the story of American pioneer life the most remarkable tribute ever given a motion picture in that country. Prior to the opening a prominent publishing house had issued a Danish edition of the Emerson Hough story and this, together with the advance exploitation given the picture by Ingvald C. Oes, general representative of Famous Players-Lasky, has resulted in capacity houses for every performance. Forty prominent book stores assisted in the advance exploitation.

In Christiania "The Covered Wagon" is reported to have made ardent motion picture goers of the Norwegian royal family. The king, queen and crown prince attended one of the performances at the new Kinopolaet Theatre and came away so enthusiastic that they made arrangements to see two other Paramount pictures, "The Humming Bird" and "To Have and to Hold." Following its run at the Kinopolaet Theatre "The Covered Wagon" was moved to the Admiral Palads Theatre, where it continues to be received by capacity crowds.

The opening gun of the new season in Stockholm was the double premiere held at the Olympic and Imperial Theatres, two of the finest theatres in Sweden, on the evening of September 23. One of the greatest audiences of celebrities which has ever greeted a motion picture in Stockholm attended the premiere showings and came away praising "The Covered Wagon."

Preview Vitagraph Film

Vitagraph officials had their first view a few days ago of the completed film of "Greater Than Marriage," the first of several productions which Victor Hugo Halperin is making for distribution by that organization during the current season. This is an adaptation of Louis Joseph Vance's "Joan Thursday," and the Vitagraph executives are enthusiastic over it, expressing confidence that it will rank high among the year's offerings.

Jack Cohn Returns

Jack Cohn, vice-president of C. B. C., has returned to the home office in New York. In commenting on the state of affairs on the coast, he says: "Our plans for production have exceeded by far our expectations. We are many months ahead of our schedule. The plans laid so carefully early in the season have now borne fruit.

ONE REELERS THAT BUILD BIG BUSINESS—SEE 'EM!
FOX EDUCATIONAL ENTERTAINMENTS



Charles Chase in the Pathecomedy "Too Many Mammas."

"Vanity's Price" Booked by Many Prominent Exhibitors

"VANITY'S PRICE," the first of the Gothic special productions for F. B. O. release, featuring Anna Q. Nilsson, Stuart Holmes, Arthur Rankin, Lucille Ricksen, Wyndham Standing and Cissie Fitzgerald, has been booked by many first-run theatres throughout the United States.

The Stanly Company booked this production for their Metropolitan Theatre, Philadelphia, for a week's engagement. It will play at the Empress Theatre, Oklahoma, for one week commencing November 16. The Blue Moose Theatre, Portland, Oregon, has also booked the production for an entire week commencing November 22. It will also play for one week at the Temple Theatre, Ohio.

An exploitation campaign for the east has been prepared by Nat. G. Rothstein, director of publicity, advertising and exploitation of F. B. O. whereby the production has been tied up with the sale of toilet articles, etc.

The Rothschild interests of San Francisco used large advertising space in the dailies, tying up with noted specialists, the entire campaign directed chiefly toward the patronage of women.

A similar campaign was staged in Los Angeles. Among the many tie-ups listed by the advertising experts of the Forum was one with all of the leading jewelers, who used large displays of Miss Nilsson's photographs in their windows, together with special stills from the production.

"Vanity's Price" had a Broadway showing in New York at B. S. Moss' Cameo Theatre, where it played to capacity, commencing October 5. The story is by Paul Bern and directed by R. William Neill.

Next Holmes-Desmond

"Barriers of the Law," the next Wililam Desmond-Helen Holmes picture which is now in the process of filming, is to be the most elaborate of the series. The story was written by Travers Vale.

The story was originally written as a super special production and has as its locale the eastern coast of Florida, the California coast, a mythical South American Republic, Washington, D. C., and the underworld of New York.

Complete Distribution Plans for Banner Productions

GEORGE H. DAVIS, co-director with Samuel J. Briskin, of Banner Productions, Inc., announces that distribution arrangements for both Banner series, the Banner Big Four and Ben Verschleiser Productions, totaling eight features in all, have been concluded for the following territories with the companies and exchanges indicated.

"The Truth About Women," "The Man Without a Heart," "Empty Hearts" and the balance of both series sold to Film De Luxe Co., F. Latourelle, president, Montreal, Can., for the Dominion of Canada.

Iowa and Nebraska will be handled by the Enterprise Distributing Corporation, William K. Jenkins, president, with headquarters at 87 Walton Street, Atlanta, Ga.

Two features, "The Truth About Women," with Hope Hampton and Lowell Sherman, and "The Man Without a Heart," with Kenneth Harlan and Jane Novak, are already available on the Banner Big Four series, with the third, "Those Who Judge," starring Patsy Ruth Miller and Lou Tellegen, completed and scheduled for release November 15.

Of the Ben Verschleiser productions "Empty Hearts," featuring Clara Bow, John Bowers and Lillian Rich, is now in the exchanges, with "The Three Keys," from the novel by Frederic Ormond, starring Edith Roberts, Jack Mulhall and Virginia Lee Corbin, is now in production at the West Coast studios.

Paul Powell to Direct

Paul Powell has been engaged by Frank Woods to direct "On the Shelf" at the Peninsula Studios in San Francisco. "On the Shelf" is an adaptation of the Saturday Evening Post story by Viola Brothers Shore.



Scenes from Columbia's Production "The Midnight Express," starring Elaine Hammerstein. Released by C. B. C.



Scenes from "The Beautiful Sinner," a Perfection Picture featuring Eva Novak supported by William Fairbanks. Released by C. B. C.

New Schulberg Film Shows Independents' Prosperity

THE prosperity of the independent market in general and of the new distributing organization, B. P. Schulberg Productions, in particular, is reflected in the fact that Mr. Schulberg is not only meeting his releasing schedule but this week announced the addition of "Capital Punishment" to the nine books and plays to be produced this year as Preferred Pictures.

The Schulberg production force is working at full speed. In addition to the unit working under Gasnier, another director will soon be signed to make "Capital Punishment." The script is now being whipped into final shape in order that shooting can start within a fortnight.

"Capital Punishment" is based on an original screen story which Mr. Schulberg enthusiastically proclaims is one of the most unusual film plots he has ever read. He believes that it will make a really sensational production, not only on account of its remarkable story, but because it treats of a theme which is commanding the interest of literally millions of people. Exhibitors and exchangemen who have read a synopsis of the screen play say it contains limitless exploitation possibilities."

J. G. Bachmann, distribution head of Schulberg productions, expects to place "Capital Punishment" third on the company's releasing schedule. Edwin Balmer's novel, "The Breath of Scandal," released in September and now playing first runs, was the initial Preferred Picture of the season, while the recently completed "White Man," which brings Alice Joyce back to the screen, is second on the list.

Gasnier is ready to begin immediately upon "The Triflers," adapted by Eve Unsell from the novel by Frederick Orin Bartlett. Preparatory work, including the buidling of sets, has already been completed for this production.

Two production units will then be kept busy continuously until the remainder of the 1924-25 program is finished. Pictures to be started later include the David Belasco play, "The Boomerang"; Zona Gale's novel, "Faint Perfume"; "When a Woman Reaches Forty," by Royal A. Baker; "My Lady's Lips," by Eve Unsell; "The Mansion of Aching Hearts," by Harry Von Tilzer and Arthur J. Lamb, and "Frivolity," by Larry Evans.

Books Banner Series

Iris Theatre, Houston, Tex., Signs for Eight Productions

The Iris Theatre, one of the leading houses of Houston, Tex., has contracted with the Enterprise Distributing Corporation, of Atlanta, Ga., which handles the Banner product in this territory, for both Banner series, totaling eight attractions in all.

Play dates have already been set for Banner's "The Truth About Women," with Hope Hampton and Lowell Sherman, and "The Man Without a Heart," featuring Kenneth Harlan and Jane Novak, both of which were produced under Burton King's direction.

These will be followed by "Empty Hearts," directed by Al Santell and produced by Ben Verschleiser for Banner, with Clara Bow, John Bowers, Lillian Rich and an all-star cast.

Hitherto the Iris has seldom booked independent productions, this being the first instance where they have contracted for an entire series from the same producer.

Big Stars Chosen

Mary Philbin and Norman Kerry, who played together in "Merry-Go-Round," one of last year's greatest successes, and Lon Chaney, of "The Hunchback of Notre Dame," another of the world's greatest pictures, are all to play together.

This was made known with the announcement from the offices of Julius Bernheim, general manager of Universal City, of the Casting of Mary Philbin as leading woman and Kerry as the lover, in "The Phantom of the Opera," Lon Chaney's forthcoming successor to "The Hunchback of Notre Dame."

Semon May Make Feature Soon in Which He Will Not Appear

AT the Larry Semon headquarters in Hollywood last week, it was indicated that Semon in the near future, may undertake the production and directorial supervision of a big melodramatic feature in which he will not appear personally. It will follow the completion of his most ambitious production to date—a screen version of "The Wizard of Oz" in which he plays the Straw Man—the role portrayed by Fred Stone in the great stage version of the story.

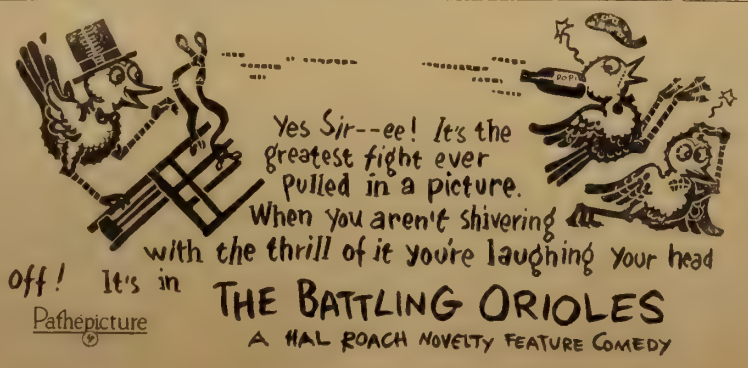
Like all of Semon's pictures, "The Wizard of Oz" is being produced for Chadwick Pictures Corporation, of which I. E. Chadwick is president.

Semon's jump into the ranks of producers has been attended by great success. His first big feature-length comedy "The Girl in the Limousine" also for Chadwick, is now being released by First National and has scored one of the finest successes of the season. In addition to the big features, Semon also produces a series of Featurettes for Chadwick Pictures Corporation being distributed by Educational.

Whatever plans Semon may have for his next production, however, they are being held off until "The Wizard of Oz" is completed.

Joins Gray Circuit

Ed. F. Galligan, prominently identified with theatricals in the Middle West for the past fifteen years, and recently of the F. J. Rembusch circuit of Indiana theatres, has joined the forces of the William P. Gray circuit of New England theatres, and has been assigned the management of the new Haines theatre, Waterville, Me. Previous to his departure for the East a farewell party and banquet was given, at which many prominent film folks attended, all regretting his departure, but wishing him every success in his new fields.





"Dynamite Smith," first of Thomas H. Ince's pictures starring Charles Ray and released through Pathe

Arkansas Re-elects Collins as Head of State Exhibitor Unit

IN the face of his vigorous protest that two years was enough for any man to head an organization, Eli Whitney Collins was re-elected president of the Motion Picture Theatre Owners of Arkansas for the third time at the convention of the Arkansas body which was held in Little Rock on October fifth and sixth.

The same ensemble of officers that has controlled the Arkansas body during the two years of Collin's administration, elected to succeed themselves except for the substitution of Sydney Nutt of Hot Springs, for William May, who is no longer an exhibitor.

Nineteen new members were enrolled and comment made upon the fact that only one exhibitor has ever withdrawn from the Arkansas organization since its inception, with the exception of the few who have retired from the business.

Col. Harry A. Cole, president of the M. P. T. O. of Texas, was warmly welcomed by the delegates. The Colonel is a regular visitor to the Arkansas conventions.

A resolution endorsing the Little Rock-Memphis Board of Arbitration was passed. W. L. Mack of Jonesboro, Ark., Tom Young, of Dyersberg, Tenn., and Homer Williams, of Grenada, Miss., are the exhibitor representatives on the board.

Young was also a guest at the convention. He is endeavoring now to organize his state and suggested an affiliation with Arkansas. A committee consisting of John Collins, of Paragould, Lick of Fort Smith and Nutt of Hot Springs was appointed to go into this matter and report findings back to the board.

S. G. Howell, publisher of the Motion Picture Journal at Dallas, Texas, was present, Mr. Howell is an honorary member of the M. P. T. O. of Arkansas.

November 17 was set aside as Motion Picture Day. All exhibitors present pledged themselves to pay their dues in the M. P. T. O. of America according to the scale adopted at the Boston convention.

The next meeting occurs on the first Monday in April.

"Code of the West" Cast

A strong cast has been selected for Zane Grey's "The Code of the West," which William K. Howard is directing for Paramount.

Owen Moore, featured player in many productions, heads the list in the role of an awkward, Arizona cowboy. Constance Bennett, daughter of Richard Bennett, plays the feminine lead opposite Moore. Mabel Ballin, who will be remembered from "Vanity Fair"; Charles Ogle, well-known character actor, and David Butler, popular heavy, are other featured players.

The balance of the cast includes Lillian Leighton, Edward Gribbon, Gertrude Short, Pat Hartigan and Frankie Lee.

Many First Runs Booking C. C. Burr's "Speed Spook"

THE success attendant upon the release of Johnny Hines' latest "The Speed Spook," produced by C. C. Burr, is well in evidence. Following is a list of the first-run bookings to date:

In Wisconsin, Fischer's Paramount Theatres, Madison; Burke Theatre, Kenosha; Bijou Theatre, Fond du Lac; Strand Theatre Marinette; Rex Theatre, Beloit; Majestic Theatre, Sheboygan; Appleton Theatre, Appleton; Beverly in Janesville.

In Ohio the following have been reported: Auditorium in Dayton; Strand in Cincinnati; Opera House in Warren; Majestic in Louisville; Opera House in Mansfield and the Schade in Sandusky. Illinois reports the Madison in Peoria, the Plumb in Streator, the Terrace in Danville, the Hoyburn in Evanston and the Strand in Springfield.

First-run bookings in Indiana note the Bucklen in Elkhart, the Wysor Grand in Muncie, the Blackstone in South Bend, the Victory in Kokomo, the Orpheum in Ft. Wayne and the Indiana in Terre Haute. Massachusetts first-runs include Gordon's Olympia in Boston, the Strand in Lowell, Gordon's Theatre in Brockton, the Federal in Salem, the Strand in Lynn, the Strand in Haverhill and the Strand in Worcester.



Scenes from William Fox's "Hearts of Oak," which features Hobart Bosworth and Pauline Stark. It is a John Ford production



Scenes from Pathe's "The Goofy Age," a two-reel comedy starring Glenn Tryon, produced by Hal Roach

Michigan Conventioners Warned Against Class Legislation

IN lauding the Will H. Hays organization and his own association for the remarkable work accomplished during the past year in the repeal of the admission tax, Joseph R. Denniston, president of the Motion Picture Theatre Owners of Michigan, in convention at Saginaw last week, opened the sessions by sounding a warning that all exhibitors should be on the defense for any legislative measures that might be enacted against them at the instigation of the so-called reform element.

"The greatest danger in the country today is class legislation," declared Denniston. "It behooves our organization and every exhibitor organization in the country to be ready for any such attacks.

"Michigan has been fortunate in the past few years in not having any determined opposition on censorship and other matters against the freedom of exhibitors and the general public, but that is no indication that it has been stamped out entirely. It seems to me that the greatest good can be accomplished by all organizations concentrating on a drive for the good will and confidence of the general public."

Denniston also briefly reviewed the accomplishments of the Michigan organization and pointed to the membership of 450—almost 100 per cent in the state—as a fair indication of the esteem in which the association was held by the exhibitors of Michigan.

About three hundred exhibitors, a number of them coming from points in the upper peninsula, registered at the opening session. Mayor W. A. Tausand gave the address of welcome. Then the various committees were appointed.

Following Dennison's address, W. S. McLaren, of Jackson, one of the past presidents of the association, presented a beautiful clock to Dennison in behalf of the organization. The report of the secretary and treasurer showed that the association had assets of more than $30,000.

Mr. McLaren, as chairman of the resolutions committee, recommended that a board of five trustees, composed of four past presidents and the present president, be formed and added to the staff personnel of the organization. The resolution was adopted.

General Manager H. M. Richey came in for much credit in the general discussions and upon the recommendation of Claud Cady, Lansing, also one of the past presidents, he was awarded $1,500 as a bonus for his work on the repeal of the admission tax. Richey spent considerable time in New York and Washington in addition to his regular duties.

In reviewing the past year, Richey stated that the biggest problem of the coming year was block booking. He also pointed out that non-theatrical bookings in the small towns, carnivals, daylight savings and censorship were also dangers that beset the organization and were in need of watchful attention at all times.

Harlan Finishes Role

This is Kenneth Harlan's busy week. The popular leading man has been working night and day in Gasnier's new Preferred Picture, "White Man," the happy ending of which will be filmed on Friday night. On Saturday morning Harlan will play the lead in a real romance opposite Marie Prevost. Immediately after this actual wedding Mr. and Mrs. Harlan will come East on their honeymoon.

Change in New Orleans

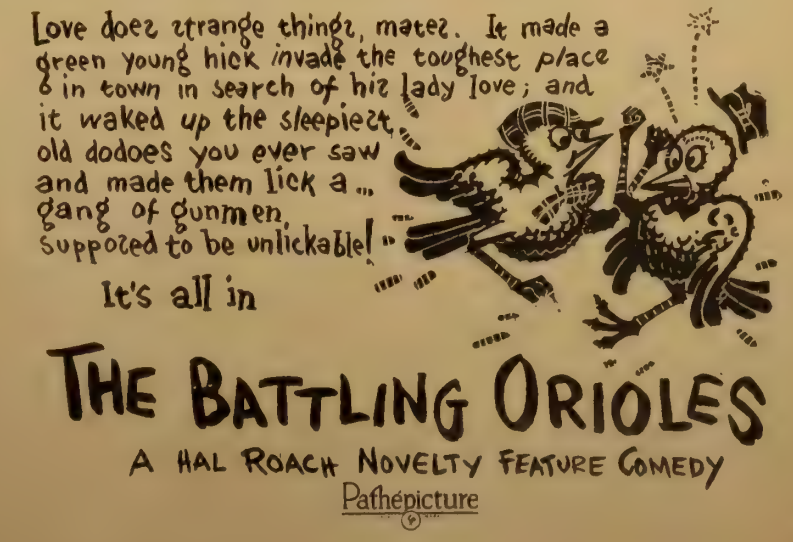
Guy C. Brown has been appointed manager of New Orleans Exchange of Producers Distributing Corporation, succeeding A. M. Harris, who resigned September 27.

Gasnier's Second with Alice Joyce Finished for Schulberg

GASNIER finished this week the direction of "White Man," George Agnew Chamberlain's novel, which will be the next Preferred Picture to be released by B. P. Schulberg Productions, Inc.

In this new picturization of the popular book Mr. Schulberg will supply exhibitors with the thrilling type of outdoor story of which there has been a distinct dearth during the past season. The production highlights include a realistic depiction of native African villages in which hundreds of extras are employed, an elephant hunt through the dense jungles, and a series of aeroplane stunts culminating in a spectacular crash.

In "White Man" Alice Joyce returns to the screen supported by Kenneth Harlan and Walter Long. There are several other well-known players in the cast. The production staff which aided in the making of this new Gasnier picture included Eve Unsell and Olga Printzlau as scenarists and Karl Struss as cameraman. The picture will be released on November 1.



Universal Sales Body Is Under Direction of Three Directors

THE sales direction of Universal exchanges has been entrusted by Carl Laemmle to three men whose personality and service for Universal has proven them able to work together and administer the duties of one of the most important positions in the industry. These three men are Ned Depinet, whose record with Universal and its allied company, the Consolidated Film and Supply Company, dates back to the beginnings of both companies; Jules Levy, whose experience with Universal includes the management of three Universal exchanges and the divisional supervision of two districts, and Ned Marin, whose work for the past year as assistant general manager of exchanges under Al Lichtman has been particularly gratifying to Carl Laemmle.

The sales directorate thus formed will collectively pass upon all matters of sales policy which affect the entire exchange system, but each sales director will have definite charge and responsibility of a third of the entire territory of the United States and Canada, roughly speaking. These territorial divisions will be designated as the Eastern, Southern and the Western divisions. Jules Levy will have the Eastern, Ned Depinet the Southern and Ned Marin the Western division.

Inasmuch as these three sales directors will have to be in New York the greater part of the time, each will have an assistant or representative in the field, to be known as assistant sales director. Depinet's assistant will be Dan Michaelove. Mr. Marin's assistant will be Fred Gage. Mr. Levy's assistant will be decided in the very near future.

In speaking of the new arrangement, Mr. Laemmle said: "It has been a theory of mine for some time that a three-fold direction of sales by men who are particularly acquainted with certain territory and certain exchange situations and able from their own observation of theatre conditions to advise authoritatively as to the kind of pictures required by exchanges, as well as the best way in which such pictures can be sold, would be much better for an exchange system like Universal than a one-man control. I now have the opportunity of putting this theory into practice and I am thoroughly satisfied that the men I have chosen to put the sales directorate plan into force will be satisfactory to the exhibitors of the country and will do justice to the Universal product. In making the appointments I have borne in mind, as I always have done, the policy on which the Universal exchange system was built up, the only policy on which a successful sales organization can be built up—the theory of promoting from the ranks men who have proven their worth. Every Universal salesman knows that the eye of his superior is always on him with a view to rewarding him for work which stands out above that of his fellows, and under anything except extraordinary circumstances, the positions of importance in this organization have always gone to men in the organization.

"With the new arrangement of sales directorate, we are giving up the district system of control, but I have chosen men to handle the three major divisions who are thoroughly acquainted with these territories. They are thoroughly acquainted with the men in these territories and with the requirements, psychology and possibilities of all of them.

"The experience of the past year has proven to the whole sales force that the policy of a greater number of big feature pictures was an advantageous one for all concerned. In a market which is admittedly over-supplied with pictures, the Universal product of the first part of the year has stood out and has given the kind of satisfaction I anticipated for it. This policy will undoubtedly be continued. Another definite advantage in our system at present is the diversity of product which we are supplying, a diversity which meets the needs of the exhibitors of the country in every section. Neither will there be any deviation from the live-and-let-live policy which has been a vital and unalterable tenet in our business standard ever since the establishment of the Universal. I would rather have the confidence of the exhibitor that is mine today than anything else in the moving picture industry. I have the feeling that the upholding of this confidence was never confided to a more equitable policy, a cleaner or better product or to more able or just men than it is at this present moment."

The Eastern section, of which Jules Levy is the sales director, comprises the following exchange territories: Albany, Buffalo, New Haven, Detroit, Cleveland, Pittsburgh, Philadelphia, Washington, and the Canadian division, which includes the Toronto, Montreal, Calgary, St. John, Vancouver and Winnipeg exchanges.

The Southern section, of which Ned Depinet is the sales director, comprises the territories of the following exchanges: Charleston, W. Va., Indianapolis, Cincinnati, St. Louis, Kansas City, Charlotte, Atlanta, Jacksonville, New Orleans, Memphis, Dallas, Oklahoma City and El Paso.

The Western section, of which Ned Marin is the sales director, includes the following exchanges: Chicago, Milwaukee, Minneapolis, Des Moines, Omaha, Sioux Falls, Denver, Salt Lake City, Butte, Seattle, Spokane, Portland, San Francisco and Los Angeles.

Lichtman Leaves Universal

The following statement was issued from the Universal office early this week:

"Owing to the state of his health and a partial breakdown from which he has failed to recover, Al Lichtman, whose contract as general manager of Universal exchanges has just expired, has decided to give up business entirely until he is in better physical condition. He has been unable to be in his office and for the last six weeks has been under the care of physicians who have ordered him to take a complete rest.

"The entire Universal organization is sorry to see him go. It is particularly unfortunate that his illness should have come just at this time when Universal exchanges are celebrating Lichtman Month.

"It is understood when Mr. Lichtman fully recovers that he will go into the production end of the business."

Leaves Trade Review

Eckels Joins Metro-Goldwyn Exploitation Post at Culver City Studios

Eddie Eckels, who has made himself invaluable fixture in the film industry, we known as the general manager of the I hibitors Trade Review, has joined Met Goldwyn in an exploitation capacity Metro-Goldwyn-Mayer's studio in Culv City.

A special post was created for Mr. Ecke With his headquarters on the coast, M Eckels will give exhibitors a new form showmanship service.

Eddie Bonns, director of Metro-Goldwy exploitation department, said the purpose the new alignment is to give exhibitors complete exploitation campaign on each p ture prepared at the studio and while t picture is actually in production.

Eddie Eckels is known to very nearly eve exhibitor in the business, either as an e hibitor, newspaper man, or trade paper e tor. Mr. Eckels created the National Ti Up Section in his trade journal. His co structive campaigns and resourcefulne have made his work in the exploitation fie popular throughout the country. Mr. Ecke has secured many motion picture tie-ups wi national manufacturers that obtained thou sands of co-operative window displa throughout the country.

Mr. Eckels' resignation from the E hibitors Trade Review will take effect O tober 18, and he will leave at once for t Culver City studios of Metro-Goldwy Mayer. He will have free rein in the carr ing out of his ideas.

Welcomes Murray Pictur

Detroit First Key Center to See "Circ the Enchantress"

Detroit, the first key center to show "Cir the Enchantress," the Tiffany productio written for Mae Murray by Blasco Iban and directed from the Douglas Z. Do adaptation for Metro-Goldwyn by Robert Leonard, has accorded the picture unstint praise on its successful engagement at t Capitol Theatre.

"'Circe the Enchantress' affords Mi Murray opportunities for serious acting observes the Detroit Times. "Into it she h put depth of feeling and color of realit Some of the glimpses afforded of her a surpassingly beautiful."

The Detroit Free Press enthuses, "'Cir the Enchantress' is colorful, lavish and a b naughty, with Mae showing her pretty fo just as much as the censor will stand fo while the Detroit News has this to say: "M is in the spotlight most of the time and s speeds through the action at a record-brea ing clip—acting, pouting, shrugging h shoulders and registering a score of oth effective little mannerisms known only herself."

Another From Lubitsch

Ernst Lubitsch is scheduled to start h next production at the Warner Bros. We Coast studios on November 12. The scri is ready, a cast has been selected and a nu ber of the big sets are well along towar completion. No title has been announced a the make-up of the company is a close guarded secret.



True Detective Stories

4 Pictures—Two Reels Each

Truth,—not fiction, in little dramas of real strength

Newspaper men often come across stories in real life where truth is stranger than fiction.

A well-known newspaper man compiled these stories from facts under his own personal observation.

Each has an unusual, fascinating "twist." Each is out of the ordinary in its plot, its action, its presentation.

They are four little gems. You'll be sold as soon as you look at them, for they speak for themselves.

A real novelty with action and excitement plus!

Directed by
Wm. F. Burt

Produced by
Scholes-Hazard Corp.

Pathé
Distributors

Thomas H. Ince

PRESENTS

Charles Ray

IN

DYNAMITE SMITH

By C. Gardner Sullivan — Direction by Ralph Ince

with Wallace Beery · Jacqueline Logan · Bessie Love

Every great star dates back to one great success.

"Dynamite Smith" will establish Charles Ray as such a star, for it's that kind of a picture.

Now he is back with Thomas H. Ince, who has put him into the kind of a role for which he was born, into a story that has tears, laughs, thrills, humanity—a great story.

And with him is one of the greatest casts you ever saw; a cast without a weakness.

It's a great picture, men, *great!*

SEE IT!

Direction by Ralph Ince

Pathépicture

TRADE MARK

H. Grindell Matthews'

DEATH RAY

The Amazing Discovery of the Age

Two Reels

Will it Abolish War by Exterminating the Peoples of the World?

Before the Wright Brothers actually flew down in North Carolina scientists pooh-poohed the idea of a heavier-than-air flying machine.

Before Marconi sent messages by wireless, the very thought of such a thing was laughed at.

Before Bell invented the telephone, persons thought the very idea smacked of witchery.

This picture, made by the discoverer, *shows* that this deadly thing, The Death Ray, *kills at a distance!*

The newspapers of the world are filled with it. It is arousing the greatest popular interest.

It's the Topic of the Day,—a Sure Clean-up



EXHIBITORS' NEWS AND VIEWS

EDITED BY SUMNER SMITH

Massachusetts Labor Bureau Report Encourages Exhibitors

Exhibitors throughout the Bay State indicated during the past week that they were greatly encouraged by the announcement from the state Department of Labor and Industries of an increase of at least $3,000,000 a month in the purchasing power of wage earners in Massachusetts since July last. This was shown by a survey of 844 leading industrial establishments of the state. This remarkable gain in general business prosperity is the first significant increase in employment and size of payrolls since March, 1923, or in more than a year. Returns received from many plants representing the 38 most important industries in the state show definitely, according to the government experts, that prosperity is returning and that in rapid fashion.

L. L. Connors has acquired the Star Theatre in Salem, adding it to his string of film houses.

I. Meyer has taken over Pierce's Union Square Theatre in Boston. Before Mr. Meyer reopens the house it will be extensively remodeled.

An audience in the Waldorf Theatre in Waltham was frightened badly when firemen responded to an alarm in an adjoining building. Prompt work on the part of the employes in the theatre prevented a panic.

The Boston Police Post of the American Legion presented "The Man Without a Country" at Tremont Temple the week of October 6. The Temple apparently is becoming the home of all historical motion pictures that have been produced. "The Man Without a Country" followed a ten weeks' run of "Abraham Lincoln."

Allen's Comique Theatre in New Bedford, which was closed early in the summer, has not been reopened. It is an upstairs house.

The week of October 6 was observed as Thrift Opportunity Gift Week at Gordon's Scollay Square Olympia and Gordan's Washington Street Olympia theatres in Boston. It was announced that $50,000 in bank checks would be given away during the week. Each person was to receive a $1 bank check, which is to be accepted when deposited at the Brotherhood of Locomotive Engineers National Bank of Boston with $9 in cash in opening a new savings account. This stunt was similar to one conducted by Gordon Wrighter at S. Z. Poli's Palace Theatre in Springfield several weeks ago.

The Bowdoin Square Theatre in Boston attracted a lot of extra business by having a souvenir night, when photographs of Thomas Meighan were presented to patrons.

Edmund C. Burke, one of the youngest exhibitors in New England, recently was transferred by E. M. Loew from his Strand Theatre in Gloucester to the management of the Dorchester Theatre in the Dorchester section of Boston. He succeeded William Preston at the Dorchester. Burke was associated with F. J. Hartwick at the Strand Theatre in Taunton for five years. After that he joined forces with Louis Rothenberg and became the manager of the Star Theatre in Taunton. Later he became a part owner of the theatre and he still holds an interest.

Here's the program that Laurence Stuart framed for the week of October 12, and after giving it the once over there's no reason why anyone should wonder what it is that attracts capacity audiences to the Fenway Theatre in Boston: Douglas MacLean in "Never Say Die"; "The Pilgrims," Yale historical film; Senator LaFollette on the De Forest Phonofilm; the Fenway Theatre Ushers' Jazz Band, only organization of its kind in the world; news weekly, house orchestra and other divertissements. It's a bill that rates with the highest class and is given a most exacting presentation under the personal direction of Managing Director Stuart.

Gordon's Codman Square Theatre, Boston, has just started a policy of vaudeville and films, adding the acts to the usual feature film program.

The Quincy Theatre in Quincy has an orchestra composed of lady musicians and they do say that this aggregation is a snappy and versatile one, in high favor with Quincy theatregoers.

Strange as it may seem to exhibitors in other cities, and especially those operating neighborhood houses, is the time schedule maintained by the neighborhood theatres in Boston and suburbs. Virtually all of these theatres give only two complete shows a day, one matinee at 2 p. m. and one night show at 8 p. m. Experiments have been made with the continuous policy and also a policy such as 2 to 5 p. m. and 7 to 11 p. m., but without success. For instance, a new theatre in one of the best populated sections of Boston was opened with a 2 p. m. to 8 p. m. policy. Recently a change was made so that the evening show starts at 7 p. m. From that time until 8 o'clock there seldom is more than a dozen persons in the house, and with the extra hour's pay for organist and projectionist and other employes the receipts for the extra hour do not begin to pay the added expense. In Pittsfield all of the motion picture theatres and the vaudeville house conclude their shows at 10 p. m., and it's a rare occasion when a patron does not lodge a complaint against being kept in a theatre for films or vaudeville after 10 p. m. Of course, they have to stay later for the legitimate attractions and do so without a complaint.

George Wilkinson of Winchendon isn't one of those exhibitors who lets some stranger come into his town and become his opposition. George, who is the owner of the National Theatre, has reopened the old Gem.

Connecticut

S. Z. Poli will open his new Hyperion Theatre in New Haven on October 27. It has been erected on the site of the old theatre of the same name. A dramatic stock company will be installed.

Dave and Ben Weinstock, formerly the owners of the Strand Theatre in Hoboken, N. J., have purchased the Grand Theatre in Hartford. This theatre originally was constructed by Max Spiegel. It has a seating capacity of 1,800. For the past two years the house has had a popular priced film policy.

A quartette of vocalists and a woman harp soloist were added features for the presentation of "The Sea Hawk" at Gordon's Olympia Theatre in New Haven the week of October 13.

Henry Needles keeps things humming in his Strand and Princess theatres in Hartford. The week of October 6 Needles presented an elaborate fashion show at the Strand.

The Community Theatre Company of Plainville has been incorporated with a capital of $5,000.

The Connecticut Independent Movie Supply Company, Inc., has been incorporated with the following officers: President, Louis Phillips; secretary and treasurer, Frederick Guerriggiante, both of New Haven. These officers, with John Kennedy of New Haven, comprise the board of directors.

Maine

The Elm Theatre in Portland has adopted a policy of vaudeville and films.

Leo Le Sieur is the organist at Abraham Goodside's New Empire Theatre in Portland.

Prints in All Exchanges—Now Booking



Season 1924-1925—Thirty First-Run Pictures



Maurice "Lefty" Flynn in F. B. O.'s "The Millionaire Cowboy"

M. P. T. O. of N. Y. Opens Its Buffalo Zone Headquarters

Elaborately furnished in mahogany and with every available spot filled with flowers, the new headquarters of Buffalo Zone, Motion Picture Theatre Owners of New York, was opened on Monday, October 13. The office was filled with exhibitors all day. J. H. Michael, chairman of Buffalo Zone; Charles Hayman of Niagara Falls, state treasurer; Arthur L. Skinner, secretary; Vincent R. McFaul, treasurer, and several members of the board of directors were in attendance to act as a reception committee. The office, which consists of three rooms, is located at 71 Root Building, Chippewa and Franklin streets, Buffalo. Miss Marion Gueth is corresponding secretary. J. H. Michael, chairman, urges all members of the state body to make the office their headquarters while on business in Buffalo. All complaints as to film shipments or any other business can also be transacted from this office by phoning or writing the office at any time. The headquarters are open all day.

The Yankee Six orchestra augmented to 12 pieces has been engaged to play at the Hallowe'en Frolic of the Film Board of Trade of Buffalo to be held in the ballroom of the Hotel Statler on the evening of Friday, October 31. Several local exhibitors, including Eddie Weinberg, Al Beckerich, J. H. Michael, Charlie Hayman of the Falls and others, are attending gymnasiums daily to get in trim for the ball. All promise to be in shape to dance the night through. Bill Calhan is coming from Rochester, but it is said that his wife also insists on coming with him.

The big fall fashion show which Manager Vincent R. McFaul staged at Shea's Hippodrome the past week, with the aid of the Hengerer department store, was one of the most successful events ever presented at the Hipp from a box office viewpoint. Over $50,000 worth of gowns were shown on live models against an ever changing scenic background. Dance numbers were interspersed. The symphony orchestra played.

Jack Dempsey, world's champion and just now star of the screen, will appear in person at Loew's State Theatre the week of October 20 to do his stuff, for which he will receive $10,000 for the week. Later Jack will visit other Loew houses at a similar "meagre stipend." Manager Al Beckerich is making plans to receive the largest crowds in the history of the big Buffalo house.

The Bijou Theatre in Jamestown, N. Y., has been sold by J. Van Croix to Ford. Van Croix will soon move to Florida where he will open a motion picture house in one of the towns there.

By putting on a special screening for local educators and newspaper men, E. O. Weinberg, manager of the Olympic Theatre, received a lot of free publicity for "Alexander Hamilton," the Yale University Press production, which he showed this week as an added attraction. He also went after the aid of local Yale men to boost the feature. Several of the Buffalo newspaper publishers are Yale graduates and this helped in getting special stories on the film.

Howard J. Smith, manager of the Palace Theatre, will present "The Fire Patrol" for the first run in Buffalo the week of October 19 and is having the co-operation of Jack Berkowitz, manager of the local First Graphic exchange, in boosting the feature. Jack is using teaser ads in the drama columns and has taken over a number of prominent billboard sites in the downtown section.

Earl Arnold has been appointed manager of the State Theatre in Oswego which Meyer Bloom has just opened. The house is the remodeled Gem and is now thoroughly up to date in furnishings and equipment.

The new Freedom Film Company of Rochester has joined the Film Board of Trade of Buffalo, according to an announcement by Richard C. Fox, chairman of the membership drive committee of the board. Lester Wolfe is president of the Rochester concern. He was formerly Selznick manager in Buffalo.

Southeast

Remodeled and newly decorated, Joe Goldberg's Majestic Theatre in Clarksville, Tenn., had its big formal opening on September 25. Goldberg is one of the best liked exhibitors in the State of Tennessee. Mose Klein will be managing director of the new house, assisted by Ralph Goldberg, son of the owner. Klein at first managed the Lillian, another Goldberg house. Young Goldberg, though only recently graduated from high school, is auditor of the Goldberg Amusement Company.

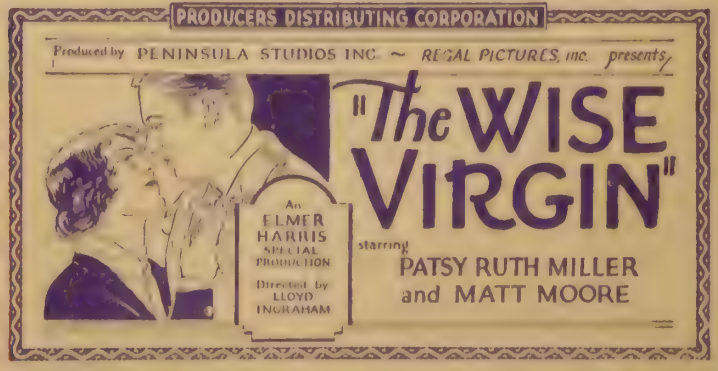
Buell B. Risinger, conductor of the Howard Theatre orchestra, Atlanta, is confined to his room in the Piedmont Hotel, ill as the result of a nervous breakdown. For several days his condition has been very alarming to his many friends there, but he is now out of danger and is taking a prolonged rest cure prescribed by his physicians.

Tony Sudekum, of the Crescent Amusement Company has added three more houses to his already long string of Kentucky, Tennessee and Alabama. The new additions are the Howard Theatre, Lebanon, Tenn., formerly operated by Hatcher, and the Gay and Temple theatres, Harriman, Tenn., bought from A. G. Jenkins.

The Star Theatre, Hartwell, Ga., formerly owned by Joe Burton, who sold it some time ago to N. G. Kolgikalis, has been sold again. On the 20th of September Mr. Kolgikalis sold the theatre to William T. Yobba.

Colonel H. B. Varner, of Lexington, N. C., is at home again after a honeymoon trip to New York City and other points. He recently married Miss Evelyn Pearce, of Virginia.

Prints in All Exchanges — Now Booking



Season 1924-1925 — Thirty First-Run Pictures



EDMUND LOWE
New Fox Star Soon to be Seen in "Honor Among Men."

Ottawa

R. W. Helmer of Winnipeg, Manitoba, one of the pioneer exchange men and exhibitors of Western Canada, died suddenly on October 8. Helmer first entered the territory as western manager of the old Mutual Film Company and then became identified with the Fox Film Corporation as special sales representative in the Canadian West, remaining with Fox for many years. Only recently he had joined the sales staff of Famous-Lasky Film Service, Ltd., at Winnipeg, but became ill and quickly passed. He was also identified with the theatre field, being an owner of the Bijou Theatre at Rivers, Man. He leaves a wife and two small children.

A more than ordinary tie-up was secured with the world's baseball series at Washington and New York by Manager W. J. Stewart of the Tivoli Theatre, Toronto, former head theatre of the Allen chain in Canada, in conducting the distribution of Spalding autographed baseballs at each matinee performance during the series. The large supply of baseballs bearing the names of prominent players was secured for the Tivoli Theatre by the Spalding company and an elaborate exhibit was made in the window of the Toronto Spalding store. Six of the balls were awarded to the holders of selected tickets at each matinee, the purpose being to advertise the announcing of the world's series games at the theatre in conjunction with the regular show.

Despite the fact that a number of prominent exhibitors of Hamilton, Ontario, secured court injunctions restraining the Hamilton Moving Picture Operators' Union from placing pickets on various Hamilton theatres because of disagreements, the union has continued to picket several local houses the managers of which have not taken legal action.

Bert Brouse, youthful manager of the Imperial Theatre, one of the large film houses of Ottawa, Ontario, has recovered from an operation which kept him away from managerial duties for some days. Brouse is the only son of the late Harry Brouse, an outstanding figure of the moving picture business in Canada for years, who died in September, Bert having succeeded his father in the management of the Imperial.

Special theatre decorations and souvenir programs were used by Manager George Stroud of the Pantages Theatre, Hamilton, Ontario, in the celebration of the theatre's third anniversary during the week of October 6. Stroud is also the manager of the Savoy Theatre, Hamilton, which he recently reopened.

Illinois Theatre Owners Hold Big Attendance Rally in Chicago

One of the best attended meetings of the directors of the Motion Picture Theatre Owners of Illinois was held recently at the offices of the organization on South Wabash avenue, Chicago. Practically all the members were on hand when President Charles Nathan of Peoria called the meeting to order. Managing Director Joe Hopp gave his report on the activities of the association during the month and the new members added by the membership drive. The members present went on record as strongly opposed to the free show movement, moving picture shows that in many instances are being shown free by merchants' associations and other non-theatrical bodies in direct opposition to the legitimate theatre.

A resolution was adopted calling on the Film Board of Trade to ask their members not to supply these non-theatrical organizations with film to compete with the regular theatre owner.

It was decided to advise the membership to make the best deal possible regarding the music tax and the state organization would lend its support to secure a repeal of the measure, but while it was on the books the law should be observed. A bill will be introduced in the next session of the Illinois legislature to make the traveling carnival illegal. The association will support the measure. The bill in no way will conflict with the legitimate circus and other attractions of that nature but is designed to curb the non-responsible carnival outfits that play one town one week and then a nearby place the next week, and who have camp followers that leave very little good behind them when they move on to the next town.

Joseph Hopp, managing director of the Illinois association, is out to line up every exhibitor in the state for the organization. During the past two weeks he has added the following members to the roster: At Beardstown, the Princess Theatre, under the management of L. W. Goodall; Mt. Sterling, the Opera House, directed by Richard Davis; Virginia, the Opera House, with W. B. Finn as manager; Astoria, Colonial Theatre, M. W. Hughes, manager; Spava, the Garden Theatre, T. Baumgartener; Colonial Theatre at Ogelsby, John Clydesdale, manager; Wenona, Scope Theatre, Ray Link, manager; Amboy, Shadow Theatre, J. C. McKinnon, manager; Lyric Theatre, Earlville, F. M. Edgett, manager; DeKalb Theatre at DeKalb, Dale Leishart, manager; the Gem Theatre at Crystal Lake, Mrs. M. M. Gracy, manager, and the Crystal Theatre at Dundee, under George Cook management.

Manager Jean Belasco of the Randolph Theatre reports that the new marquee on State street will be finished next week, and with the other improvements to be made in the house at least $50,000 will be spent on the house during the next few weeks.

Roy Cummings, well known to Film Row, has secured the Peck Theatre at LaSalle, Ill., from Mrs. A. Collins and will make some improvements.

Harry Lusgarden has been made manager of the Covent Garden Theatre at 2653 North Clark street of the Lubliner & Trinz circuit.

The Home Theatre at Rantoul, Ill., the home of the aviation camp, has been sold by Walter Codington and Charles Pyle will do the booking for the house in the future.

Gustine & Rausch have sold the Auditorium Theatre at Erie, Ill., to Frank Smith.

B. S. Palmer of the Palmer College at Davenport, Iowa, is reported as having plans drawn for a theatre and auditorium in that city to seat 6,000 people, and work is expected to begin at an early date. Among the features projected for the new house is a huge organ.

Charles Nathan and his associates, who control most of the moving picture theatres in Peoria, have joined with the Balaban & Katz midwest circuit in booking pictures for their string of houses.

According to the Evening Post, the greater north side of Chicago has 62 theatres and 148 other amusement places, with a combined seating capacity of 250,000 and a total yearly revenue of $60,000,000; also that the largest moving picture theatre in the world is under construction at Lawrence avenue and Broadway.

Seven of the Ascher theatres, the Calo, the Columbus, the Crown, the Forest Park, the Portage Park, the Lane Court and the Metropolitan, put over the feature, "Bread," last week and had a tie-up with one of the large baking companies of the city so that every patron received two sample loaves of bread.

Manager Gutzweller has opened the new Tivoli Theatre at Jasper and will run pictures exclusively. The house is modern in every way and is doing a good business.

(Continued on next page)

Prints in All Exchanges —Now Booking



Season 1924-1925—Thirty First-Run Pictures

Frisco's Coliseum Acquired by Oppenheimer and Levin

The Coliseum Theatre, one of San Francisco's finest residence district houses, has been acquired by George A. Oppenheimer and Al. Levin, owners of the Alexandria Theatre. Both of these fine houses are located in the Richmond District, where building developments have been very rapid during recent years. The Coliseum Theatre was erected several years ago by Sam Levin, who has since built several other theatres in the outlying districts of this city.

The Herbert L. Rothchild Entertainment is directing the attention of patrons of the California, Granada and Imperial theatres to the fact that Christmas is not far away and that scrip books make acceptable gifts. The purchase of books of tickets good for admission at any of the houses conducted by this organization represent a saving of more than sixteen per cent to purchasers and more and more are taking advantage of the plan.

An interesting feature of a recent program of the California Theatre, San Francisco, was the rendition by the Incomparable California Orchestra of a composition by its director, Max Dolin, entitled "Weeping Willow."

The opening of the Bay View Theatre at San Francisco was a recent event which came in for more than usual attention, owing to the popularity of its owner and builder, Otto Roeder. This exhibitor has been in business here for more than fifteen years and during this time has confined his attention to the southern part of the city. The new house has a seating capacity of about seven hundred and is splendidly equipped in every detail, besides being especially attractive in appearance.

Frank A. Cassidy, general manager for George Mann Theatres, which maintains headquarters in San Francisco and which conducts theatres in Eureka, Ukiah and Klamath Falls, has been quite ill at St. Luke's Hospital in this city, but is showing a marked improvement.

Louis Hyman, of All Star Features Distributors, and who is also interested in several San Francisco theatres, has been on the sick list of late, suffering from a nervous breakdown.

Among the recent visitors at San Francisco have been Charles R. Fraler, of the Grand Theatre, Tracy; Ed. Stark, of the Opal Theatre, Hollister; Mrs. J. T. Dixon, of Woodland, and Messrs. Lewis & Byrd, of Hanford and Lemoore.

General Manager A. M. Bowles of West Coast Theatres, Inc., of Northern California, recently closed a contract with Educational Films for the majority of their comedies and these will be shown at the Warfield Theatre, San Francisco, as well as in other houses in the West Coast chain.

Having built several fine moving picture houses in leading residence districts of San Francisco, the latest of which is the Metropolitan, Samuel H. Levin has turned his attention to the building of a home for himself and is having plans prepared for a residence at Jackson and Octavia streets to cost $50,000.

Contracts have been awarded at $69,550 for the construction of a theatre on Jackson street, near Kearny, San Francisco, for the Ying Wee Lun Hop Theatrical Company.

Work has been commenced on the erection of a moving picture house for B. Getz on Third avenue, San Mateo, the structure to be in a completed form prior to May 1, 1925. Blumenfeldt, Inc., has taken a lease on the theatre for a period of twenty years.

Litigation over the ownership of the Palace Theatre, East Fifteenth street and Twenty-third avenue, Oakland, Cal., has commenced before Superior Judge Quinn. The Oregon-California Amusement Company, owners of the premises, is seeking to eject Allan King and Henry Kuhlmeyer for alleged failure to comply with the terms of a lease contract. The latter, in turn, are contesting the action and are seeking an injunction to prevent the company from carrying out the ejectment suit. They also demand damages in the sum of $5,000 and $750 a month for each month since the ejectment action was filed.

Contracts have been awarded by the T. & D. Jr. Enterprises for the remodeling of the Hill Opera House, Petaluma, Cal.

Sam DuBois has made arrangements for the erection of a moving picture theatre building at Dos Palos, Cal.

The Golden State Theatre Corporation, San Francisco, is planning the erection of a theatre at Merced, Cal., to have a seating capacity of 1,000. This concern now operates the Merced Theatre in that city.

Walter Preddey, San Francisco, has sold a projection machine to be installed in the Lick Observatory on Mount Hamilton.

The many friends of E. A. Watson, for years owner of the Angels Theatre at Angels Camp, Cal., were grieved recently to learn of his death in that city.



LILLIAN RICH

Who has just been signed for the leading role in "Soft Shoes," the Hunt Stromberg production.

Chicago

(Continued from preceding page)

Lester Norris plans to build a modern moving picture theatre at St. Charles, Ill., and plans are being drawn now for the structure.

Another moving picture theatre is planned for Evanston, Ill., as the Park Theatre Building Corporation will build a house on Chicago avenue in that suburb that will seat 700.

Richard Healy, Michael D. Broderick and H. B. Healy have organized the Charm Theatre Company with offices at 4303 South Halsted street and will operate a moving picture theatre at that location.

Another new theatre is planned for Gary, the steel city, and work is expected to start this month on a new house for the Wolf & Young circuit. The new house will seat 3,000 people and will be the last word in moving picture theatre construction.

George Biedler has sold the Imperial Theatre to Frank Gazzolo of the Studebaker Theatre for a quarter of a million dollars. The house is used for moving pictures exclusively.

It is expected that the new Park Ridge Theatre at Park Ridge, Ill., will be ready for occupancy next month. V. T. Lynch and associates will manage the house for the Park Ridge owners.

Max Slott, formerly manager of the Stratford Theatre, has been made manager of the rebuilt Western Theatre of the Coston circuit at 2743 West 22nd street.

With the addition of the Windsor Theatre to the Lubliner & Trinz circuit, this gives the company nineteen houses in operation in this city and three houses being built, one at Lincoln and Belmont, one at Milwaukee and Sawyer avenue and the third house at Madison and Mayfield avenue.

Richard Healy, well known south side exhibitor, has bought half interest in the Garfield Theatre at 5527 South Halsted street from Sam Ramonovich and will give the house a general overhauling. Several improvements will be made, including a new organ, and the picture program will be improved and plenty of music will be added to the show. Dick recently sold three houses, the Monogram, the Casino and the Marion theatres, to Louis Laemmle, but retained his interest in the Home Theatre on South Halsted street.

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The Southwest

Geo. W. Lloyd has opened his new Strand Theatre at Harrison, Ark.

S. Bertram opened his new Palace Theatre at Greenville, Texas, Sept. 2. The new house seats 300 and is equipped with a new style Wurlitzer organ.

Thomas J. Cody and Robert Sloan have opened a new theatre at Big Lake, Texas.

A new picture show will be opened by Mrs. Chappelle and Mr. Jamison at Beebe, Arkansas.

W. H. Woods and Dorsey A. Boyle have purchased the lease of the Oklahoma Theatre at Anadarko, Oklahoma.

S. B. Callahan has purchased the Spad Theatre at Broken Bow, Okla., from C. U. Allbaugh.

The Olympic Theatre at Wewoka, Okla., suffered $1,000 damage by fire, due, it is thought, to defective wiring.

The Universal Theatre at Norman, Okla., reopened September 29.

B. C. Howell & Son are putting in a new motion picture theatre at Coleman, Texas.

A new $3,000 pipe organ has been installed in the Royal Theatre at Hamilton, Texas.

O. B. Deville has opened a new theatre at Idalou, Texas, with 300 seats.

The Home Theatre at Paducah, Texas, was opened last week to pleased capacity business. The theatre is modern and up to date.

The theatre of A. A. Turner and five other buildings were burned at Carrison, Texas.

The F. B. O. Dallas, Texas, branch is now located in the new Blalock Film Building on Main street.

The U. S. Army Motion Picture Service at Dallas, Texas, has moved to the new Blalock Film Building, Dallas.

The R. D. Thrash Theatre Supply Company, at Dallas, Texas, has moved to the new Lone Star Gas Building, Dallas.

J. D. Coughlin, branch manager for Pathe at Dallas, Texas, is in New York City conferring with the higher ups.

The new Seanger Theatre at Pine Bluff, Ark., which is in the last stage of construction, and whose opening date has been set at November 1, will be the most beautiful and modern play house in the entire South.

E. J. Sillinger and C. E. Colter have purchased the Victory Theatre at Clarendon, Ark., from J. T. Dial.

Fire destroyed property valued at $3,200 in the Victory Theatre at Harrison, Ark.

The Victory Theatre at Fort Smith, Ark., was destroyed by fire September 15. The theatre will be rebuilt at an early date.

The Empire Theatre at Storm Lake, Ia., has been thoroughly remodeled.

The Independent Film Company has moved from its Farnum street location in Omaha to the Film Building.

The American Legion at Alton, Ia., is considering opening a moving picture theatre at that place. Les Swanson, chairman of the Legion, was in Omaha recently looking over equipment and talking to exchange men.

Harry Mussell has bought the Ainsley Theatre at Ainsley, Neb., of R. P. Huggins.

Among the out-of-town exhibitors who were in Omaha calling on exchanges recently were D. B. Holdrege, Shenandoah, Ia.; Frank Berry, Mossean, Ia.; C. B. Marks, Albion, Neb.; Florence McCarthy, Long Pine, Neb.; Mrs. M. C. Freed, Pender, Neb.; Frank Smith, Carson, Ia.; R. W. Furnass, Brownville, Neb.



Scene from "The Hansom Cabman," a Mack Sennett comedy for Pathe

Albany Exhibitor Also Paints, Hunts, and Sells Radio Parts

It's pretty tough on an exhibitor who is doing a little painting on the side, in order to make both ends meet a bit more securely, to be called from a lofty scaffold in order to argue prices with a couple of film salesmen. And it's even worse when the dickering lasts so long that darkness falls and no more painting is possible for the day. And yet just this happened last week to L. H. McAllister, owner of the Rex Theatre in Middleburg, who is about as busy an exhibitor as there is in all New York State. In fact McAllister is so busy that he hasn't had time yet to really complete his own home erected a few months ago. In addition to running the Rex, McAllister deals in radio and electrical equipment and just now he is painting the high school on contract. With the hunting season now on, some beautiful fox furs owned by Mrs. McAllister, testifying to her husband's prowess afield, it is going to be even harder for McAllister to catch up with his work. McAllister has considerable opposition in his town through John Mattice, owner of the Novelty, and who has fully as many sidelines as McAllister. And, incidentally, McAllister's partner of ten years is now associated with the opposition house. With Sunday comes rest, and from the McAllister home comes the sound of music, Mrs. McAllister, on the trombone, accompanying her husband.

The Barcli Theatre, recently acquired by W. W. Farley, is to be turned over to the Farash Theatres, Inc., of which Farley is one of the heads, and may not reopen. The company is now credited with controlling the theatrical situation in so far as motion pictures are concerned in Schenectady.

(Continued on next page)

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BENNY LEONARD

IN "FLYING FISTS"

A SERIES OF SIX TWO-REEL FEATURES NOW READY FOR BOOKING AT

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Albany

(Continued from preceding page)

Oscar Perrin, accompanied by Mrs. Perrin and Junior, managed to see one of the World Series games in Washington, without seriously interfering with his duties as manager of the Leland and the Clinton Square theatres in Albany. It was a hurried trip, the three reaching Washington at 1:25 o'clock Sunday afternoon, arriving at the grounds at 2, with three seats directly back of the catcher, a taxi drive later on around the National Capitol, an evening at Keith's, and back again in Albany by 6 o'clock Monday night.

Now that the deer season is about to open, Issiah Perkins, owner of the theatre in Speculator, is forsaking the aisles for the trails, his house closing on October 11 for the winter. Perkins, in town during the past week, reported a good summer's business, and is now about to gather in additional sheckels as a guide.

The ushers at the Strand and State theatres in Schenectady, who are college boys, blossomed forth last week in some exceptionally natty looking uniforms with a Tuxedo-like effect.

William Smalley has just taken over the Sheldon Opera House in Hamilton. Smalley also has houses in Cooperstown, Walton, Sidney, Stamford, Worcester, Fort Plain and St. Johnsville. At the St. Johnsville house carpenters are adding a stage.

In Albany, where politics reigns supreme twelve months out of the year, the amount of applause greeting Presidential and Gubernatorial candidates when pictures are shown on the screen is being closely watched as giving a line on possible results on Election Day. More politicians have attended the theatres in the Capital City during the past two or three weeks than at any time during the year.

Using "The Hunchback of Notre Dame" as the feature, Ben Young opened the Temple Theatre at Ilion recently to a capacity crowd. Many from out of town were present. The house will be managed by Bob Pierce, who is both son-in-law and manager.

The exterior of the Strand Theatre in Schenectady was fairly ablaze during the past week in connection with a showing of "America." Some Ballyhoo work was done on the streets, the first in several months. It will be continued in connection with a week's run of "Feet of Clay" at the same theatre.

When the crowds refused to disperse one night last week after the ticket office at the Leland Theatre in Albany had closed, with no further chance of the house holding any more, it became necessary for Oscar Parrin to call two policemen. This occurred in connection with the two weeks' run of "The Sea Hawk."

The theatres in Granville, Salem and Cambridge, operated by L. L. Connors, are now running three nights a week instead of five.

Failing to convince his aged mother as to the advantages of this country, John Angello, owner of the Family Theatre in Utica, once more back home, was a caller along Film Row the past week. Angello said that he had hoped to bring his mother back with him, but she preferred to remain in sunny Italy rather than to chance the rigors of a Utica winter.

If the management of the Robbins Theatre interests in Watertown decides favorably, a film showing scenes at the dedication of Kirby Park in Wilkesbarre, named in honor of Fred M. Kirby, former resident of Watertown, will be shown shortly at the Olympic Theatre in the Garland City.

E. W. Green, owner of the Star Theatre in Constableville, apparently doesn't believe in taking chances, for he has closed his house for the winter. Green is a painter by trade.

Anthony deWolfe Veiller, better known as "Tony," will become manager of the Lincoln Theatre in Troy on October 19, succeeding Harry Symansky, who will associate himself with relatives in the junk business.

Probably under the impression that the Leland Theatre in Albany supported an orchestra of perhaps twenty pieces, the company distributing "The Sea Hawk" sent Oscar Perrin last week a huge valise filled with parts for at least a hundred musicians. The amusing part of it all is that the house has only an organ.

A high school party of forty has made reservations at the Mark Strand in Albany for October 22, when "Yolanda" will be the attraction.

Exhibitors in this part of the state should keep open the evening of November 10, for this date has been decided upon for the ball to be given under the auspices of the Albany Film Board of Trade.

Visitors along Film Row last week included George Loomis, of Frankfort, who reported business as being on the gain, and Tom Martell, who books pictures for the United States army posts in the east.

Herman Vineberg, resident manager of the Mark Strand in Albany, was all smiles this week. The reason was a bonus check which reached Herman the forepart of the week, and which was promptly slapped on the payment of a house in the Pine Hills section.

Meyer Friedman has been named as assistant general manager of the Farash Theatres, Inc., in Schenectady. Friedman was formerly manager of the Albany Theatre, one of the group.

Business continues poor in Schenectady, due, it is said, to the uncertainty in some of the large manufacturing concerns there. Those who are working do not know when they may be laid off and are accordingly spending little money, while those who are out of work do not possess enough to warrant their attending the motion picture theatres more than once a week.

Graduates of Vassar College, residing in Albany, have made arrangements with the Mark Strand Theatre to sell tickets and share in the proceeds of a picture to be run shortly at the theatre. These benefits are a regular thing at the Mark Strand and practically every week up to January has now been accorded some organization or society, the members of which frequently sell from 1,000 to 5,000 tickets and receive a portion of the receipts.

Wisconsin

Ben Apple of the American in Troy, Oscar Perrin of the Leland and Clinton Square theatres in Albany, and Nate Robbins of Utica, head of a chain of houses in Central New York, have bought heavily of First National's product this fall and are backing up their bookings with heavy newspaper advertising.

While William Shirley, manager of the Albany, State and Strand theatres in Schenectady, doesn't presume for a minute to lay any claims in resembling the Prince of Wales, he is going so far this fall as to affect the turned down brim of his pearl fedora.

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Chimpanzees in new roles in William Fox's "Stolen Sweeties" of the Monkey Comedy Series

Blue Law Disciples Attempt to Stage Come-back in Ohio

Ohio exhibitors continue to suffer humiliation and loss as a result of the operations of the blue law exponents, who, after an apparent lapse in their activities, are again coming to the fore by invoking the aid of city officials in an effort to enforce an observance of the Sunday edict. Ashtabula is the latest city to become enmeshed in the sour Sabbath net. Here the City Manager, after being presented with a petition bearing more than 2,500 signatures of local citizens, secured by the gentlemen of the cloth, has instructed the City Council that movies must henceforth be discontinued on the Sabbath day. This also goes for taxis, gasoline stations, etc., the only exceptions being hotels, restaurants and drug stores, the latter being permitted to dispense medicine and nothing else. At Chillicothe, Ohio, the Ross County grand jury has indicted C. A. Smith, Earl Myers and John Kaiser, local exhibitors, who were arrested recently for alleged violation of the Sunday law, this fight likewise being sponsored by the Ministerial Association and laymen of the churches.

The Lyric Theatre, a Libson house, is offering a novelty in the way of George Beban in the picture, "The Greatest Love of All," the presentation being completed by Beban and 24 players appearing in person. The engagement is attracting considerable attention.

Theodore Hahn, Jr., conductor of the Capitol Theatre orchestra, presented a special musical score of his own composition, "A Musical Fairy Tale," during the showing of "Little Robinson Crusoe," which has brought much favorable comment. The novelty was originally played by Hahn's orchestra at the Capitol a year ago, and scored a decided hit.

Much interest was aroused in Cincinnati on the occasion of the showing of DeMille's "Feet of Clay," since the author, Mrs. Margaretta Tuttle, is a well known Cincinnati woman. This materially increased the attendance at the Walnut Theatre where the film was shown.

The Opera House at Hillsboro, Ohio, is soon to be opened by George Rea, who also controls the Colonial Theatre at Washington, C. H., and another theatre at Xenia, Ohio. Rea is well known at Hillsboro, having formerly managed the Orpheum and Forum theatres there.

When the Good Will parade, a delegation of Cincinnati boosters, appeared at Williamson, Ky., a fortnight ago, it was headed by none other than the popular L. B. Wilson, manager of the Liberty Theatre, Covington, Ky.

Lemetto Smith is taking over the Duchess Theatre at Warren, Ohio. Smith, who is president of the Smith Amusement Enterprises, at Cleveland, is at Cambridge Springs.

Northwest

Zabel, Bowman & Wilson opened their beautiful new Capitol Theatre, Olympia, Wash., on October 7. Two shows were given to capacity audiences, a brief program of speeches and two vaudeville acts were followed by "Never Say Die" as the feature picture. Seattle was well represented at the opening, both by exhibitors and representatives from Film Row. The Capitol is a beautiful theatre and a distinct addition to the community.

There are several ways of looking at the Portland situation. All of them are interesting. The opening of W. E. Graeper's new 1,200-seat Egyptian Theatre as a suburban house of the first magnitude has resulted in people from all over town flocking out to see its justly famed beauties, even being satisfied with second-run shows and considering their time well spent. On top of this comes an announcement that the Jensen Investment Company (Jensen & Von Herberg) have purchased a big downtown site upon which they will erect a $1,500,000 theatre to seat between 3,500 and 4,000 people, and to be the largest house on the Pacific Coast. Purchase of the lot is said to have been confirmed. The Multnomah Theatres Company, consisting of the new Egyptian, the Alhambra, Bob White, Echo, Gay, Multnomah and Tivoli, are said to cherish an idea of building other houses on an equality with the Egyptian, which would give them sufficient strength and prestige to make them competitors in the first-run field, which in turn presents many possibilities. It will be interesting to watch developments in Portland.

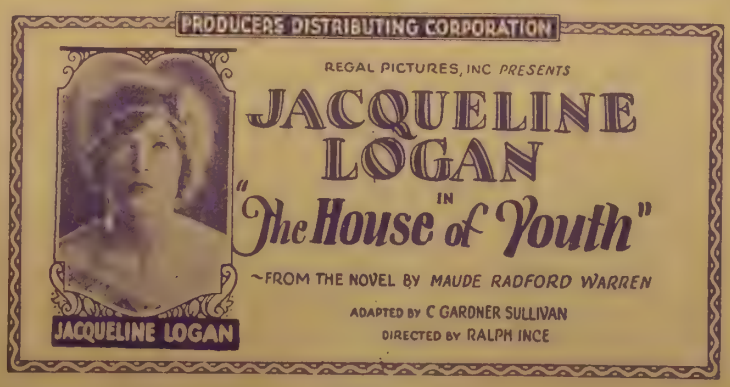
"The Ten Commandments" has been booked for an extended engagement at the Metropolitan, and an advance publicity campaign is under way. It is being road showed on a lavish scale and advance mail order for seats has been instituted. Captain Boddy is handling the publicity.

Al Finkelstein, manager of the Strand Theatre, has arranged a tie-up with a leading women's apparel shop to display two of the gowns actually worn during the filming of "Feet of Clay" in one of their windows. To give the stunt added interest, a living model will don one of the gowns and appear in it in the window each afternoon at 3:30.

C. W. Hoover, owner of the Liberty, Ketchikan, Alaska, in contracting for the entire Selznick product of 1924-25 season, writes that conditions are excellent in his territory. Hoover very rarely comes out for a visit.

A rumor is afloat that Jensen & Von Herberg are about to enter Aberdeen, Wash. R. E. Connell is building a theatre there, and thus the report.

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Scenes from the H. Grindell-Mathews Film, "The Death Ray," based on the famous Death Ray Discovery. The picture was made under the supervision of the French Government and is in two reels.

Rowland & Clark, of Pittsburgh, Get State Theatre at Erie

Starting at midnight on Saturday, October 4, the State Theatre at Erie was taken over by the Rowland & Clark Theatres of Pittsburgh. The house was purchased from Frank Fairgraves, who only recently completed it. The State seats 1,200. This latest acquisition gives the Rowland & Clark organization three theatres in Erie. The Strand will continue its policy of running first-run First National productions and the Perry will continue with vaudeville and pictures.

The Motion Picture Theatre Owners of Western Pennsylvania are beginning to lay their plans for the observance here of November 17 as National Motion Picture Day. Committees are to be named within the next few days. At the present time the following are in tentative charge of the plans: Harry Davis, Dennis Harris, John M. Alderdice, F. H. Rosenberg and Fred J. Herrington.

Harry Handel opened his remodeled Orpheum Theatre at McKees Rocks on October 3. The decorations are carried out in beautiful blending colors, the motif being buffs, browns and gold. The sidelights are concealed behind artificial flower boxes containing gilded foliage, giving a very unusual and rich effect. The screen is concealed when not in use by a heavy dark blue velour curtain trimmed in gold braid. Harry Handel also owns the Centre Square Theatre in Pittsburgh, a neighborhood house.

The Stanley Company of America, with headquarters in Philadelphia, has taken over the lease of the Nixon Theatre, a legitimate house in Pittsburgh, beginning October 6. The Nixon is now playing an indefinite run of "The Ten Commandments," prior to which showing "The Thief of Bagdad" played at the house for four weeks. The first stage show to go into the house during the current season is scheduled for November 3. The policy of the house will remain the same.

Helen Reiff-Donahue, wife of Thomas F. Donahue, and daughter of Harry Reiff, office manager of the Federated exchange here, passed away at the home of her parents on October 5 at the age of 29 years. Deceased was well known here as a theatre organist, and her most recent position, which she resigned three weeks ago owing to ill health, was at the Rialto Theatre on Fifth avenue in uptown Pittsburgh.

Manager Sarvise, of the Library Theatre, Warren, will be laid up at the Warren Hospital for at least another month, as a result of injuries sustained when struck by an automobile on Labor Day. Last week it was necessary to rebreak both of his legs and again set them, as they were not healing properly.

The beautiful new Bellevue Theatre at Bellevue is to be open soon, although the definite date is not set as yet. James Steele is the owner.

L. A. Jacobs, recently at the Metro-Goldwyn office in Pittsburgh as exploitation manager, has resigned his position to accept a similar one with the Browarsky Brothers, exploiting their attractions at the Hippodrome and Variety theatres on the North Side, and also at the Rex in East Liberty.

Charles M. Truran, of the Academy Theatre, Meadville, recently paid a visit to Film Row, his first trip here in years. Charlie recently had published a beautiful 32-page souvenir program, giving his patrons an idea of what he is going to show them during the next few months.

C. A. Lofstead, of the Milford Theatre, Frederick, Pa., was also a recent visitor.

P. J. Burke has sold the State Theatre at Library to Messrs. Roberts and Mathias.

Joseph Price is the new owner of the Atlas Theatre on the North Side. He purchased the house from Messrs. Silk and Stockdale.

The Evaline Theatre in the East End has been sold by Messrs. Lurie and Abramovitz to a Mr. Jerome.

Rhode Island

Several motion picture theatres in Providence have established a ten or fifteen-cent admission for any seat in the house from 10 o'clock in the morning until noon. The Emery-Majestic Theatre, Matthew J. Reilley, managing director, was the first to start the reduced price policy.

David Novogrod, owner of the Opera House, Westerly, R. I., has reopened his theatre. It has been closed three months for extensive repairs and remodeling. It has been finished in terra cotta and tans with blue and gold trimmings, terra cotta satin drapes and plush drop, new lighting fixtures, new leather upholstered chairs, ladies' rest room furnished with upholstered wicker, and gents' smoking room. New equipment, a beautiful marquee and big electric sign make it one of the best equipped and most attractive theatres.

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RENEE ADOREE
Who plays the leading feminine role in the Metro-Goldwyn production "The Bandolero."

STRAIGHT from the SHOULDER REPORTS

A DEPARTMENT FOR THE INFORMATION OF EXHIBITORS

EDITED BY A. VAN BUREN POWELL

These dependable tips come from exhibitors who tell the truth about pictures to help you book your program intelligently. "It is my utmost desire to serve my fellow man," is their motto.

Use the tips; follow the advice of exhibitors who agree with your experience on pictures you both have run.

Send tips to help others. This is your department, run for you and maintained by your good-will.

Associated Exhibitors

COURTSHIP OF MILES STANDISH. Star, Charles Ray. I would call it fair. Tone good. Sunday, yes. Fair attendance. All classes, city of 15,000. Admission 10-30. S. A. Hayman, Lyda Theatre (360 seats), Grand Island, Nebraska.

NEVER SAY DIE. (6 reels). Star, Douglas MacLean. A good high-class comedy-drama. A few scenes that are extra good when it comes to cleverness. Good cast all through. Tone okay, excepting one scene. Sunday, yes. Good attendance. Family and student class, town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

SPITFIRE. (7 reels). Star, Betty Blythe. Just another love story with not much of anything. Sunday, yes. Good audience appeal. Working class, city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (187 seats), Piqua, Ohio.

F. B. O.

BLOW YOUR OWN HORN. (6,310 feet). Star cast. A very good program picture and you can buy it so that you can make a little money. Tone good. Sunday, yes. Good audience appeal. Town and country class, town of 900. Admission 10-25-30. Charles L. Nott, Opera House (400 seats), Sutherland, Iowa.

DANGER LINE. (5,800 feet). Star, Hayakawa. Good picture; has a great naval battle that is extra good. Had poor attendance, but no fault of picture. Tone good. Sunday, yes. Audience appeal, yes. Small town class, town of 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

FOOLS IN THE DARK. (7,000 feet). Star cast. This is a whiz. A one hundred per cent H. P. comedy-drama. Step on this one, for it sure is a humdinger. As good a comedy-drama as ever shown on screen. If you are not running F. B. O. pictures you are overlooking a good bet. Tone good. Sunday, yes. Audience appeal, ninety-nine per cent. Small town class, town of 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

FRED THOMSONS. I played the first series Fred Thomson's and I think they are equally as good as Tom Mix. Silver King has Tony skinned a block. On the strength of what F. B. O. has done with Fred Thomson I have contracted for the new series of westerns, featuring Bob Custer, as I have the assurance that they will be equally as good as Thomson, and I have great hopes for these pictures. F. N. Honppert, Jennings Theatre, North Vernon, Indiana.

GALLOPING GALLAGHER. (4,700 feet). Star, Fred Thomson. My first showing of Thomson and his horse Silver King. Judging from the demonstration from my audience, they surely made friends among the western fans. A good, peppy western drama. Tone okay. Sunday, yes. Audience appeal, ninety per cent as a western. Mixed class, city of 500,000. Admission 10-20. William T. Meeks, Silliman's Murray Theatre (740 seats), Milwaukee, Wisconsin.

GIRL OF THE LIMBERLOST. (6,500 feet). Star cast. Another real picture and a real story, and good enough for anybody that likes that kind. Tone good. Sunday, yes. Good audience appeal. Working class, city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (187 seats), Piqua, Ohio.

JUDGMENT OF THE STORM. (6,329 feet). Star cast. It's one of F. B. O.'s specials and I would say one of the best pictures I have ever shown under the F. B. O. banner. Tone good. Sunday, yes. Good audience appeal. Town and country class, town of 900. Admission 10-25-30. H. V. Smoots, Vinve Theatre (600 seats), Mt. Vernon, Ohio.

LULLABY. (7,179 feet). Star, Jane Novak. A little bit too sad, but still a good picture. Good print; in fact, F. B. O. has been mighty good about sending good prints. Small town class, town of 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

NORTH OF NEVADA. (5,000 feet). Star, Fred Thomson. We have played three of his pictures and the patrons like him fine. Silver King is the best horse that has ever been on the screen. D. D. Purcell, Muse-U Theatre, Cortez, Colorado.

PHANTOM JUSTICE. (6,328 feet). Star cast. Good picture, but no drawing power. Print good. Tone good. Sunday, yes. Audience appeal, yes. Small town class, town of 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

SILENT STRANGER. (5 reels). Star, Fred Thomson. Mighty good western. Hope F. B. O. keeps Thomson in westerns and forgets comedy stuff. Tone fair. Sunday, no. Audience appeal, seventy-five per cent. City of 200,000. Admission 10-20. R. M. Kennedy, Royal Theatre (400 seats), Birmingham, Alabama.

SILENT STRANGER. (5 reels). Star, Fred Thomson. Just like every other report on this boy. All I can say is it is a humdinger. Far ahead of the average Mix or Hoot Gibson. Tone good. Sunday, yes. Audience appeal good. Small town class, town of 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

UNKNOWN PURPLE. (6,950 feet). Star, Henry Walthall. A picture that was a dire disappointment. I went after this pretty strong, but they didn't and wouldn't attend. Can't tell why; no opposition and a splendid chance to gather in "some change" had patrons liked the picture; but they didn't that's that. Usual admission brought poor attendance. Health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

WONDERS OF THE SEA. Star cast. Very interesting picture. Had several good comments on this one. Somewhat old but went through all right. Had almost as many the second night as the first; that in the face of a tent show that is taking them all, nearly. Tone good. Sunday, yes. Good audience appeal. Small town class and farmers, town of 600. Admission 10-20, 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

UNTAMED YOUTH. (5 reels). Star cast. A good melodrama concerning a gypsy maid and a young man studying for the ministry. A fair story with a little fighting and a little religion and the two mixed makes it interesting. Tone okay. Sunday, yes. Audience appeal, seventy per cent. Mixed class, city of 500,000. Admission 10-20. William T. Meeks, Silliman's Murray Theatre (740 seats), Milwaukee, Wisconsin.

First National

AGE OF DESIRE. (5,174 feet). Star cast. A good heart interest story. Tone good. Sunday, yes. Good audience appeal. Business and farming class, town of 2,200. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

AGE OF DESIRE. (5,174 feet). Star cast. No particular drawing power in this little picture, but it is very good entertainment. Was favorably received here and I think it should rate higher than fifty-five, which the "check-up" gives it. Sunday, yes. Audience appeal, seventy-five per cent. All classes, town of 2,000. Admission 10-35. P. A. Preddy, Elaine Theatre (374 seats), Sinton, Texas.

ETERNAL CITY. (7,800 feet). Star, Barbara LaMarr. A splendid picture and holds interest to last. Good print. Tone good. Sunday, yes. Good audience appeal. Mixed class, town of 3,775. Admission 10-20-25. Wahl & Worcester, Kil Kare Theatre (579 seats), Wood River, Illinois.

GALLOPING FISH. (6 reels). Star cast. Splendid comedy that kept patrons in up-

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roar. A little suggestive in places but with that exception I would class it as first class entertainment. Tone fair. Sunday, no. Good audience appeal. College town class, town of 4,000. Admission 10-25, 10-40. C. W. Cupp, Royal Theatre (400 seats), Arkadelphia, Aarkansas.

HER TEMPORARY HUSBAND. (6,723 feet). Star, Sylvia Breamer. This is just a good comedy as "Girl Shy" and just as entertaining, only different. Good comments. Tone good. Sunday, yes. Good audience appeal. Business and farming class, town of 2,200. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

IN HOLLYWOOD WITH POTASH AND PERLMUTTER. Star cast. A picture of stars, sirens, studios and surprises, with Alexander Carr, George Sidney, Vera Gordon and Betty Blythe and some of Hollywood's most vampish male and female vampires. Just a suggestion, that if you want to smile, giggle, roar and howl run the fifty-fifty partners. They're movie producers now, specializing in extra vampy vampire pictures. They're a riot. William Noble, Empress Theatre, Oklahoma City, Oklahoma.

IN HOLLYWOOD WITH POTASH AND PERLMUTTER. (6,700 feet). Star cast. Here's the best comedy gem of the season; it is a positive riot from the first subtitle to the end. Tone good. Sunday, yes. Good audience appeal. Al Hamilton, Rialto Theatre, South Norwalk, Connecticut.

MEANEST MAN IN THE WORLD. (6,500 feet). Star, Bert Lytell. A very entertaining comedy-drama that will be welcomed almost anywhere. It is adapted from George M. Cohan's stage success. Bryant Washburn and Blanche Sweet in cast. Tone excellent. Sunday, yes. Good audience appeal. Suburban class, town of 2,000. Admission 10-30. H. Warren Rible, Mayfield Theatre (210 seats), Mayfield, California.

PAINTED PEOPLE. (5,700 feet). Star, Colleen Moore. A splendid production, full of pep. Pleased our people ninety per cent. Tone good. Sunday, yes. Good audience appeal. Mixed class, town of 3,775. Admission 10-20-25. Wahl & Worcester, Kil Kare Theatre (579 seats), Wood River, Illinois.

PONJOLA. (7 reels). Star, Anna Q. Nilsson. Very good. Good comments. Tone fair. Sunday, no. Good audience appeal. Business and farming class, town of 2,200. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

SEA HAWK. (12,045 feet). Star cast. Unquestionably one of the greatest productions ever made. Tone good. Sunday, yes. Audience appeal, perfect. Al. Hamilton, Rialto Theatre, South Norwalk, Connecticut.

SEA HAWK. (12,045 feet). Star, Milton Sills. Exhibitors, your box office is crying for this. The greatest production, bar none, that I have ever seen. Beat all records above "Covered Wagon." Tone good. Sunday, yes. Audience appeal, one hundred per cent. Best class, town of 2,200. Admission thirty-five cents. Harry A. Kridel, Atlantic Theatre (700 seats), Atlantic Highlands, New Jersey.

Between Ourselves

A get-together place where we can talk things over

Say, folks, it's great the way "Our Gang" responds to a call.

The pages are growing.

Let's keep 'em on the increase.

More reports help a lot.

See what Pettingill says as he comes back into the fold this week. His letter is on another page.

We all ought to give friend Collins a standing vote of thanks for his tips on the new ones—"Hot Water" and "Navigator"—in for the first time. The tips are in a prominent place, as they deserve, on another page.

Send tips as often as you can.

And write letters, too. Your ideas and your appreciation of what the other fellow has done for you help to bring "Our Gang" closer together.

VAN.

SINGLE WIVES. (7,526 feet). Star cast. Corinne Griffith and Milton Sills, a great combination, in a great picture. Tone good. Sunday, yes. Good audience appeal. Al. Hamilton, Rialto Theatre, South Norwalk, Connecticut.

SONG OF LOVE. (8,000 feet). Star, Norma Talmadge. Played this one after competing house. An unusual event and did about average Sunday business. Excellent picture. Tone good. Sunday, yes. Ninety per cent audience appeal. Neighborhood class, city of 80,000. Admission 10-15. M. F. Meade, Olive Theatre (450 seats), St. Joseph, Missouri.

TARNISH. (6,831 feet). Star cast. Personally I thought this was a wonderful picture, but the box office didn't show it. Al. Hamilton, Rialto Theatre, South Norwalk, Connecticut.

THUNDERGATE. (6,505 feet). Star, Tom Moore. Very ordinary. Not much entertainment. Tone fair. Small town class, town of 1,369. Admission 10-20-25-35. S. G. Harsh, Princess Theatre (249 seats), Mapleton, Iowa.

WHEN A MAN'S A MAN. (6,910 feet). Star cast. Boys, here is a picture that pulls them in and gives satisfaction. One hundred per cent. You can stand away out in front when your patrons leave and smile back at them. Tone good. Sunday, yes. Good audience appeal. All classes, town of 2,000. Admission 10-15-25-30. A. E. Andrews, Opera House (500 seats), Emporium, Pennsylvania.

WHEN A MAN'S A MAN. (6,910 feet). Star cast. Best drawing card in months. Every once in a while one like this comes out and you can't tell why but everybody wants to see it. Good audience appeal. A. E. Jarboe, Royal Theatre (500 seats), Cameron, Missouri.

WHEN A MAN'S A MAN. (6,910 feet). Star cast. Our patrons are partial to good "outdoor stuff" and this one gave them good satisfaction. It's a relief to get away from sex drama. Did splendid business. Tone good. Sunday, yes. Good audience appeal. Albert Nadeau, Bluebird Theatre, Anaconda, Montana.

WHITE MOTH. (6,550 feet). Star, Barbara LaMarr. A well produced effort that will please moderately. It was liked fairly well here and the opinion was verified by the attendance. Everything for advertising. Attendance just fair. Health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

WITHIN THE LAW. (8,074 feet). Star cast. Great. Tone good. Sunday, yes. Great audience appeal. All classes, town of 1,400. Admission 10-30. H. Lloyd, Colonial Theatre (400 seats), Post, Texas.

Fox

ALIAS THE NIGHT WIND. (4,145 feet). Star, William Russell. Fair program picture with a rotten title. Who do you suppose would come to see a picture with a title like the one selected by Fox. Tone good. Town and rural class, town of 2,500. Admission 10-25. S. H. Rich, Rich Theatre (450 seats), Montpelier, Idaho.

ELEVENTH HOUR. (6,819 feet). Star, Charles Jones. A hair-raising melodrama. Good entertainment for Saturday night. Tone good. Sunday, no. Audience appeal, one hundred per cent. Business and farming class, town of 2,200. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

FRENCH LADY. (5,420 feet). Star, Shirley Mason. A very good story, but only mildly interesting as a picture. Did not make expenses for us. Tone okay. Sunday, yes. Poor audience appeal. All classes, town of 2,000. Admission 15-25. J. H. Fetty, Red Wing Theatre (300 seats), Laurel, Maryland.

GRAIL. (4,617 feet). Star cast. Fair picture. Pleased seventy-five per cent. Tone good. Town and rural class, town of 2,500. Admission 10-25. S. H. Rich, Rich Theatre (450 seats), Montpelier, Idaho.

IF WINTER COMES. (10 reels). Star, Percy Marmont. A heavy drama with very good acting, but twelve reels too long and drawn out. Tiresome. Tone good. Sunday, yes. Fair audience appeal. Business and farming class, town of 2,200. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

LONE CHANCE. (4,231 feet). Star, John Gilbert. Just an average program picture. Not so good, not so bad. We used it on a Saturday and got away with it. Tone okay. Sunday, yes. Fair audience appeal. All classes, town of 2,000. Admission 15-25. J. H. Fetty, Red Wing Theatre (300 seats), Laurel, Maryland.

MAN WHO CAME BACK. Star, Dorothy Mackaill. A sweeping, fascinating triumph. A mighty drama of real life. 14,030 miles on the down grade, then the long pull back, is the story of "The Man Who Came Back." Marcelle, the girl in the story, is beautiful Dorothy Mackaill, the exquisite little actress who played in "Mighty Lak' a Rose" and who made such a hit in the film world and took a place in everybody's heart long to be remembered and who was wonderful in this one. William Noble, Empress Theatre, Oklahoma City, Oklahoma.

MILE A MINUTE ROMEO. (4,800 feet). Star, Tom Mix. A few more like this will put Mix back in the good graces of the audiences. They like nothing but westerns for Mix. Tone good. Sunday, yes. Audience appeal, ninety per cent. City of 300,000. Admission 10-20. R. M. Kennedy, Royal Theatre (400 seats), Birmingham, Alabama.

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SECOND HAND LOVE. Star, Buck Jones. A program picture which drew good business but drew no comments which would show that they received what they expected. Rural and small town class, town of 1,474. Admission 10-25. T. W. Cannon, Majestic Theatre (249 seats), Greenfield, Tennessee.

SILENT COMMAND. Star, Edmund Lowe. A good picture but part of the print I got was missing and I paid twice what it was worth to me. All Fox's 1923-24 specials lost me money. Tone okay. Town and country class, town of 700. Admission 10-25. J. B. Carter, Electric Theatre (250 seats), Browning, Missouri.

THIS FREEDOM. (7,000 feet). Star cast. A poor picture, yet rated a special. Tone, no. Sunday, no. Audience appeal, no. All classes, town of 1,400. Admission 10-30. H. Lloyd, Colonial Theatre (400 seats), Post, Texas.

THREE WHO PAID. (4,850 feet). Star, Dustin Farnum. Very poor picture and story. Film in bad condition. I would keep away from this Fox picture. Tone okay. Sunday, yes. Attendance, none. Working class, town of 7,000. Admission 10-20. John E. Panora, Opera House (700 seats), Winsted, Connecticut.

TRUXTON KING. (5,619 feet). Star, John Gilbert. Only fair drawing card but pleased a small crowd. Tone good. Sunday, yes. Fair audience appeal. Rural and small town class, town of 1,474. Admission 10-25. T. W. Cannon, Majestic Theatre (249 sets), Greenfield, Tennessee.

Metro-Goldwyn

ALL THE BROTHERS WERE VALIANT. (6,265 feet). Star cast. A very good story of the sea, ably acted and adequately staged. Gave good satisfaction. Tone okay. Sunday, yes. Very good audience appeal. Better classes, city of 14,000. Admission 10-35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

DESIRE. (6,500 feet). Star cast. Well staged and possessing a fine cast. It pleased about eighty per cent. Tone okay. Sunday, yes. Fair audience appeal. Better classes, city of 14,000. Admission 10-35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

EAGLE'S FEATHER. (6,500 feet). Star, Mary Alden. A very good western, but title is somewhat misleading. The "faether" was not the sort of article one is led to expect. Some patrons were waiting for the appearance of Indians, etc., but did not see them! The print I received gave no explanation of the connection of the story and the title. Many asked me where the name was found and I assumed a very wise look and explained. My education was obtained via press sheet. Picture did a nice business and pleased all. Many favorable comments. Paper is good. Not a good picture for Sunday. One hundred per cent entertainment value. Guy C. Sawyer, Town Hall Theatre, Chester Vermont.

FOOL'S AWAKENING. (5,763 feet). Star, Harrison Ford. Nothing to this at all. A weak story woven around a ridiculous plot. Six staggering reels. Tone okay. Sunday, yes. Forty per cent audience appeal. Mixed classes, city of 500,000. Admission 10-20. William T. Meeks, Silliman's Murray Theatre (740 seats), Milwaukee, Wisconsin.

GREAT WHITE WAY. (10,000 feet). Star, Anita Stewart. This is the best we ever had of this star. Good entertainment. Tone fair. Sunday, no. Good audience appeal. Business and farming class, town of 2,200. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

HALF A DOLLAR BILL. (5,700 feet). Star cast. One of the best we have had this year. Print very good. This was way above our expectations, and some wonderful acting done by the child and dogs. Tone very good. Sunday, yes. Great audience appeal. Farmers, town of 625. Admission 10-25. Benson & Landman, Town Hall Theatre (500 seats), South Londonderry, Vermont.

IN THE PALACE OF THE KING. (9,000 feet). Star, Blanche Sweet. While it is a good costume picture, there is no action to speak of and it did not draw hardly film rental. Bought it long ago, therefore paid masterpiece price. Tone okay. Sunday, yes. Fair audience appeal. Mixed class, town of 3,000. Admission 10-20. Charles Martin, Family Theatre (300 seats), Mt. Morris, New York.

LONG LIVE THE KING. (9,364 feet). Star, Jackie Coogan. I have run every Jackie Coogan made, with the exception of his latest release, and I personally do not think any of them as good as this one. However, while it did a very satisfactory business, other releases by this star have been somewhat better attended. Tone fine. Sunday, yes. Excellent audience appeal. Small town and rural class, town of 2,245. Admission 10-20. W. J. Powell, Lonet Theatre (299 seats), Wellington, Ohio.

MADEMOISELLE MIDNIGHT. (6,778 feet). Star, Mae Murray. About as good as Miss Murray has done. She, at last, shows some symptoms of acting. The production is gorgeous. Tone acceptable. Sunday, yes. High audience appeal. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

NAME THE MAN. (8 reels). Star, Conrad Nagel. One of the best dramatic pictures we have played in years. Sunday, no. Good audience appeal. Conservative city population, city of 23,000. Admission twenty-five cents. D. J. Adams, Auditorium Theatre (1,000 seats), Concord, New Hampshire.

NAME THE MAN. (8 reels). Star cast. This picture is a little too heavy, we believe, for the average small town; however, is a mighty good picture. Sunday, yes. Audience appeal, seventy per cent. All classes, town of 2,000. Admission 10-35. P. A. Preddy, Elaine Theatre (374 seats), Sinton, Texas.

NELLIE THE BEAUTIFUL CLOAK MODEL. (7,000 feet). Star cast. It depends entirely on the way you advertise and put this picture over. If you advertise is as old fashioned melo and have some one sing "Side Walks of New York" or "Rosie O'Grady," "The Bowery" as a prelude and have your orchestra play such music throughout the picture when appropriate, it will go over. Otherwise, the audience will probably take it too serious and call it wild, improbable. As entertainment, it is first rate, as the entire production is lavishly mounted. Sunday, no. Audience appeal, eighty per cent. All classes town of 2,000. Admission 10-35. P. A. Preddy, Elaine Theatre (374 seats), Sinton, Texas.

ONE NIGHT IN ROME. (8,883 feet). Star, Laurette Taylor. Fair entertainment but no drawing power. Not worth the film rental paid but will get by as ordinary program picture. College town class town of 4,000. Admission 10-25, 10-40. C. W. Cupp, Royal Theatre (400 seats), Arkadelphia, Arkansas.

RED LIGHTS. (6,841 feet). Star cast. Very good picture, but reels did not connect. Played with our Annual Fashion Show which always draws packed houses. A. E. Jarboe, Royal Theatre (500 seats), Cameron, Missouri.

REJECTED WOMAN. (7,761 feet). Star, Alma Rubens. A picture thought to be very much to the "Camembert" here. It came in for a universal "panning." Usual advertising brought poor attendance. Health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

REJECTED WOMAN. (7,761 feet). Star, Alma Rubens. This is one of the best pictures the company is distributing. Drew well here and pleased most everyone. Was sold on an equitable basis. Any show house can offer this picture as a good program. Tone, good. Sunday, yes. Good audience appeal. General class town of 3,600. Admission 10-20. William A. Clark, Castle Theatre (400 seats), Havana, Illinois.

Real Late Tips

Friend E. W. Collins, Grand and Liberty Theatres, Jonesboro, Arkansas, is mighty generous to this dependable tip department. Here are tips on pictures of which he says:

"I saw all of these at a special showing given at Little Rock preceding convention of the M. P. T. O. of Arkansas. Have played none of them yet."

THREE WOMEN (Warner Bros.—special cast). A brilliant production, well acted and splendidly directed. Ought to do well where they like society drama. Tone O. K. Sunday yes. High audience appeal.

NAVIGATOR (Metro-Goldwyn-Keaton). A knockout. The best, in my opinion, that Keaton has ever done. I enjoyed it immensely. All new gags, an element of suspense, a satisfactory romance, and roars of riotous fun. Very high appeal.

SEA HAWK (First Natl.-Frank Lloyd prod.) I considered this a better picture than "Scaramouche" and I intend no reflection on the Ingram picture. The only fault I saw in "The Sea Hawk" was its excessive length. It is a flawlessly made picture with Enid Bennett looking wonderfully lovely. Tone O. K. Sunday yes. Splendid appeal.

HOT WATER (Pathe-Harold Lloyd). It's mighty good fun but I did not like it nearly so well as "Girl Shy" and some of his others. It is decidedly worth playing but is not in my opinion worth nearly so much money as we paid for his last one. It's all new. Very high audience appeal.

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RENO. (7 reels). Star cast. Your people will probably expect much more entertainment than they will get out of this one, that is, if you go very strong on the advertising. The paper also suggests a better picture. It is too much that same all the way through. Tone, not so good. Sunday, no. Audience appeal, fair. All classes in town of 2,000. Admission 10-35. P. A. Preddy, Elaine Theatre (374 seats), Sinton, Texas.

SHOOTING OF DAN McGREW. (6,318 feet). Star, Lew Cody. A very good picture from all angles. Paper rotten too flashy. Tone, good. Hardly suitable for Sunday. Fair attendance. B. A. Aughinbaugh, Community Theatre, Lewistown, Ohio.

SIX DAYS. (8,010 feet). Star, Corinne Griffith. Mighty fine entertainment. Some thought it a little spicy but personally I didn't think so. Brought good business. Sunday, no. Audience appeal, good. All classes town of 2,000. Admission 10-35. P. A. Preddy, Elaine Theatre (374 seats), Sinton, Texas.

STEADFAST HEART. (7 reels). Star cast. Good picture of the mountain folks. These kind of pictures are very realistic and convincing, but never seem to get over here. I also showed "Hill Billy" and "Tol'able David" both of which are great pictures and the people say they don't like those kind. Tone, good. Sunday, no. Audience appeal, good. All classes in town of 2,000. Admission 10-35. P. A. Preddy, Elaine Theatre (374 seats), Sinton, Texas.

STRANGER'S BANQUET. (8,531 feet). Star cast. Ordinary program. Nothing more. Tone, good. Fair audience appeal. Rural and small town class town of 1,474. Admission 10-25. T. W. Cannon, Majestic Theatre (249 seats), Greenfield, Tennessee.

THREE AGES. (5,500 feet). Star, Buster Keaton. A mess of junk for me. Paid a big price for this one. Got a rotten print and was highly complimented as a rotten booker. Tone, okay. Audience appeal, rotten. All classes town of 900. Admission 10-20. C. E. Robinson, Town Hall Theatre (250 seats), Carmel, Maine.

THREE WEEKS. (7,500 feet). Star, Alleen Pringle. Popularity of story made this picture draw well at this place. Pleased a good many and others didn't fancy the sex phase. Miss Pringle very good. Don't think it suitable for most small towns. The exchange asks too high rental for small places. Before you buy the picture know your patrons. Audience appeal, good. General class town of 3,600. Admission 10-20. William A. Clark, Castle Theatre (400 seats), Havana, Illinois.

WHITE SISTER. (10,400 feet). Star, Lillian Gish. A wonderful production that turned them away Sunday and hung out S. R. O. sign Monday and Tuesday in a two day house. Lillian Gish does her best work and is ably supported by others in cast. Direction almost flawless and altogether a one hundred per cent. production. Went strong with Catholic and pleased Protestants. Would call this a sure bet for any exhibitor providing he does not pay too much. Metro got about all we took in above running expenses. Neighborhood class city of 80,000. Admission 10-15. M. F. Meade, Olive Theatre (450 seats), St. Joseph, Missouri.

WILD ORANGES. (7 reels). Star cast. This failed to go very good. It's a different kind from the average run. Photography and location good. Tone, fair. Sunday, no. Fair audience appeal. Family and student class town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

Dependable Tips—Pettengill Sends and Gets 'Em

"Dear 'Gang'—After a vacation of two months I am going to join 'the Gang' again. I sure am glad to be back.

"Your department has helped me pick many a good picture, as well as put me wise to several poor ones.

"Van sure has been faithful in sending me report blanks during the summer and I have saved them WITH THE INTENTION OF USING THEM AS SOON AS I CAN. Enclosed find one made out in full.

"You will note that the name of the amusement place has been changed to Mirror Lake Theatre. Other changes are—a new screen, a Projectionist to replace the old 'operator' and another projector to go with the one used last year.

"My programs are to be made up of mostly short subjects, but I trust that reports on these will be welcome, even if they aren't as important as some of the big features."—George W. Pettengill, Mirror Lake Theatre, St. Petersburg, Florida.

Paramount

ENEMY SEX. (7,883 feet). Star, Betty Compson. Very pleasing picture with more moral than the book taken from "The Salamander." Tone, fair. Sunday, no. Audience appeal, women. General class town of 3,200. Admission 10-20-30. Charles Lee Hyde, Grand Theatre (500 seats), Pierre, South Dakota.

FIGHTING COWARD. (6,501 feet). Star, Mary Astor. An excellent show with plenty of entertainment value for our audience. We played this on a Saturday night. The work of Landis and Torrence was worth the price of admission. Tone, fair. Good audience appeal. Better class town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

GUILTY ONE. (5,635 feet). Star, Ayres. A hard one to dope out. A great diversity of opinion on this one. Some like it pretty well. None were enthusiastic, but the "lukewarm ones" did not criticise harshly, so give the picture the benefit of the doubt and say where they like mystery plays and purchased properly this film will get by and possibly make a little change. Usual advertising brought fair attendance. Health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

HER LOVE STORY. Star, Gloria Swanson. Excellent feature. Swanson very good in her part. Photography excellent. Splendid settings. Tone, good. Sunday, yes. Audience appeal, ninety per cent. Farmers, merchants town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

HOME STRETCH. (4,512 feet). Star, Douglas MacLean. A good program picture. Better than "Bell Boy 13," and "Sunshine Trail." Tone, good. Sunday, yes. Fair audience appeal. Rural and small town class town of 1,474. Admission 10-25. T. W. Cannon, Majestic Theatre (249 seats), Greenfield, Tennessee.

HUMMING BIRD. (5,577 feet). Star, Gloria Swanson. One of the very best Swanson's. Contains a number of unexpected things that hold the audience to the last fadeout. Pleased here one hundred per cent. Tone, okay. Sunday, yes. Audience appeal, nearly one hundred per cent. Small town class town of 1,369. Admission 10-20-25-35. S. G. Harsh, Princess Theatre (249 seats), Mapleton, Iowa.

HUMMING BIRD. (5,577 feet). Star, Gloria Swanson. Best of Gloria's pictures and given a real production with a chance to act. She fails to pull here. Tone, fair. Hardly suitable for Sunday. Good audience appeal. Family and student class town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

ICEBOUND. (6,471 feet). Star, Richard Dix. Pretty good. Good cast, well made. Story will not please everybody. Would class it as fair to good. Town and rural class town of 2,500. Admission 10-25. S. H. Rich, Rich Theatre, Montpelier, Idaho.

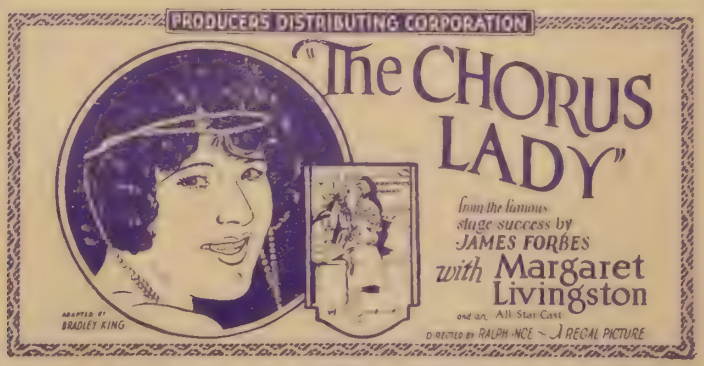
KICK IN. (7,074 feet). Star, Bert Lytell. Drew a fair crowd and I htought it an extra good crook picture. Didn't hear many comments but the crowd was so still that I knew they liked the picture. Print bad. Tone, okay. Town and country class town of 700. Admission 10-25. J. B. Carter, Electric Theatre (250 seats), Browning, Missouri.

LAWFUL LARCENY. (6,237 feet). Star, Conrad Nagel. A good society type of show well acted and with very elaborate settings. If you have a very particular clientele you had better look over the Hula dance in the fifth reel before you show it. Tone, fair. Good audience appeal. Better class town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

LILY OF THE DUST. (6,011 feet). Star, Pola Negri. A very poor picture. It neither drew nor pleased. It is not even fair entertainment. Tone, poor. Sunday, no. Middle and high class city of 12,000. Admission 10-25-30. C. B. Hartwig, Antlers Theatre (500 seats), Helena, Montana.

MANHANDLED. (6,998 feet). Star, Gloria Swanson. One of the best pictures from an audience standpoint I ever played. Scarcely any knocks at all, and almost everyone loud in praise of "Gloria's" continued improvement. Here is a picture that it going to please any audience and I should advise the proper exploitation, so that you may reap the benefit of an exceptionally good picture.

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Used everything for advertising. Attendance, fine. Health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

MAN UNCONQUERABLE. (5,795 feet). Star, Jack Holt. Good picture for small towns. Tone, okay. Sunday, yes. Good audience appeal. All classes town of 4,000. Admission 10-20-25. C. T. Meisburg, Opera House (600 seats), Harrodsburg, Kentucky.

MAN WHO SAW TOMORROW. Star, Thomas Meighan. Heard some favorable comments, but the print I got was old and broke several times so it didn't go over so well as it should have. Tone, okay. Town and country class town of 700. Admission 10-25. J. B. Carter, Electric Theatre (250 seats), Browning, Missouri.

MEN. (6,564 feet). Star, Pola Negri. Not cared for here and from what I could glean it was an audience flop, and then box office was even a sadder tale. Usual advertising brought bad attendance. Health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

MORAL SINNER. (5,455 feet). Star, Dorothy Dalton. A fair program picture and that's all. Dalton drew a good crowd for us and is liked in our town. Print was very dark and did not show up very well upon the screen. Tone, good. Fair audience appeal. Better class town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

MORAL SINNER. (5,455 feet). Star, Dorothy Dalton. Another one of those. Poor. Tone, fair. Sunday, yes. Audience appeal, fifty per cent. Small town class, town of 1,369. Admission 10-20-25-35. S. G. Harsh, Princess Theatre (249 seats), Mapleton, Iowa.

ON THE HIGH SEAS. (6,050 feet). Star, Jack Holt. This one pleased one hundred per cent. of my audience. The only complaint was that it was not long enough. Tone, okay. Audience appeal, excellent. All classes, town of 900. Admission 10-20. C. E. Robinson, Town Hall Theatre (250 seats), Carmel, Maine.

PIED PIPER MALONE. (7,264 feet). Star, Thomas Meighan. Wonderful little picture. Thomas is always good. The picture, however, did not draw. Town and rural class, tow nof 2,500. Admission 10-25. S. H. Rich, Rich Theatre (450 seats), Montpelier, Idaho.

PRIDE OF PALOMAR. (7,494 feet). Star, Marjorie Daw. An exceptionally good story by Peter B. Kyne, but I claim the picture better than the book. Did a good business and pleased all. Tone, okay. Audience appeal, good. All classes, town of 900. Admisison 10-20. C. E. Robinson, Town Hall Theatre (250 seats), Carmel, Maine.

SPANISH DANCER. (8,434 feet). Star, Pola Negri. Eight reels of fair picture, but as a matter of face she is not liked in our town. Tone, fair. Sunday, yes. Audience appeal, not very good. Working class town of 7,000. Admission 10-20. John E. Panora, Opera House (700 seats), Winsted, Connecticut.

SPANISH DANCER. (8,434 feet). Star, Pola Negri. It is worth booking, yet nothing to rave about unless Negri has a big following in your town. Tone, fair. Sunday, no. All classes, town of 1,400. Admission 10-30. H. Lloyd, Colonial Theatre (400 seats), Post, Texas.

STEPHEN STEPS OUT. (5,152 feet). Star, Douglas Fairbanks, Jr. A good program picture. Tone, good. Sunday, yes. Audience appeal, seventy-five per cent. Farmers, merchants, town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

STRANGER. (6,660 feet). Star, Richard Dix. Fair picture, but not a knockout. I would say an average picture. Town and rural class, town of 2,500. Admission 10-25. S. H. Rich, Rich Theatre (450 seats), Montpelier, Idaho.

TEN COMMANDMENTS. Star cast. This played as a road show at $1.50 top and went over big. Packed our house and sold standing room. All comments were one hundred per cent. on picture. Tone, okay. Excellent for Sunday. Country class, town of 3,300. Admission 15-30. P. L. Vann, Opera House (650 seats), Greenville, Alabama.

TIGER LOVE. (5,325 feet). Star cast. From what I gather here of my patrons, this is a fair picture and should please. Usual advertising brought pretty good attendance. Health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

UNGUARDED WOMEN. (6,051 feet). Star, Bebe Daniels. A good entertainment worth what I paid for it and that's saying a lot for a picture. Tone, fair. Sunday, perhaps. Audience appeal, good to women. General class, town of 3,200. Admission 10-20-30. Charles Lee Hyde, Grand Theatre (500 seats(, Pierre, South Dakota.

UNGUARDED WOMEN. (6,051 feet). Star, Bebe Daniels. Just a fair picture, and should be bought reasonable or there will be a deficit. I speak thus because it did not mean a thing here at night despite the fact that I had an excellent matinee, which had they thought well of the film would have insured good attendance through word-of-mouth advertising. Everything for advertising brought poor attendance. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

UNGUARDED WOMEN. (6,051 feet). Star cast. Good program, but not the sort my people like Dix in. Tone, fair. Sunday, yes. Audience appeal, eighty-five per cent. Small town class, town of 1,369. Admission 10-20-25-35. S. G. Harsh, Princess Theatre (249 seats), Mapleton, Iowa.

WANDERER OF THE WASTELAND. (6,700 feet). Star, Jack Holt. A unique offering that did very well for me. It's a Zane Grey story, and as picturized not such a much, but the color effect will offer exploitation and you can do business and please them. Would say this is a very good bet, bought right. Usual advertising brought good attendance. Health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

WHISTLE. (5,359 feet). Star, William S. Hart. This one will rank high where Hart is liked. Tone, good. Sunday, yes. Fair audience appeal. Rural and small town class, town of 1,474. Admission 10-25. T. W. Cannon, Majestic Theatre (249 seats), Greenfield, Tennessee.

WILD BILL HICKOK. (6,892 feet). Star cast. A picture that will draw if they ever liked Hart. A very good western. Tone, fair. Sunday, no. Good audience appeal. All classes, town of 1,400. Admission 10-30. H. Lloyd, Colonial Theatre (400 seats), Post, Texas.

WOMAN PROOF. (7:657 feet). Star, Thos. Meighan. Pretty good show. Made them chuckle all the way through. Meighan no puller here though and took low as usual. Tone, okay. Sunday, yes. Fair audience appeal. Family and student class, town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

Martin Uses News

Remember, Chas. Martin asked about News reels? Well, he has digested your friendly tips about them, and now he writes in:

"Friend Van, about the News Reel—I am running two a week, International News ten days old. One I run on Tuesday, Wednesday (my special nights) and the other on Saturday.

"I am very much pleased, and by running them on the above days I get both classes of people to see it—the highbrows and the low brows."—Chas. Martin, Family Theatre, Mt. Morris, New York.

Pathe

CALL OF THE WILD. (7,000 feet). A very good picture but is too long. My audience seemed to tire of so much dog action. Tone, good. Sunday, yes. Good audience appeal. Town and country class town of 900. Admission 10-25-30. Charles L. Nott, Opera House (400 seats), Sutherland, Iowa.

DR. JACK. (4,700 feet). Star, Harold Lloyd. The best hit of this clean artist. Plenty of humor and a message of real medicine of sunshine and air to forget your ills and worries. Mildred Davis is at her best in this one. Get this picture and make money. City and country class town of 3,000. Admission 10-30. George W. Walther, Dixie Theatre, Kerrville, Texas.

DR. JACK. (4,700 feet). Star, Harold Lloyd. Everybody knows this. No use to comment on it. All Lloyd's one hundred per cent. Tourists town of 2,440. Admission 15-25. S. L. Taylor, Kozy Theatre (250 seats), Pass Christian, Mississippi.

GIRL SHY. (7,457 feet). Star, Harold Lloyd. Very good amusement. Paid too much for it and my patrons made so much fuss about the forty cents admission that I don't know if I am coming or going. Tone, good. Sunday, yes. Good audience appeal. Business and farming class town of 2,200. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

GIRL SHY. (7,457 feet). Star, Harold Lloyd. Eight reels of fast and furious comedy made to produce spontaneous hilarity. It does. Nuf sed. Book it. Tone, good. Sunday, yes. Audience appeal, one hundred per cent. Mixed class city of 500,000. Admission 10-20. William T. Meeks, Silliman's Murray Theatre (740 seats), Milwaukee, Wisconsin.

KING OF WILD HORSES. (5 reels). Star cast. A change from the usual run of pictures with a horse featured that is a wonder. If animal pictures are liked in your town, play it by all means. Tone, good. Sunday, yes. Good audience appeal. Conservative city population of 23,000. Admission twenty-

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Season 1924-1925—Thirty First-Run Pictures

five cents. D. J. Adams, Auditorium Theatre (1,100 seats), Concord, New Hampshire.

KING OF WILD HORSES. (5 reels). Star, Rex (horse). Here's a picture that brought them in in big bunches and pleased all. A real novelty. A money maker, and that's saying a great deal nowadays. Town and rural class town of 2,500. Admission 10-25. S. H. Rich, Rich Theatre (450 seats), Montpelier, Idaho.

Producers' Dist. Corp.

ANOTHER SCANDAL. (8 reels). Star, Lois Wilson. One of the good ones this year. A little thin ice in parts but well handled. Lois Wilson pleases. Tone, fair. Sunday, no. Good audience appeal. Conservative city population city of 23,000. Admisison twenty-five cents. D. J. Adams, Auditorium Theatre (1,10 0seats), Concord, New Hampshire.

DESERT GOLD. Star cast. A good western, but not as well produced as Paramount's Zane Grey picture. Tone, fair. Sunday, perhaps. Audience appeal, men. General class, town of 3,200. Admission 10-20-30. Charles Lee Hyde, Grand Theatre (500 seats), Pierre, South Dakota.

HOLD YOUR BREATH. (5 reels). Star, Dorothy Devore. A comedy with drama worked into it and quite a few thrills. Somewhat like the Harold Lloyd "Safety Last" and it will please. The distributors are quite upstage when it comes to price on this and from my personal experience and what the picture did I was somewhat oversold, but I'll stick that down to "profit and loss." On the other hand they like "laugh films" here, because, this being a health resort, there is enough of the serious confronting them daily in their struggle to regain health, therefore any fairly good humorous offering meets with approval. I should say this picture bought reasonably will entertain most everywhere. Used plenty of advertising and had fairly good attendance. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

LIGHTNING RIDER. (6 reels). Star, Harry Carey. Only goes to show that Carey is a mighty good western star. One hundred per cent. improvement over his previous pictures for other companies. Tone, good. Sunday, no. Eight per cent. audience appeal. City of 200,000. Admission 10-20. R. M. Kennedy, Royal Theatre (400 seats), Birmingham, Alabama.

MAN FROM GLENGARRY. (5,800 feet). Star cast. Very interesting picture. Loggin' scenes were good. Poor crowd, but did not blame the picture. It should please most audiences. Tone, good. Sunday, yes. Good audinece appeal. Small town class and farmers town of 600. Admission 10-20-10-30. H. W. Batchelder, Galt Theatre (175 seats) Galt, California.

MIAMI. (6,617 feet). Star, Betty Compson. A great picture and one with a rich box office ring. Tone, good. Sunday, yes. Good audience appeal. Conservative city population city of 23,000. Admission twenty-five cents. D. J. Adams, Auditorium Theatre (1,100 seats), Concord, New Hampshire.

Not Falling Down

"Dear 'Gang'—Just to prove to you that I am not falling down I enclose a few reports. (Three pages, Van.)

"I, for one, admit that I have been somewhat slack in reporting my pictures, but it has been due to that 'naturally lazy feeling' and not from dampening my enthusiasm for your splendid department.

"I feel confident that reports will come in abundance now that the Fall season is at hand."—Guy C. Sawyer, Town Hall, Chester, Vermont.

NIGHT HAWK. (5,115 feet). Star, Harry Carey. Absolutely one of the finest vehicles I ever saw Carey in. This company has surely given Care a chance to show what he can do. He surely does it up brown. A good picture. Tone, good. Good audience appeal. General class town of 2,200. Admission 15-25. E. N. Prescott (700 seats), Union, Maine.

NOT ONE TO SPARE. (5 reels). Star cast. The first picture I ever ran for which audience applauded. Business fair. I. Perlin, Rith Theatre, Philadelphia, Pennsylvania.

DAUGHTERS OF TODAY. (7 reels). Star cast. It's a little racy, but went over. Tone, spicy. Sunday, no. Good attendance. All classes city of 15,000. Admission 10-30. S. A. Hayman, Lyda Theatre (360 seats), Grand Island, Nebraska.

United Artists

AMERICA. (14,000 feet). Star cast. A masterpiece that should be shown in every theatre in the United States. It has love, pathos, romance, comedy and wonderful box-office appeal. What more can you expect? Tone, good. Sunday, yes. Audience appeal, one hundred per cent. Al. Hamilton, Rialto Theatre, South Norwalk, Connecticut.

AMERICA. (14,000 feet). Star cast. It is without doubt a masterpiece, but, of course, even though it is better than the "Covered Wagon," it didn't draw as much, but two nights the weather was terrible. I co-operated with schools and told principal about Paul Revere's ride, Surrender of Cornwallis, Inauguration of first President of United States, and half of the school children came to see it for the matinee showing at fifteen and twenty-five cents, all others at twenty-five and fifty cents. I am proud of running such a picture. Advertised the fact shown before Eastman. Tone, fine. Sunday, yes. Good audience appeal. Mixed class town of 3,000. Admission 10-20. Charles Martin, Family Theatre (300 seats), Mt. Morris, New York.

DOROTHY VERNON OF HADDON HALL. Star, Mary Pickford. Fair business for three days. City of 10,000. Admission 10-25-35. H. V. Smoots, Vine Theatre (600 seats), Mt. Vernon, Ohio.

LOVING LIES. (6,526 feet). Star, Monte Blue. Patrons reported very good. Heard no kicks. Tone, okay. Sunday, yes. Country and town class town of 3,300. Admission 15-30. Opera House Theatre (600 seats), Greenville, Alabama.

Universal

BIG TIMBER. Star, William Desmond. A reall good program picture. New faces in cast are also okay. Family and student class town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

BROADWAY OR BUST. (5,272 feet). Star, Hoot Gibson. Recently "Hoot" has been trying to make comedy dramas with little success. However, "Broadway or Bust" to my notion is "Hoot's" best since "Ramblin' Kid." Tone, fair. Sunday, yes. Good audience appeal. Suburban class town of 2,000. Admission 10-30. H. Warren Rible, Mayfield Theatre (210 seats), Mayfield, California.

DRIFTING. (7,394 feet). Star, Priscilla Dean. Only pleased about fifty per cent. Acting is good, but story didn't please. Tone, okay. Sunday, yes. Country town class town of 3,300. Admission 15-30. Opera House Theatre (600 seats), Greenville, Alabama.

EXCITEMENT. (4,912 feet). Star, Laura LaPlante. Good. A picture with some pep, better than "Dangerous Blonde" or "Young Ideas." Tone, good. Sunday, yes. Audience appeal, good. Small town class town of 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

FIGHTING AMERICAN. (5,251 feet). Star cast. Good picture. Aeroplane scenes very good. Pleased everybody. Town and rural class town of 2,500. Admission 10-25. S. H. Rich, Rich Theatre (450 seats), Montpelier, Idaho.

FOOL'S HIGHWAY. (6,800 feet). Star Mary Philbin. Poor picture for small town entertainment, and business terrible. If you have it booked run fifth reel and trim. Doubtful tone. Sunday, no. Poor attendance. Family and student class town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

FORTY HORSE HAWKINS. (5,148 feet). Star, Hoot Gibson. Rotten. The worst Hoot ever made. Why not stick, Hoot, to pictures like "Ramblin' Kid" and "Ride for Your Life." Tone, good. Suitable for not time. City of 200,000. Admission 10-20. R. M. Kennedy, Royal Theatre (400 seats), Birmingham, Alabama.

HUNCHBACK OF NOTRE DAME. (11,000 feet). Star, Lon Chaney. A wonderful production from the artistic and theatrical standpoint, but absolutely devoid of entertainment qualities. Small towns that cater entirely to middle class patronage, or to the kind that can't see anything but a western, should watch their step. We increased our advertising on this about one hundred per cent., but it did not react. Had only average attendance and just about broke even, despite special prices. Tone, okay. Sunday, yes. Audience appeal, limited. Rural class town of 300. Admission 10-30-15-40-25-50. Charles W. Lewis, I. O. O. F. Theatre (225 seats), Grand Gorge, New York.

JACK O' CLUBS. (4,717 feet). Star, Herbert Rawlinson. At last they gave Rawlinson a feature with a real story. This is good. Plenty of comedy and fast action. Tone, yes. Good audience appeal. Small town class of 300. Admisison 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

LADY OF QUALITY. (8,640 feet). Star, Virginia Valli. This picture is excellently acted, well photographed, and perhaps is what some of the highbrows would call an artistic success, but my patrons considered it mediocre entertainment, scarcely fifty per cent. liking it. It is the poorest costume play I have shown in my house. Milton Sills has a minor part. Print excellent. Entertainment value is lacking, and it is not a picture suitable for Sunday. The paper is misleading.

For Release in December—Now Booking



Season 1924-1925—Thirty First-Run Pictures

Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

OUT OF LUCK. (5,518 feet). Star, Hoot Gibson. Fair picture that pleased majority. Lots of comedy. Business good. Town and rural class town of 2,500. Admission 10-25. S. H. Rich, Rich Theatre (450 seats), Montpelier, Idaho.

STOLEN SECRETS. (4,742 feet). Star, Herbert Rawlinson. Our hard boiled bunch looked this over and decided it was punk and I agree with them. Tone, questionable. Sunday, no. Audience appeal, none. Small town class, town of 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

STORM DAUGHTER. (5,303 feet). Star, Priscilla Dean. Was disappointed in this picture. Have bought many features for one-half the money that pleased many more. Audience appeal, 50 per cent. Agricultural class, town of 1,600. Admission 10-25, 10-35. L. M. Zug, Rialto Theatre (400 seats), Jerome, Idaho.

SPORTING YOUTH. (6,712 feet). Star, Reginald Denny. Extra good production that will please your patrons. Many favorable comments on this one. Tone okay. Sunday, yes. Audience appeal, 90 per cent. Agricultural class, town of 1,600. Admission 10-25, 10-35. L. M. Zug, Rialto Theatre (400 seats), Jerome, Idaho.

SIGNAL TOWER. (6,714 feet). Star cast. This is a real picture. Though not a special it is one of the few pictures of the year with a simple story of plain people. It never loses interest, and what is more it is so well acted and directed that one forgets they are looking at a picture. Not one scene is overdone. It is beautifully photographed. Truly a good picture to play. Tone excellent. Sunday, yes. Excellent audience appeal. Suburban class, town of 2,000. Admission 10-30. H. Warren Rible, Mayfield Theatre, Mayfield, California.

TRIFLING WITH HONOR. (8,785 feet). Star cast. A pretty good picture with a lot of baseball. Print in bad shape. Tone good. Sunday, yes. Good audience appeal. Working class, city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (187 seats), Piqua, Ohio.

WHITE TIGER. (7,177 feet). Star, Priscilla Dean. Better than "Drifting." Came nearer giving satisfaction. Tone okay. Sunday, yes. Country town class, town of 3,300. Admission 15-30. Opera House Theatre (600 seats), Greenville, Alabama.

WHITE TIGER. (7,177 feet). Star, Priscilla Dean. Ordinary program picture that did not draw for me. Rental too high. Tone fair. Audience appeal 60 per cent. Agricultural class town of 1600. Admission 10-25, 10-35. L. M. Zug, Rialto Theatre (400 seats), Jerome, Idaho.

WINE. Star, Clara Bow. Gay, sparkling, colorful, alive, exhilerating. William Noble, Liberty Theatre, Oklahoma City, Oklahoma.

Vitagraph

CODE OF THE WILDERNESS. (6 reels). Star, John Bowers. A Western picture without too much fighting and killing. Direction good and pleased generally. Tone good. Sunday, no. Good audience appeal. Conservative city class, city of 23,000. Admission 25 cents. D. J. Adams, Auditorium Theatre (1,100 seats), Concord, New Hampshire.

MASTERS OF MEN. 6,800 feet). Star, Earle Williams. Too much of a fighting picture for our class of patrons, with no plot. Sunday, no. Good audience appeal. Mixed class, town of 800. Admission 15-25. Jerry Wertin, Winter Theatre (250 seats), Albany, Minnesota.

MIDNIGHT ALARM. (6,000 feet). Star, Cullin Landis. A very good picture which went good. Charged extra prices and had a full house. Sunday, yes. Good audience appeal. Mixed class, town of 800. Admission 15-25. Jerry Wertin, Winter Theatre (250 seats), Albany, Minnesota.

ON THE BANKS OF THE WABASH. (7,156 feet). Star cast. Here is a picture with plenty of action and a real cast. Good enough for anybody's house. Tone good. Sunday, yes. Good audience appeal. Working class, city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (187 seats), Piqua, Ohio.



ELAINE HAMMERSTEIN

As she appears in a scene from "The Midnight Express," a Columbia Production Released by C. B. C.

Warner Bros.

BEAU BRUMMEL. (10 reels). Star, John Barrymore. One of the outstanding pictures of this or any other year. Get it, get back of it with intelligent publicity and if you have a town, you'll do business. This particular picture doesn't come under the head of "gratis rentals," so you're going to pay well. But you've got something to sell, so get busy. Usual advertising brought excellent attendance. Health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

BEAU BRUMMEL. 10 reels). Star, John Barrymore. Very high class and went over big with the "high brows." City of 10,000. Admission 10-25-35. H. V. Smoots, Vine Theatre (600 seats), Mt. Vernon, Ohio.

BEING RESPECTABLE. (7,500 feet). Star cast. A good drama that will prove entertaining in any intelligent audience. Monte Blue, Marie Prevost and Irene Rich play the leads, while Louise Fazenda injects some comedy. Tone good. Sunday, yes. Good audience appeal. Suburban class, town of 2,000. Admission 10-30. H. Warren Rible, Mayfield Theatre (210 seats), Mayfield, California.

CONDUCTOR 1492. (6,500 feet). Star, Johnny Hines. Johnny Hines in "Conductor 1492" has one of the funniest yet most dramatic roles of his screen career. William Noble, Folly Theatre, Oklahoma City, Oklahoma.

FIND YOUR MAN. (6,800 feet). Star, Rin Tin Tin (dog). Well liked. Drew big school trade. Boosted receipts over average. Tone okay. Sunday, yes. Family appeal. Family class, city of 300,000. Admission 25-35-50. Lee D. Balse, Liberty Theatre (1,000 seats), Kansas City, Missouri.

HER MARRIAGE VOW. Star, Monte Blue. She was jealous of her husband. See the picture, which is a good one and well worth seeing. William Noble, Liberty Theatre, Oklahoma City, Oklahoma.

LITTLE CHURCH AROUND THE CORNER. (6,300 feet). Star, Claire Windsor. Very good indeed. Played one day, Saturday, and was sorry we didn't play it longer. Good comment. Tone good. Sunday, yes. Audience appeal, 100 per cent. Business and farming class, town of 2,200. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

LUCRETIA LOMBARD. (7,500 feet). Star cast. While it is a fair picture it didn't draw according to what I paid for it. Tone fair. Sunday, yes. Fair audience appeal. Mixed class, town of 3,000. Admission 10-20. Charles Martin, Family Theatre (300 seats), Mt. Morris, New York.

THREE WOMEN. Star, May McAvoy. When a man loves a woman, that's natural; but when he loves three women, that's dynamite. The picture depicts a merry mix-up about three women who loved one man. The three women were Marie Prevost, Mae McAvoy and Pauline Frederick, and the man Lew Cody. Either one of the flappers could drive a man crazy, but how about three of '"em." William Noble, Capitol Theatre, Oklahoma City, Oklahoma.

Comedies

ABOUT FACE. (Educational). Star, Johnny Fox, Jr. A good juvenile comedy. Johnny Fox, Jr., was great and the kid stunts brought some hearty gurgles of laughter from our rather small audience. Tone, okay. Better class, town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

BARNUM, JR. (Educational). Star, Johnny Fox. An extra good two-reel funmaker. Took especially well with children and many older ones complimented it. Tone okay. Audience appeal 90 per cent. Neighborhood class, city of 80,000. Admission 10-15. M. F. Meade, Olive Theatre (450 seats), St. Joseph, Missouri.

BUSY BUDDIES. (Educational). Star, Neal Burns. Oh, Gee! Oh, Gosh! Here is an honest to gosh comedy, fellows. It had laughs in it about every ten feet for two reels. Tone okay. Audience appeal great. Better class, town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

GOOD NEWS. (Educational). Star, Cliff Bowes. Better than the last couple of Cameo Comedies we had. It made 'em laugh at some of the stunts. It served the purpose we bought it for. Tone okay. Fair audience appeal. Better class, town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

HEAD ON. (Educational). Star, Cliff

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Season 1924-1925—Thirty First-Run Pictures

There are a lot of theatres running so close to release date that they argue "The old picture reports don't do me any good—why bother to send in tips?"

Boys—don't feel that way!

Figure it that a few minutes a week on your part will help thousands of exhibitors.

For the sake of the game—
SHOOT IN THE TIPS!

Bowes. This had some funny gags with an automobile and a motorcycle. A good Cameo comedy with some laugh producers. Tone okay. Fair audience appear. Better class, town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

NEW SHERIFF. (Educational). Star, "Poodles" Hanneford. Everybody laughed heavily at this one. It's take-off of the westerfn "hero stuff" brought the roars. Tone okay. Sunday, okay. Ninety per cent. audience appeal. Neighborhood class, city of 80,000. Admission 10-15. M. F. Meade, Olive Theatre (450 seats), St. Joseph, Missouri.

"NO PETS" AND "IT'S A GIFT." (Pathe). Star, Snub Pollard. As many laughs in these two one-reelers as in many of the feature length comedies. Good prints. Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

RAINSTORM. (Fox). A dandy comedy that kept the house in an uproar. Wish all comedies were half as good. Farming community, town of 800. Admission 15-25. A. B. McCullough, Community Theatre (250 seats), Neosho Falls, Kansas.

RENO OR BUST. (Educational). Star, Bobby Vernon. A real good Christie comedy with good stunts that pulled many laughs from our audience. A good average Christie comedy. Tone okay. Good audience appeal. Better class town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

SAFE AND SANE. (Educational). Star, Jimmie Adams. Well, boys, this one is as good as the average Christie two-reeler. Good comedies that make the people howl with laughter are getting scarce. Tone okay. Fair audience appeal. Better class, town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

SAILOR MADE MAN. (Associated Exhibitors). Star, Harold Lloyd. About the funniest comedy Lloyd has made in recent years. Played it for second time and did better than average business. Tone okay. Sunday, yes. Very high audience appeal. Better classes, city of 14,000. Admission 10-35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

TEN DOLLARS OR TEN DAYS. (Pathe). Star, Ben Turpin. Good slap stick comedy. Tone okay. Sunday, okay. Family class, city of 300,000. Admission 25-35-50. Lee D. Balsly, Liberty Theatre (1,000 seats), Kansas City, Missouri.

TOUGH WINTER. (Pathe) Star, Snub Pollard. A comedy out of the beaten path. Looks like the polar regions, but has some good laughs. Good photography. Characters good. Tone fair. Fair audience appeal. General class, town of 2,200. Admission 15-25. E. N. Prescott, Prescott Theatre (700 seats), Union, Maine.

TURN ABOUT. (Educational) Star, Cliff Bowes. This was a lemon. There wasn't a new gag in it. Filled with a lot of old motheaten stunts. They should try for some new laugh makers. Tone okay. Poor audience appeal. Better class, town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

WELCOME, UNCLE, NO DANGER, ALMOST MARRIED. (Independent). The first and last mentioned are very good. Good prints. Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

WHEN KNIGHTS WERE COLD. (Metro.) Star, Stan Laurel. Stan Laurel in a Metro travesty on "Robin Hood." Gets laughs where "Robin Hood" has been shown. Class this as better than the usual run of Laurel comedies. Good prin. Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

Serials

INTO THE NET. (Pathe). Star, Jack Mulhall. Judged by the first three episodes, this is the best serial that has ever been made, with the possible exception of "The Lost City." I have never run a serial that has created as much interest among adult patrons as this one. In fact, I do not personally care much for serials, but I find myself looking forward with much interest to each episode of this one. I started it with Lloyd's "Safety Last" and the following two episodes have held up better than any serial I have ever shown. W. J. Powell, Lonet Theatre (299 seats), Wellington, Ohio.

WAY OF A MAN. (Pathe). Star, Aileen Ray. On chapter No. 6, and by the time I run chapter No. 10 will only be showing it to operator and cashier. Even the "Telephone Girl," which I am running with it, is failing to hold it up. They will not stay to see it. Tone, none. Sunday, no. No audience appeal. Small town class, town of 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

Short Subjects

PATHE NEWS. The best news reel on the market for the small town. Can be bought reasonably before it becomes too old to be a news reel. Photography surpasses that of the other news reels. Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

SPIKES AND BLOOMERS. (Pathe Sportlight). All girls, games, sports, athletes. Plenty action and held interest. Tone okay.

Your opinion, as an exhibitor, is mighty valuable on the very late pictures—when you see advance showings, shoot in your tips on these late pictures.

Do all you can to make this—the dependable tip department that is run for you and by your generosity—the very best that there is.

Sunday, okay. Family class, city of 300,000. Admission 25-35-50. Lee D. Balsly, Liberty Theatre (1,000 seats), Kansas City, Missouri.

Miscellaneous

BIFF BANG BUDDY. (Artclass). Star, Buddy Roosevelt. (4,500 feet). A fair Western drama with the same old story, but this boy is a comer. Good audience appeal. Working class, city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (197 seats), Piqua, Ohio.

BRIGHT LIGHTS OF BROADWAY. (State Right). Star cast. Just a fair society picture. No particular highlights. Sunday, no. Audience appeal, 60 per cent. small town, 70 per cent probably in cities in houses catering to class who like this kind of picture. All classes, town of 2,000. Admission 10-35. P. A. Preddy, Elaine Theatre (374 seats), Sinton, Texas.

CURWOOD'S STORIES, JACQUELINE, GOD'S COUNTRY AND THE LAW, BROKEN SILENCE. (Independent Films). Program pictures that will furnish fair entertainment to patrons who are not too critical of photography and direction. Should go over well where out of door stories are popular. Old, but worth program rental. Prints are fair. Paper not so good. Notice there were no walkouts on these, so would not say they were not entertaining. Good box office pictures. Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

DANGER AHEAD. (Goldstone). Star, Richard Talmadge. If anybody likes action with plenty of stunts, why this boy's pictures are it. Sunday, yes. Good audience appeal. Working class, city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (197 seats), Piqua, Ohio.

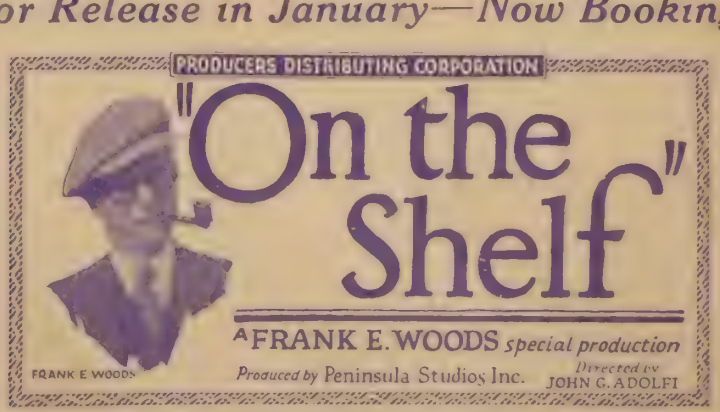
DARING LOVE. (Truart). Star, Elaine Hammerstein. (5,606 feet). Good program. The character of dance hall girl was portrayed excellently by Elaine, who, after nursing a drunkard (whose wife had left him) back to health and manhood, marries him when he becomes governor. What I want to know is what became of wife No. 1 after the reformed drunkard apparently decided to return to her? I presume the author considered it immaterial. Tone fair. Sunday, no. Audience appeal, 80 per cent. Mixed class, city of 500,000. Admission 10-20. William T. Meeks, Silliman's Murray Theatre (740 seats), Milwaukee, Wisconsin.

INNOCENCE. (Principal). Star, Anna Q. Nilsson. Good picture of the kind. Had several favorable comments on this one. I think it will go any place where they like society plays. Tone, good. Sunday, yes. Fair audience appeal. Small town class and farmers, town of 600. Admission 10-20 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

MEDDLING WOMEN. (Chadwick). Star, Lionel Barrymore. (7 reels). A domestic drama that should be seen by all women inclined to meddle with other people's affairs. A heavy program and contains an excellent moral. Barrymore in his dual role is very satisfying. Tone fair. Sunday, yes. Audience appeal 80 per cent. Mixed class, city of 500,000. Admission 10-20. William T. Meeks, Silliman's Murray Theatre (740 seats), Milwaukee, Wisconsin.

TRAIL OF THE LAW. (State Right). Star, Bert Lytell. Good picture of northwoods, but action is all in last two reels. Tone good. Sunday, yes. Audience appeal good. Small town class, town of 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

For Release in January—Now Booking



Season 1924-1925—Thirty First-Run Pictures



Scenes from the First National release, "Husbands and Lovers," with Florence Vidor and Lewis Stone.

Back from Trip, Auger Enthuses Over Splendid Vitagraph Gains

BRIMFUL of enthusiasm over picture conditions in general, and highly gratified with the enthusiastic reception of current Vitagraph attractions by leading exhibitors of the country, Edward Auger, assistant general manager of Vitagraph, returned to New York late last week from a six weeks' trip across the continent.

Mr. Auger went North into Canada, West to the Pacific Coast and South to the Gulf, conferring with Vitagraph branch managers and renewing acquaintance with exhibitors in most of the principal key centers. The cities which he visited included, among others, Chicago, Minneapolis, Winnipeg, Seattle, Tacoma, Portland, San Francisco, Los Angeles, Salt Lake City, Denver, Omaha, Kansas City, St. Louis, Oklahoma City, Dallas, New Orleans, Atlanta, Washington, Pittsburgh and Philadelphia.

In Washington Mr. Auger was joined by John B. Rock, general manager of Vitagraph, who accompanied him to Pittsburgh and Philadelphia and back to New York.

"Viewed from whatever standpoint, my trip was a complete success," said Mr. Auger, upon his return to the Vitagraph general offices. "It was made primarily to ascertain conditions throughout the country, and in order to get in close touch with the actual situation I made it a point to talk directly with exhibitors. In no locality did I find a single person who was not thoroughly optimistic.

"In the estimation of leading exhibitors Vitagraph now occupies an enviable place. They are more than enthusiastic over our latest offerings, such as 'Captain Blood' and 'The Clean Heart' or 'The Cruelties of Life,' and assured me that if the high standard set in these big specials is maintained throughout our schedule—as it will be—there can be no question of the commanding position we will occupy. That Vitagraph has reason to be gratified with this reception will be made obvious when I have named a few of the exhibitors with whom I conferred. Among them were:

"W. P. De Wees, Vancouver; Mr. von Herberg and John Hamrick, Seattle; Manager Rotschild, San Francisco; Al Kaufman, of the Rialto, and Mr. Johnson, of the Forum, Los Angeles; George Carpenter, Empress, Salt Lake City; Harry Goldberg, Omaha, Tom Boland, Oklahoma City; Stinnett & Scharninaky, of the Capitol, Dallas; William Gueringer and Gaston Dureau, of the Sanger Amusement Co., New Orleans; Willard P. Patterson, Metropolitan, Atlanta, and Harry Crandall, of the Crandall Theatres, Washington.

"As further evidence of the enthusiasm of these and other exhibitors, I may say that I closed interesting deals in nearly every city visited. Most of these have already booked 'Captain Blood' and many have signed 'The Clean Heart' or 'The Cruelties of Life.' Everywhere I, as a representative of Vitagraph, was the recipient of warmest congratulations."

Plays Boy Part

Wanda Wiley Essays This Role in Her Latest for Century

"Some Tomboy," current release for Century comedies, stars Wanda Wiley, Century's newest star, as a champ baseball player and general all around tomboy, as the title implies.

Those who have seen this two-reeler, say it is one of the best of the Wiley pictures so far released by Century. This story from which the picture was made sparkles throughout with wit and clever situations all of which Miss Wiley has carried to the screen in her own inimitable style. The screen story is laid to move swiftly with a laugh for every foot, and to be a wise selection for the star.

Wanda Wiley was supported by Al Alt and several of the Century Comedy Kids, a group of clever child actors and actresses.

Metro-Goldwyn Weeks Get Big "Play" from Exhibitors

THE Stanley Company of America, the Crandall Circuit of Washington, D. C., and the Comerford Circuit in Pennsylvania are among the big exhibitors whose contracts for 100 per cent. Metro-Goldwyn product featured the celebration nationally of the Metro-Goldwyn Weeks.

During Metro-Goldwyn Weeks James R. Grainger, eastern sales head, has been on a swing around the eastern territory, including Washington, Baltimore, Philadelphia and Norfolk. In Cleveland Mr. Grainger and W. C. Bachmeyer, division manager, held a central district meeting. In Buffalo Mr. Grainger conferred with S. Eckman, Jr., division manager.

Edward M. Saunders, western sales head of Metro-Goldwyn, has been for several weeks on a tour of the western territory, and has closed a number of important contracts. Paul Burger is also on a tour of the west and Canada. W. F. Rodgers of the home office sales department has returned from a trip to Boston, and W. P. Garyn, of the New York headquarters, has returned from a trip to Pittsburgh.

The deals with I. Libson of Cincinnati for Metro-Goldwyn product in his Cincinnati and Louisville theatres and with the Stanley Company of America for first-run showings of Metro-Goldwyn pictures in all their leading Philadelphia houses were closed by Mr. Grainger.

The Crandall Circuit in Washington, D. C., will play Metro-Goldwyn pictures immediately after the first run in Loew's Palace and Columbia theatres. "Yolanda" was sold in Washington to the Rialto Theatre and has ended an engagement of unusual success.

In the Cleveland territory Metro-Goldwyn pictures will play first runs at the Allen, State and Stillman theatres. "Janice Meredith" opened an extended run at advanced prices at the Stillman Theatre this week.

In Pittsburgh, Loew's Aldine is playing Metro-Goldwyn product, as Loew's Theatre is doing in Dayton, Ohio, and Loew's Valentine in Toledo.

Louis Mueller, controlling the Palace and Casto theatres in Ashtabula, Ohio, has purchased the entire Metro-Goldwyn product.

In Baltimore Dr. C. H. Whitehurst has purchased thirty-two Metro-Goldwyn pictures for the Century and New theatres, and will play a number of others at the Parkway and Garden theatres.



From Warner Brothers' "The Lighthouse by the Sea," an Owen Davis story with Rin-Tin-Tin.

Day Sails for Brazil

John L. Day, South American representative of the foreign department of the Famous Players-Lasky Corporation, sailed October 11 for Rio de Janeiro, to assume active direction of the five Brazil Paramount exchanges which are under his direction. Mr. Day is moving his wife and family to Brazil from Montclair, and expects to spend the greater part of his time each year to looking after the company's interests in South America.

To Address Convention

Joseph H. Seidelman, assistant manager of the foreign department of the Famous Players-Lasky Corporation, has been selected as one of the speakers to address the annual convention of the American Manufacturers' Export Association at the Commodore Hotel on the afternoon of October 22. His address will be based on the export problems of the motion picture industry, problems of the motion picture industry.

Back to the Coast

H. M. Warner, one of the chief executives of the Warner Brothers organization, left New York City Monday, October 13, to return to Hollywood, after a three weeks' business which kept him absent from his accustomed haunts around the Warner Brothers lot in the West Coast city.

Reelcraft Buys Rayart

W. Ray Johnston, of Rayart Pictures Corporation announces the sale of Northern Illinois and Indiana on the series of six Metropolitan melodramas, featuring George Larkin, Pauline Curley, Ollie Kirby, Jack Richardson and other prominent players to Reelcraft Film Exchanges of Chicago and Indianapolis.

Title Changed on Special

W. Ray Johnston, president of Rayart Pictures Corporation, announces that the super-special which is being released through that organization on November 1, which was originally called "A Woman Scorned," has been given the permanent title of "For Another Woman," as it was found that "A Woman Scorned" is being used by another company for one of their releases.

"For Another Woman" features Kenneth Harlan, Kathryn Riddell, Mary Thurman, Alan Hale, Tyrone Power, Arnold Daly and Florence Billings.

"Movie" Day, Nov. 17

National Motion Picture Day, inaugurated by the Motion Picture Theatre Owners of America, will be held on Monday, November 17. This day opens the movement of National Education Week, sponsored by the Bureau of Education of the Department of the Interior, from November 17 to 23, and occurs also during the Red Cross Campaign from November 11 to 27. The purpose of National Motion Picture Day is to present the theatre to the people as a community institution. The theatre owners will retain the entire receipts of the day and will receive assistance from the national organization.

Circuit Books "Sea Hawk"

A. W. Smith, sales manager of First National's specials, has closed a deal with Famous Players whereby "The Sea Hawk" will play in all of the Paramount theatres throughout the South.

A contract has also been closed with the Saenger Amusement Co. of New Orleans for the showing of "The Sea Hawk" and "Abraham Lincoln" over the entire circuit of Saenger Theatres.

Shown in Three Houses

Three productions produced this season by Chadwick Pictures Corporation, "The Fire Patrol," "The Painted Flapper," with James Kirkwood and Pauline Garon, and "I Am The Man," starring Lionel Barrymore—all part of the famous unit, the Chadwick 9—were shown simultaneously in three leading first-run houses in Milwaukee last week, according to report made to the Chadwick offices by Celebrated Players' Film Corporation of Wisconsin, who are handling the Chadwick product for that territory.

This is conceded to be the first time that three independent pictures of the same company have been shown at one time in three first-run houses in one city, all within a block of one another.

Buys Rayart Pictures

Rayart Pictures, through its president, W. Ray Johnston, announce the sale of "Trail Dust" for Western Missouri and Kansas to W. G. Valerius, of Arkansas City, Kansas. Mr. Valerius is the owner of the Isis Theatre in that city and will immediately put two road companies on tour with "Trail Dust."

Crone Directing

George Crone, who directed Douglas MacLean in "Never Say Die," is handling the megaphone on "Sky High," the latest Douglas MacLean comedy now in production, with Jack Mackenzie at the camera. The story, an original by MacLean and his scenario staff, is laid in Paris and the Swiss Alps. The complete cast for the piece besides Anne Cornwall, who plays opposite star, is made up of the following principal players: Robert Ober, L. C. Shumway, E. J. Ratcliff and Wade Boteler, who also played in "Never Say Die."

(Continued from page 666)

them the proper exploitation and also pay sufficient rentals for them through the combined houses to warrant any product seeking our business.

Please let me hear from you, giving me any information which you may have bearing upon similar situations, and also as to what you think of the plan outlined. Your early attention to the above will be greatly appreciated.

* * *

THERE is so much talk in the trade papers lately about exhibitors not giving business to the independents that I have begun to think that conditions in other parts of the country must be different than they are here. I would like very much to run independent pictures. For instance, I would like to run Warner Brothers' product, Producers Distributing Corporation, Vitagraph and Metro-Goldwyn, but when I attempt to buy anything from any of the above they immediately tell me that I must buy the entire output, as that is the only way they sell their product.

In my theatre I have three changes a week. I use Famous Players' and First National's product, but have room left for quite a few so-called independent pictures, but cannot buy them in blocks of twenty or more, because if I did I would be buying more product than I can use, which, of course, I will not do. If the conditions in other parts of the country are the same as they are here, how in thunder do the independent distributors figure to sell their product? Will somebody please tell me; I would like to know.

Yours very truly,

C. C. GRIFFIN.

Piccadilly Will Play 1924-25 Productions by Warner Brothers

IN one of the most important deals which has been put over in the motion picture industry during the last year, Warner Bros. last week insured a first-run Broadway showing for each of their pictures—and the Piccadilly Theatre, newest of Broadway motion picture "palaces," insured for itself twenty or more big feature photoplays for its program during the ensuing twelve months. Apollo Exchange, distributors of the Warner Bros. product for New York and Northern New Jersey, handled the contract for the producers, Lee Ochs, president and managing director of the Piccadilly Playhouse, Inc., signing for the theatre.

The matter of an assured Broadway showing for their pictures has been one of great concern for Warner Bros. for a long time: The Independent's booking contracts are quite as difficult in New York, where the leading theatres have close producer affiliations, as they are in other large cities in the United States. The Warner Bros. announced theatre-building plans in which they are planning to invade important cities everywhere with theatres to give preference to their own product was born of just these difficulties.

It is understood that the Warner Bros. Piccadilly deal is of such an intimate nature that the Piccadilly will be widely advertised in the metropolitan territory as the "Home of Warner Bros. Classics of the Screen," even to the extent of the placing of a Warner Bros. electric sign on the front of the house. It is understood, too, that each of the Warner Bros. pictures played there will be attended with an advertising and exploitation campaign arranged and executed in close co-operation with the Warner Bros. company.

A last-minute change in the Warner Bros. Piccadilly plans call for the opening of the Warner regime at the house Saturday, October 18, with Howard Rockey's "This Woman." "The Lover of Camille" was originally scheduled as the first Warner Bros. picture to be shown.

Unique Luncheon

Miss Jacqueline Logan was the guest of honor at a unique luncheon tendered her in the dining car just before the Twentieth Century Limited pulled out of the Grand Central station for Chicago on its run October 10. Screen critics were Miss Logan's chief guests on the occasion which marked her trip for Los Angeles, where she will appear in a number of Thomas H. Ince productions which will be released through Producers Distributing Corporation.

Prints of Big Sol Lesser Picture Arrive in New York

PRINTS of Harold Bell Wright's "The Mine With the Iron Door," a motion picture version of the best seller, presented by Sol Lesser and distributed through the franchise holders of Principal Pictures Corporation, reached New York this week. Irving M. Lesser, Vice-President of Principal Pictures, arranged a private screening of the picture and those who saw this Sam Wood production were warm in their praise.

In book form "The Mine With the Iron Door" claims a sale of 2,000,000 copies. The motion picture version is the book faithfully adapted to the screen, and it is filled with adventure, thrills, a strong love theme and humor. The picture was filmed on the scenes described by the author in his book and the result is a scenic background of indescribable beauty.

"The Mine With the Iron Door" is a story dealing with an old Spanish gold mine in the Canon del Oro of the Catalina Mountains in Arizona. The story revolves around the search for this hidden gold mine. In the principal roles are Pat O'Malley, Dorothy Mackaill, Robert W. Frazer, Mary Carr, Creighton Hale, Mitchell Lewis, Bert Woodruff, Charles Murray and others. Two big scenes stand out in the production. One is a terrific storm and the other is the torturing of Natachee, the Apache Indian, by bandits who want him to reveal the secret of the hidden gold mine. Sol Lesser, his brother, Irving Lesser, and M. J. Rosenberg, secretary of Principal Pictures, are enthusiastic over this production. Sol Lesser, who is now in New York conferring with his brother regarding the future plans for Principal Pictures, says:

"It has been one of the ambitions of my life to produce a motion picture that would be typical of the life and character of the American people. 'The Mine With the Iron Door' was made with this purpose in view. I believe we have succeeded in making a great American picture. We enenlisted the aid of Mr. Wright in filming the production. He pointed out the scenes he had in mind when he wrote this great American story. We made the picture on those scenes. I don't believe this ever has been done before. We now feel proud of our achievement. Every exhibitor can book 'The Mine With the Iron Door' confident in the realization that he had an unparalelled box office attraction."

One indication of the worth of the production is furnished in a telegram sent by Jules Wolf, head of the Inter-Mountain Educational Exchange, who wired, after seeing a print of 'The Mine With the Iron Door':

"Have just seen 'The Mine With the Iron Door.' It is absolutely the greatest motion picture I have ever seen. Heartiest congratulations."

"Eve of Revolution" Hailed at Its Lexington Premiere

"THE EVE OF THE REVOLUTION" created a sensation at its world's premiere on Tuesday evening, October 7, when it was shown at Lexington, Mass, under the auspices of the Lexington Historical Society.

"The Eve of the Revolution" is one of a series of 33 films being produced by the Yale University Press for Pathe release under the general title of "The Chronicles of America." The film depicts the most significant incidents of the decade from 1765 to 1775 and re-lives such highlights in American History as the reaction of the people to the Stamp Tax, the Boston Massacre, the Boston Tea Party, the Salem Assembly, which voted to send delegates to the First Continental Congress at Philadelphia, the rides of Paul Revere and William Dawes, Jr., the gathering of the Minute Men, the clash between the British troops and American patriots on the Lexington Green and the fight at the Concord Bridge when the advance guard of the British was halted and began its disastrous retreat toward Boston with the Americans harassing it every step of the way. Among the outstanding historical figures portrayed in the film are John Hancock, Sam Adams, General Thomas Cage, Major Pitcairn, Earl Percy, Revere, Dawes and Captain Parker, who commanded the Minute Men at Lexington.

The original script of the production was written by Profesor George Pierce Baker, of Harvard's "47 Workshop" fame, and Mr. James P. Munroe, Ex-President of the Lexington Historical Society. This film is the first motion picture which authentically visualizes all of the important events leading to the actual outbreak of hostilities with England.

Brief addresses, outlining the scope and importance of the work which the Yale Press is doing, explaining the manner in which the Society assisted and endorsing the spirit and portrayal of the films were made at the preview by Mr. James P. Munroe, Ex-President; Mr. S. R. Wrightington, President, and Mr. Edwin B. Worthen, Corresponding Secretary of the Lexington Historical Society. A distinguished audience

Buys "Passionate Quest"

Warner Bros. announce the purchase of the motion picture rights to E. Phillips Oppenheim's "The Passionate Quest" recently published by Hodder & Stoughton, London, Eng. Production will be begun soon after the announced twenty for 1924-25 have been finished.

Pathe News Views of Arrival of ZR-3 in Theatres at Opening Time

PATHE NEWS scored another record for fast work on Wednesday, October 15, when its views of the arrival of the Z-R3, America's new Zeppelin, over New York City, filmed that morning both from the air and from vantage points on the roofs of skyscrapers, reached the various Broadway theatres in time for their opening shows.

Behind this achievement lies an unusual story of organization and enterprise that would do credit to an army staff planning a major campaign. Late Tuesday the Z-R3 was reported as proceeding slowly down the coast in a dense fog. The actual time of her arrival in the metropolitan zone could not be determined. Under the circumstances the Pathe News cameramen had to be placed in the most strategic positions and await developments with everything in readiness to speed to better vantage points by fast aeroplane or motor as conditions would demand. At the Pathe News headquarters word was received from various sources at frequent intervals as to the progress being made by the great airship in its flight through the darkness towards New York. Tuesday night and the early hours of Wednesday found the entire Pathe News camera staff alert at their various posts at headquarters and in the field. At Port Washington, L. I., Cameraman Harde kept constant vigil in a speedy seaplane. At Lakehurst, N. J., the landing place of the huge Zeppelin, Cameraman Wetzel was stationed awaiting word from headquarters that would send him into the air to intercept the Zeppelin at the first possible moment.

Dawn found the great ship near New London, Conn., heading for Mitchel Field, Long Island. Word from Pathe News headquarters brought Harde on the wing from Port Washington, and at the same time Wetzel took off from Lakehurst and headed toward New York. Pathe News cameramen set up their equipment along the battery wall at the lower end of Manhattan and atop of the Municipal Building and other skyscrapers. As a result, from the moment the Z-R3 reached Mitchel Field at seven o'clock Wednesday morning until her arrival over the city at 7:30 and her later trip to Lakehurst, where she arrived about ten o'clock, Pathe News cameramen followed every phase of her historic flight. Both Harde and Wetzel, in their planes, escorted the American Zeppelin in her spanning of the island of Manhattan and subsequently accompanied her on the last leg of her transatlantic flight to Lakehurst, where they took views of her landing from the air while other Pathe News cameramen stationed on the ground took close-ups of the landing crew at work.

Upon the completion of the views the negatives were rushed by airplane to West Side Park, N. J., and from there to the Pathe News laboratory in Jersey City by fast motor. Prints were dispatched as fast as they were completed to various parts of the country, those destined for the Broadway screens reaching the various theatres in time for the opening of the shows.

Pathe News also announces it had a representative on the big airship who filmed the departure from the German yard and also got in a number of "shots" while the Z-R3 was coursing over the Atlantic.

Schenck Ignorant of Mayer Severance Rumor

Joseph M. Schenck, producer of the Buster Keaton and Talmadge pictures, when asked regarding a printed rumor that he and Louis B. Mayer were considering an affiliation, said that he knew nothing of any such thing and denied that Mr. Mayer had any idea of severing his connections with Metro-Goldwyn-Mayer.

"The first I heard of the rumor was when the article in question was called to my attention," said Schenck. "There is no truth in it whatsoever. Of course, it is common knowledge that since the amalgamation of Metro, Goldwyn and Mayer, and the new releasing connection of Cosmopolitan, a success, artistic and financial, far exceeding the fondest hopes of these experienced producers, has been realized. I might further state that my visit to the East is in connection with my own personal business."

Noted Case Closing

Federal Trade Commission Hearing Last of Fairbanks Title Issue

The Federal Trade Commission this week is hearing final argument in the case brought in September, 1922, against the Film Distributors League, et al, as a result of the re-issuance of the Triangle film of Douglas Fairbanks in "D'Artagnan" under the name of "The Three Musketeers," in 1921, at the time the Douglas Fairbanks Picture Corporation produced "The Three Musketeers."

The "Three Musketeers" as produced by Fairbanks for himself cost $700,000, while the re-issued film was produced about 1915 at a cost of $15,000, the commission's complaint stated. The advertising of the re-issued film either bore no indication that it was a re-issue or some equivocal statement which of itself was misleading, it was alleged.

The commission's complaint named the Film Distributors League, Inc., Eastern Feature Film Company, Favorite Players Film Corporation, Lande Film Distributing Corporation of Ohio, Lande Film Distributing Corporation of Delaware, Supreme Photo Play Corporation, Favorite Film Company, Friedman Film Corporation, Alexander Film Corporation, Supreme Film Company, Quality Film Corporation, Leo G. Garner, doing business under the name Reliance Film Exchange; M. Brown, doing business under the name Capital Film Exchange; William Alexander, Maurice Fleckles and Herman Rifkin.

International Accomplishes Feat in Filming ZR-3 Voyage

THE International Newsreel Corporation accomplished a great feat in rushing to all Hearst newspapers throughout the country still photographs of the voyage and arrival of the ZR-3. This corporation announces that these stills and also motion pictures during the great dirigible's trip from Germany to the United States were made by a member of the Zeppelin's crew who substituted for Captain Ariel Varges, International staff cameraman abroad, who had arranged to take passage on the airship but was barred at the last minute because of the ship's inability to carry any more weight.

The pictures, which show activities of the crew on board, "shooting the sun," passing over the Azores and approaching the American coast line, were dropped while the monster dirigible was flying over New York, where they were immediately picked up, rushed to the International Newsreel Corporation's office in Manhattan and from there dispatched with marvelous speed to Hearst publications.

A statement from International Newsreel Corporation describes in detail how this photographic feat was accomplished. Its summary is as follows:

"International's remarkable scoop on the newspaper photographs was due to Captain Ariel Varges, who arranged with Dr. Eckener, commanding officer of the airship, to have them dropped from the dirigible as she passed over Manhattan. Captain Varges also sent over on the ZR-3 a canary bird, as a gift to Edgar B. Hatrick, general manager of the International Newsreel Corporation and Captain Varges' chief. The crew of the Zeppelin took the canary bird as a mascot and named it Varges. The canary was subject to examination by the United States Government authorities on the big ships arrival at the Naval air station at Lakehurst, and then was released to Mr. Hatrick.

Help Red Cross

Theatre owners are urged by M. J. O'Toole, head of the M. P. T. O. A., to support the annual membership drive of the Red Cross. In a letter to exhibitors O'Toole brings attention to the resolution in this respect adopted at the Boston convention of the national organization. He suggests, particularly, exhibitor co-operation with local Red Cross committees.

Start New Picture

West Coast studio advices announce that Scott Dunlap has taken his company out and has started the actual shooting of "One Glorious Night," the fourth in the series of eight Columbia Pictures featuring Elaine Hammerstein with Alan Roscoe, Phyllis Haver, Freeman Wood, Lillian Elliot, Mathilda Brundage and Clarisse Selwynne.

Completes Second Warner

"The Dark Swan," which has just been completed at the Warner Brothers West Coast studios, is the second production which this young director has finished for the Warner company.

Jackie Coogan Decorated by Greek Government

For the first time in the history of the Greek government, a child has been decorated with the Order of George. Jackie Coogan, in recognition of his humanitarian service for the Near East Relief, in raising a million dollar cargo of foodstuffs and clothing for the orphans of the stricken Near East countries, was decorated by the Greek Foreign Minister with the coveted Order.

The reception of the young film star in Greece surpassed in magnitude even the riotous welcome given him in London, Paris and Rome. On Jackie's arrival from Italy, immense crowds lined the streets of Piraeus and Athens to cheer the boy.

A reception was held at the Zappeon Orphanage of the Near East Relief, where Jackie was welcomed by the President of the Republic and other government officials, by the Mayor of Athens, the American Minister and others.

Later in the presence of thousands of young people, at the scene of the historic Acropolis, Jackie was decorated by the Foreign Minister.

The distribution of the cargo of relief supplies is now being made from Athens, and at the conclusion of the week the Coogans will start back to this country after the most astounding trip on record.

New Star in "Swan"

Title Role in Paramount Picture Awarded to Frances Howard

Following closely on the selection of Betty Bronson for the title role in "Peter Pan," Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, announced recently that another newcomer in motion pictures has been assigned one of the most important roles in the year. She is Frances Howard, nineteen years old, who is playing in "Best People" at the Lyceum Theatre, and she will play the title role in the Paramount picture of Ferenc Molnar's play, "The Swan."

"It may seem extraordinary that we should give a role of such importance as 'The Swan' to a young woman who has had no screen experience," said Mr. Lasky, "but in Miss Howard we firmly believe we not only have acquired the ideal player for the part, but we also have made a distinct discovery for motion pictures. She has youth and beauty, besides a thorough dramatic training through long experience on the speaking stage.

New Chicago Theatres

CHICAGO, Oct. 16.

Lubliner and Trinz plan another huge theatre on the south side, Sixty-third street and Blackstone, extending to Harper avenue. The house will seat 3,500. The structure will have a big tower and work will start next month. Construction has already been started on the Ritz Theatre, Harding and Lawrence Avenues, by the Crawford Building Corporation, owners of the new house. The theatre will have a seating capacity of 2,000.

Keep Pictures Non-Partisan, Is Loew's Advise to Filmdon

KEEP pictures out of politics," is the definite and emphatic answer of Marcus Loew, president of Loew's, Inc., and Metro-Goldwyn, to every question raised by the coming presidential election.

"Motion pictures are entertainment, not propaganda, and they must be kept entertainment, free from propaganda, if they are to have continued prosperity," was Loew's declaration.

"As a matter of principle, as well as a matter of common business sense, propaganda of a political nature should have no place on American motion picture screens. It will not in Loew theatres, and I hope for the sake of the whole industry that it will not in any theatres," Loew added.

"Any medium capable of reaching the millions who attend the motion picture theatres in this country, imposes upon those who regulate it a trust that is much too significant to be given over to political propaganda, no matter of what sort. When propaganda creeps into entertainment, a divided audience will react accordingly. The status of the entertainment is bound to suffer in prestige, in dignity, and not the least at all at the box-office. We cannot afford to have motion pictures suffer from such a cause. Keep them out of politics."

New Valli Film

Edward Sloman has started production at Universal City on "Up the Ladder," the story of a young American inventor's struggle to fame. Virginia Valli is the star of the new story with Forrest Stanley playing the youthful scientist. The story revolves about the long endeavor of the young inventor to transmit pictures over telephone wires, a feat now being attempted by scientists in both Europe and America, in some cases with partial success.

Incidentally, the real apparatus used in such an experiment is to be seen in the picture. Tom McNamara, the famous cartoonist, is acting as Sloman's consultant in the making of the picture. Jack Rose is cameraman for the unit. The picture will be a **Universal Jewel.**

Harry Ennis Dies

Artclass Publicity Director Is Victim of Acute Appendicitis

Harry Ennis, well known throughout the industry especially in Greater New York, early this week succumbed unexpectedly to an attack of appendicitis. Mr. Ennis was operated upon in a hospital in Brooklyn, where he made his home, about a week ago. His condition was reported to be improving when peritonitis set in and caused his death.

For the past nine months Mr. Ennis had been associated with Weiss Brothers Artclass Productions in the capacity of publicity and advertising director. Prior to that time he had worked for ten years on the editorial staff of the Clipper and for the five years preceding that period in the journalistic department of the Variety, both theatrical publications.

Mr. Ennis is survived by his wife and parents and two brothers, one of whom is Bert Ennis, now with Associated Pictures.

The decedent was forty-two years of age and was born in Brooklyn.



Scenes from "Riders of the Purple Cows," a Pathe two-reel comedy starring Ralph Graves. Produced by Mack Sennett.



In "Reckless Romance," an Al Christie comedy feature being released through Producers Distributing Corporation, is a noteworthy cast, including Roy T. Barnes, Harry Myers, Sylvia Breamer, Wanda Hawley, Jack Duffy, Tully Marshall, Lincoln Plummer, Mitchell Lewis and Morgan Wallace

"Capt. Blood" Published in Papers Reaching 20,000,000

A [illegible] to the number of [illegible] having a combined circulation of approximately 20,000,000 are publishing Rafael Sabatini's "Captain Blood" in serial form. They are taking advantage of a free service offer made by Vitagraph, whose picture version of the famous novel is acclaimed as one of the outstanding productions of the year.

Before the picture was released Vitagraph announced its readiness to supply newspapers with the text of the novel, to be published in conjunction with the showing of the picture. It is furnishing cuts to papers that have facilities for using them and proofs to publishers willing to go to the expense of setting type. Production stills also are sent out from which newspapers make selections for heralding illustrations.

The service is being rendered without charge and without any obligation whatsoever on the part of the newspapers. There are no strings to the offer. The distribution is handled by a special staff at the Vitagraph offices entirely independently of the booking department. Newspapers in communities in which the picture has not been booked but are eagerly expecting it are given the same basis as those at points where arrangements have been made for early showings.

Every newspaper in a town of 10,000 or more which has taken advantage of the offer has received from Vitagraph a large supply of publicity matter designed to promote the publication of the novel. Many papers are publishing Mr. Sabatini's great work in full. To others Vitagraph sends an abridged edition of 55,000 words. This edition is not a rewrite, but was cut from the novel without any alteration of the text.

Newspapers in cities, towns and villages in every state in the Union and every province of Canada are taking advantage of the offer. The eagerness of publishers bears eloquent testimony to the live interest of the American and Canadian public in the best fiction. Publishers see in the serialization of this novel an assured circulation booster, despite the enormous sales which "Captain Blood" in book form has enjoyed, the heavy demand for it at the circulating libraries of every community, and the fact that scores of newspapers published the story more than a year ago, when a prominent newspaper syndicate circulated it.

Selects Lillian Rich

Having started Vera Reynolds, a brunette, on the way to stardom, Cecil B. DeMille announces that Lillian Rich, a blonde, is his latest choice for the shoes deserted by Gloria Swanson, Agnes Ayres, Leatrice Joy and Bebe Daniels, when they left leading roles in his productions to be featured in their own right.

After a search taking in scores of feminine players, Mr. DeMille chose Miss Rich to play one of two equally important leading roles in his next Paramount picture, "The Golden Bed," screen play by Jeanie Macpherson. Miss Reynolds takes the other role.

Chance for Fame!

Marcus Loew Wants Original Play for His N. Y. Stock

Marcus Loew's [illegible] to the stock field through the advent of the Seventh Avenue Players at the Seventh Avenue Theatre, N. Y. C., has found a way to bring at least one unknown author into the spotlight, or even more if the results are forthcoming. In engaging the stock players Loew selected only artists with established reputations, capable of handling any production given them.

With the theatre getting under way on its new season October 20, M. Loew also announces that he will accept for production the best play written by a newspaper man or woman employed by one of the daily papers in Greater New York. This play will be produced by the Seventh Avenue Players in just as an elaborate fashion as if it were already an established success on Broadway.

A board of six judges, composed of three producers, two directors and a play reader, will receive and decide upon the manuscripts. If more plays than one are worthy of production in the estimation of the judges they will be presented in order of their selection. The time limit is given as January 1, 1925.

Blackton Starts Another

[illegible] saw the start of production work on "The Pearls of the Madonna" at the Vitagraph studios in Hollywood. J. Stuart Blackton is directing. The picture will be an adaptation of L. V. Jefferson's colorful novel of Parisian life. Marian Constance has just finished the continuity and the cast is now almost complete.



Scenes from "A Miss in the Dark," No. 6 of F. B. O.'s Go-Getters series starring Alberta Vaughn

SELLING the PICTURE to the PUBLIC

EDITED BY EPES WINTHROP SARGENT

Road Showings of the Covered Wagon Did Not Hurt Popular Price Returns

NOW that The Covered Wagon has about completed its popular price bookings on the Southern Enterprises, it is interesting to compare the results with the original road showings. It is a moot question whether or no the engagements at the "opry house" help or hurt a later booking at popular prices. The answer seems to be that if the show is a good one, exhibition at a top of $1.50 or $2 will help the return at a 50 or 75 cent top. Only one town reports disappointing business. McAlester, Okla., did not come across a second time. A splendid publicity campaign was conducted, but apparently the show played out the first time, when it drew 3,000 patrons. The run at the Palace theatre was small.

On the other hand, R. T. Newton, of the Capitol Theatre, Little Rock, Ark., beat the house record by $1,800 on the week, and would have gone higher had it not been that it rained from five until nine on Saturday, when the largest floating business was counted upon.

Used the Bull

Mr. Newton went twenty miles into the country to get a yoke of oxen for his perambulator, but the result was well worth the trouble, for he was able to trail a circus parade the opening day and park on the show lot for the afternoon. The attention-value of the outfit was many times that of a horse-drawn display.

He used an adaptation of the original Criterion Theatre front for his marquise, getting a water effect with a ground row lighted by flashers, and this got no little attention. He laid it off to another manager for $50. He also hooked a sign painter by getting him to display a banner on the stage from which a sign was being painted on the side of a building in the business district.

He made the usual store hook-ups, bannered a Republican Convention and gained two automobile hook-ups.

Barry Burke, of the Palace Theatre, Fort Worth, Texas, broke all city records for any kind of a show, including stage attractions, and figures that he would have done another $1,250 had it not rained all day Friday and most of Thursday and Saturday.

He started in two weeks in advance with paper and six toy wagons in as many show windows. He also used a wagon perambulator, but his newspaper and lithographic display were his best bets. He used 25 24-sheets, 35 sixes, 70 three-sheets and 100 ones, with 186 inches of newspaper work.

Tied to Rodeo

Clayton Tunstill, of Chickasha, Okla., hooked in to a rodeo. This was held in conjunction with a County Fair, and he plastered all his spare paper in the vicinity of his opposition. He was permitted to put one 24-sheet just across from the grandstand and in the line of vision with most of the big events, since the riders naturally worked in front of the stand. He also took a booth in which to display a miniature wagon and handed out about 2,000 programs a day.

He got a bannered car around town, hitting the schools during recess, and the car was parked on the infield at the first football game of the season. He did a handsome business for a town of 10,000.

Scoured the Country

In Dallas, where the picture played The Old Mill, another fine record was hung up by W. O. Williamson. Through a local distributor he put out 8,000 heralds in a score or more of nearby towns and 2,000 more were put out at the theatre.

Two handsome oil paintings decorated the lobby walls, and there were large paintings either side of the V shaped marquise display sign. He was disappointed in an automobile parade planned, the city refusing a permit, but he used plenty of paper and took 170 inches in the newspapers for a two week's engagement.

Fair in Houston

One week at the Queen Theatre, Houston, showed a good business, though not a record breaker. There was a heavy display of lithographs, with 50 24-sheets and 75 sixes, and three windows showed a miniature wagon for ten days in advance. One specially good window was divided between the Wagon and North of 36 as Torrence and Lois Wilson were in town working on the latter. They were guests of the management and helped the press work along. All of the newspapers carried daily stories.

The house orchestra was sent over to the Rotary lunch to play the Covered Wagon Days, with a miniature wagon lettered with the dates on the stage of the banquet hall, and stress was given the lowered prices. An advertising outfit was also sent 25 miles out of town along the main road, returning by another route, and this helped the auto trade.

Two Wagons

John P. Read, of the Joie Theatre, Fort Smith, Ark., ran four days and put the picture over with only $30 increased outlay to better business about $900.

His best bet was two perambulators, though his lobby display was a strong factor. His paper order was small, to match the size of his town, but he managed to get them in.

It is evident that a big show can come back to advantage, though in some instances it would seem that a 50 cent top will gross larger than where 75 cents is made the upper level.

Have you started work on some special stunt for Thanksgiving?



A Paramount Release

TWO STUNTS THAT HELPED LITTLE ROCK GO OVER THE TOP WITH THE COVERED WAGON

R. T. Newton, of the Capitol Theatre, had to send twenty miles for the ox team shown on the left, but it helped him to trail a circus parade and get as much attention as the calliope. The display on the right is patterned after the one used in New York. It was sold off to another manager after it had helped the Capitol. There is a water ground row in front of the painting.

Stunted on Three of Famous Forty

Getting an edge on the season, the Strand Theatre, Lexington, Ky., did special work for the first three of Paramount's Famous Forty.

For Pola Negri in Lily of the Dust, Miss Anna Bell Ward persuaded the leading ice cream factory to take two display ads. The first was a two sixes announcing a special Pola Negri brick of cream to be had during the run of Lily of the Dust, the brick being offered as the star's favorite. The following day the space was seven inches across two, and revealed that figs and nut meats were frozen into the cream. The first display gave the house about a third of the space.

Bobbed Patrons

For Manhandled there was a nifty checkered lobby and just inside the opening the local barber administered the Gloria Bob to all and sundry. Another hook on this was the spare tire cards, assuring the public that the taxi was "carefully Manhandled." This was a rather dubious guarantee. On the night of the opening a minister preached a sermon on The Manhandled Girl, in which frequent references were made to situations in the story and the advice given that the congregation see the lesson the play offered. This was worth a hundred taxi cards and half as many barbers for real salesmanship.

For The Sideshow of Life small bags were filled with peanuts and heralds and distributed by a boy in clown costume. The bag was printed merely "A sack of enjoyment." Balloons were given children who came to the theatre to receive them, these being stamped with the title and play date.

We hope Miss Ward will tell us what she does on the other 37. In the language of the day "she's good."

HENNEGAN
PROGRAM COVERS
SELL THE PICTURE
TO THE PUBLIC
THE HENNEGAN CO. CINCINNATI, O.

Production Hints from Edward L. Hyman

Managing Director, Mark-Strand Theatre, Brooklyn

FOR the fifth anniversary of the opening of the Brooklyn Mark Strand the program was made up of eight incidents, three of which were film subjects and five musical presentations including the organ recessional. Departing from the customary two-hour show here, the performance for this occasion ran eighteen minutes over that time. The feature photoplay was Paramount's "The Alaskan" with Thomas Meighan, which unreeled over a period of one hour and twenty-five minutes. The Mark Strand Topical Review, with inserts from Pathe, Fox and Paramount congratulating the house on its birthday, ran the usual eight minutes. The James A. Fitzpatrick production, Stephen Foster, the third in the Great Music Master series of films, likewise required eight minutes. As offered here, however, it may be classed as a musical presentation as well as a film, as the special score played by the orchestra, perfectly synchronized, won applause at the finish of the film at each show. In the openiing title Fitzpatrick dedicated the production to Edward L. Hyman in felicitation of the fifth anniversary.

Of the five musical incidents, taking up thirty-seven minutes altogether, artistic and popular honors went to the Victor Herbert Fantasie in three scenes, done by the Mark Strand Orchestra, three singers and ten dancers. Running fifteen minutes this number opened with an introductory trailer embracing a brief eulogy of Herbert, while the orchestra played "A Kiss In the Dark." The only lighting was blue foots and borders on the small stage, these covering the screen with a soft color. From this the screen went up on a set from "Mlle. Modiste," with mannequins, models and customers on the scene. In the center opening of the deep blue plush cyclorama, and lighted on either side by a torch standard, was a model under an orange flood from the dome. As orchestra finished introductory chords the mannequins went through a dance from that operetta, during which the basso entered made up as in the play. Followinig the dance basso sang "I Want What I Want When I Want It," and made his exit. This left the stage to soprano, as maid, who sang "Kiss Me Again," under white spot, closing the scene. Orange and amber spots from the side and overhead lighted the above, in addition to the solo spots mentioned. The second scene was prairie back drop and mountains, with gypsy wagon and camp fire props, for the baritone solo, "Gypsy Sweetheart." At chorus gypsy girl entered for love pantomime. Third scene was toy shop interior, with transparent back drop behind which were magenta and blue open box lamps. In various stages of disorder were the dancers made up as toys, holding poses while basso as old toy maker sang "Toyland." Then to the "March of the Toys" the dancers came to life for a verse and two choruses of the number, at the finale going back to their original positions. In the interludes the orchestra played snatches of Herbert selections.

"When You Were a Belle and I Was a Dandy" was put on with tenor and soprano made up as old couple, the woman sitting in cozy chair before a fireplace from which red lamps made the light. The man stood behind the chair. Dark cyclorama backed up fireplace, and there was no other lighting as fireplace lamps hit the couple.

Operatic tenor and baritone sang "Swear In This Hour" from "La Forza del Destino" in correct costume of the opera, tenor lying upon improvised couch. Back drop deep blue plush. Orange spots from the dome on the singers.

Jules Berkin and Rosemont Orchestra of twelve supplied the syncopated melodies of the show, for eleven minutes. Fiirst was "Yes Yes In Your Eyes," and then "Le Tango due Rebe." Painted scrim behind the orchestra lighted up from behind to show man and woman tangoists on raised platform, who danced for this selection. The next was special arrangement of "Mandalay." White floods and side spots.

A speaker prominent in Brooklyn public life was given three minutes for an address each evening—different one each day.



A Paramount Release

LOBBY FRONT MATCHES GLORIA'S CHECKERED CAREER

That is Gloria's career as the heroine of Manhandled. Miss Anna Bell Ward planned this stunt for the Strand Theatre, Lexington, Ky. In the lobby you can see the bob-barber at work. All taxies were advertised as being expertly manhandled.

Carries a Plane

Carrying an airplane as an accessory to exploitation is the latest stunt of Rick Ricketson, Paramounteer. And it costs him nothing. The plan is for Rick to do some publicity work for the avaitor, hook him to a free publicity stunt for the theatre and then let the pilot get his profit through passenger flights. He has worked it in four Colorado towns with others booked, and he will lead the aviator around like a trick dog until he exhausts the territory. Looks like a pretty sizable stunt.

A Fine Smash

R. Calderon, Jr., of the Rex Theatre, El Paso, Texas, sends in a fine lobby miniature for Rupert of Hentzau. It is a three-story castle tall enough to reach to the top of the lobby arch, and on the second page two cut-out figures are engaged in a desperate battle.

It is about the most perfect castle model we have seen, and probably got more attention than the usual castle front without taking up so much room.



A First National Release

THIS SHIP RODE THE WAVES WHILE THE SLAVES ROWED

The Strand Theatre, Milwaukee, arranged a cutout of the Corsair against a painted backing for a lobby banner. The ship rose and fell on the waves while the oars were manipulated by means of a motor connection. It beat the New York sign.

Ship Model Won Sea Hawk Windows

Six ship models got as many fine windows for Saxe's Strand Theatre, Milwaukee. Two of them are shown on this page. One of the windows had a card reading: "In plain words a square deal means no pirate price tags." This was a decidedly ornamental effect, with real sand, cloth water and a painted backing. The second is a book store showing, with only the model for the centrepiece, but with a number of stills and about a dozen copies of the book. There were four others along similar lines. Stanley Brown does not tell where he got the ships, but probably he borrowed them.

The lobby banner, also shown, was a mechanical effect. The ship is independent of the backing and is so mounted that it rocks on the waves while the same motor gives motion to the oars. You can imagine the effect. The New York run used only the rocking ships, and that had Broadway stopping.

Twenty thousand roto sections were used for package enclosures by the largest department store, and 3,000 two-sheet snipes backed up 60 24-sheet stands.

It was a splendid campaign and is expected to carry the picture through a three or four week run.

Used to It

For a second time Frances Colley was used as a window demonstrator to put over a Metro-Goldwyn picture. This time she appeared to "demonstrate" make up methods in a sporting goods store in connection with Sinners in Silk at Loew's Palace Theatre.

To give her the greatest freedom of movement the Metro-Goldwyn exploiteer provided her with a bathing suit and motived this by filling the window with stills of bathing scenes from the picture. She was announced as one of the members of the cast of the picture.

She gave demonstrations from two to three and from four to five. The rest of the time the town could use the sidewalk in front of the store.

It this keeps up Miss Colley will go and sit in a window when she is out of a job just to keep from getting lonesome.

The Right Slant

George E. Brown, of the Imperial Theatre, Charlotte, N. C., did not write these lines for publication. They occur in a personal letter, but we think that he comprehends the entire scheme of management in fewer words than we could use when he says:

"I consider it half my work here to sell the Imperial as a city institution and to gain the good will of everyone in town. I would rather have a steady crowd week in and week out than have 'em splash now and then with thin weeks in between. And I've got them coming that way, too."

Excursion Rates to See America

Special excursion rates to visit a picture production is not a new stunt, but it is still sufficiently rare to warrant mention when it is worked.

The latest report comes from the National Theatre, Richmond, Va., where Jack Cunningham arranged with the C. & O. to grant reductions on two-day tickets to Richmond from adjacent points to see Griffith's America. This picture was partly made in that section last year and special throwaways were put out in Lee Hall and Williamsburg, where many of the scenes were shot, the copy starting with "See your home town people in D. W. Griffith's America, now showing at the National Theatre, Richmond."

It made a tidy bit of extra business and the announcement of the railroad deal helped to impress the Richmond public, as well.



A First National Release

TWO OF THE SIX MODEL SHIP DISPLAYS ARRANGED IN STORE WINDOWS FOR THE SEA HAWK

Saxe's Strand Theatre, Milwaukee, borrowed all of the ship models in sight and got windows that the best of cards and stills could not reach. There is something about a model ship that will stop the average man and most women, particularly now that they are the reigning craze of collectors, and the Strand had some splendid examples. Try and dig some up.

Novelty Cards Are Good Exploitation

Jack Rowley, of the Royal Theatre, Laredo, Texas, knows that the way to get attention is to be different. He wanted to get what he could out of The Perfect Flapper, and he put some fifteen cent dolls on his exploitation staff and they brought in S. R. O. in reply to his S. O. S.



A First National Release

JACK ROWLEY (HIMSELF)

The dolls were dressed as flappers and one or two were tacked to locally written cards, each with a change in copy. That on the left reads that the old fashioned girl has no show today with The Perfect Flapper. The right hand card tells that The Perfect Flapper will repeat in Laredo her stunt of blocking the sidewalks in New York, Philadelphia, Los Angeles and other big cities.

About a dozen of these cards were placed in as many stores, and most fans saw them all, and got twelve messages. With new copy, each was read where with duplicate copy one is read and the others merely glanced at.

With a campaign of home made slides and the trailer, the Flapper made good her brag and pushed them into the gutter, which is doing pretty good for southern Texas in early September.



A United Artists Release

MILT CRANDALL BORROWS A HINT FROM GRAND OPERA

When the State Theatre, Pittsburgh, had America, Milt organized an all-night line of waiters similar to those who camp out at the opera house or the ball park. They sat up all night to get America and Milt supplied hot coffee. And it worked.

A Canadian Hook-up

C. J. Appel, of the publicity headquarters of First National in Canada, has effected a hook-up with a washing machine on behalf of Painted People, in which Colleen Moore is seen with one of the washers.

The Canadian handlers of the machine have gotten out a four page herald hooking the star to the washer, with five stock cuts for the play and one for the machine. The feature gets about 75 per cent. of the text.

There is a space for the theatre imprint on the front and the dealer's card on the back page. It was tried out in Toronto and worked so well that its use will be extended.

As Painted People has been recently released in Canada, the tie-up is timely.

Made Pretty Float His Chief Appeal

Sudbury, Ontario, has an annual Callithumpian parade, a survival of the ancient Fools Masque. Men and women in grotesque dress and comic masks form the bulk of the parade, but there is a float section open to merchants, and Bob Stevens, of the Regent Theatre, entered a tableau for When a Man's a Man.

Knowing that the grotesque would be predominant, he went to the other extreme and reproduced the lynching scene from the play with unusual care, employing five men. A real tree; rather small for a lynching bee, was set up just back of the driver's seat, and the hero, with the noose about his neck, was stood just below. The body of the float was masked in with greenery, with a large banner on either side.

The float was the outstanding feature of the parade and was awarded first prize. Naturally the public thought that a picture so well advertised must be worth advertising, so the credit the float received was transfered to the feature with a resultant good business.



A First National Release

WON FIRST PRIZE AND SOLD HIS TICKETS

Figuring that a local Calithumpian parade—if you know what that is—would be mostly grotesque, Bob Stevens, of the Regent Theatre, Sudbury, Ont., made his float on When a Man's a Man as picturesque as possible and won first prize on contrast.

Won a Page

That the dog story is still a best bet was proven by Tod Browning when he ran Secrets.

He sold the Sunday editor of the Union on the fact that in this picture Norma Talmadge shows four periods of youth from adolescence to old age. That of course called for four cuts showing the four stages, and this, in turn required most of a page of type to run around the cuts. It was not a full page, but it was the star story on that page, and it made for considerable interest in the picture. It sold a lot of people through interest who could not be reached through star-appeal, and that was its best angle.



A Metro-Goldwyn Release

JACKIE SEEMS TO BE ENJOYING HIS OCEAN VOYAGE

In this display made by J. P. Harrison, of the Hippodrome Theatre, Waco, Texas, the raft is the middle section of a three plane display and is mounted to rock gently in response to the impulse of a motor. The palm trees did not rock.

Rice Recalls His Hallowe'en Party

Harold E. Rice, of the Majestic Theatre, Pueblo, Col., writes that he has been meaning for some time to tell about his last year's Hallowe'en Party. Now he hurries to get in before the next one comes, but gets it over in time to make his suggestions available for this year.

In his section, as in most parts of the country, business is bad on All Saints, because of the numerous parties given on that night. It was one of the worst nights of the year for him until he decided to give a party of his own.

The first one was too good. He could sell it for only one show, and he writes that he is working on one this year that can sell to two audiences. Last year's affair cost around $40, of which the larger half went into a supper for the players and others who helped.

Last year his doorman was dressed as an undertaker, with the ushers in ghostly robes, while in the lobby "Dr. Killem" examined the incoming patrons for weak hearts, with the usual array of surgical instruments from the carpenter shop, as a background.

The orchestra, also dressed as ghosts, entered through the rear of the house, to the accompaniment of a funeral march on the organ, with green lighting on the procession.

After they were seated chains clanked throughout the house and this mysterious noise was repeated at intervals throughout the show. The chains were planted under the seats and were clanked by the ushers tugging at cords. It's a great scheme if you are careful to dispose the chains so no one can stumble over them and sue for damages.

After the show an afterpiece was put on with Melville and Stetson, and E. W. Van Berggrun. The first scene showed a living room in which a party was in progress, the conversation dealing with Conan Doyle and his contention that the dead do come back. Looking off, the funeral of John Barleycorn was espied and the party all piled out of the scene to go to the funeral.

John was duly buried in a trap grave, but the party lingered to open the grave and take a ring the late John was known to be wearing. They were frightened off by the appearance of ghosts from adjoining graves, these being rigged to the flies and raised at the proper moment.

When all had returned home a new guest appeared and promptly dropped dead upon the sofa. He was carried off for burial and a front scene in one showed the old stunt in which boots on the arms of the rear bearer rest on the shoulders of the man in front, to suggest a carried body. When the front man gets out from under to light a cigarette the trick is exposed.

There was a profile witch who slid through the house on a wire, a live "witch" coming from the wings as the dummy disappeared. It was a simple trick, but worked up it was eerie in the extreme and helped to make a production that they are still talking about.

The advertising warned the nervous to remain at home, and apparently they did, since no one fainted.

The Hallowe'en party is a great business getter. Plan something for your house. Make money instead of using the red ink.

Shopping Early

Although it will be some time before Peter Pan is released, Leon J. Bamberger is working on the hook-ups and already has three large concerns lashed to the mast with a fountain pen, women's and misses' dresses and children's clothing.

Two-way Puzzles Help Two Shows

With Jackie Coogan as a current attraction and The Arab underlined, the Egyptian Theatre, Long Beach, Calif., worked a puzzle for two shows. All children who attended Little Robinson Crusoe were given a card representing a map of the desert in which The Arab was made. There was an oasis in the centre and a labyrinth of trails on the familiar maze lines.

In one corner was a picture of The Arab and the task was to chart the shortest route from the Arab to the oasis, outlining the way in red ink. Fifty tickets were offered as the prizes.

Of course the entire family worked over the maze, and in doing so assimilated the fact that The Arab was to be shown the following week.

The average week day attendance of children is around 50. The average for this week was 115. It also helped to fatten business on The Arab beyond what the picture itself might naturally be expected to do.

H. D. McBride, a Metro-Goldwyn exploiteer, devised the stunt.

It sounds like a Congress of Nations with an Arabian puzzle helping a South Seas picture in the Egyptian Theatre.

Went to a Party

Most Southern Enterprises managers have done well with the handkerchief flirtation dug out by Lem Stewart from the must past when they printed amorous messages in red ink on white sugar lozenges. Lem added to the punch by doing it into French as well as English for Betty Compson in The Enemy Sex.

One of the most unexpected results is reported by the Modjeska Theatre, Augusta, Ga. A woman called on Manager Shields and asked for a hundred. She was giving a party that evening and wanted to hand them to her guests.

Gill Has Moved

R. O. Gill has moved over to Honey Grove, Texas, to take command of the Strand Theatre there and promises to start writing again. We have missed him from the department.

One of his recent stunts was a postcard for The Alaskan done in simulated handwriting. It is illustrated with a crude outline sketch of a man standing over another he has just knocked down. It's a bare outline, but it has just the right suggestion of action.



A Universal Release

JOHNNY MACK KNOWS THE VALUE OF THE TOY TRAINS

The manager of the Tivoli Theatre, New York City, proved that a toy train would do as much business for The Signal Tower in a New York window as it does in the small towns. He made this display in a window near the theatre and got the coin.

Shaded Cuts Hurt Display in Space

The three column space of the Broadway Strand, Detroit, reproduced on this page shows what havoc an unthinking artist can create. It is not a poor reproduction of the cut, but it is the reproduction of a darned poor cut. The present tendency is to avoid all shading in faces; to get an open drawing that will defy poor ink and porous paper, and yet this draftsman does more shading than would be called for in a crayon enlargement. It does not look like a plan book cut but suggests a locally made sketch. Probably it looked fine on white bristol board in nice black ink and from ten to twenty times this size. Probably the manager looked at the original as a sketch and not as newspaper copy and never realized what a combination of reduction, poor ink, soft paper and rapid press work would do to the pretty sketch. *More money is wasted through looking at the original instead of visioning the eventual result than through any other channel of advertising.* The artist draws a picture instead of cut copy. He gets a pretty picture, but he does not achieve successful copy, and sometimes the real reason for failure is not realized. Too much detail in any advertising line cut is fatal. Faces should be left open. Heavy black masses of drapery or clothing should be avoided, hair should be freely highlighted, and the line should be proportioned to the eventual size of the cut and not to the original. This is particularly true when the original is several times larger than the cut is to be. If this drawing had been made two or three inches high the artist never would have used all that ink. He would have seen how it would come out. But drawing board is cheap, it is easier to work on a larger scale and the probabilities are that the original sketch was from twelve to twenty inches high. Even a ten inch sketch would be four times as large as the cut, and lines which were then one tenth of an inch apart would reduce down to one-fortieth of an inch, which makes the generally useful line drawing as bad as a poor half tone. A man who makes a living drawing things for newspapers should know as much. We think this one of the worst things we have seen for a long time. If you have an artist watch his work in the paper; not in the original. Make him draw his designs with proper regard for the ultimate result, and if he falls down a third and fourth time, fire him. He's wasting far more than his salary. We like the general effect aimed at and the signature of the fighter gets an exceptionally good effect. Generally script titles are to be the dating just above the signature could avoided, but this is so clear that you can guess at it without having to stop and read it out. The Fight and Win series is given precedence over Blind Husbands because this advertises the first of the series and the work is done for a longer run than the week's stay of the feature. It's a good layout spoiled by vicious pen work.



A Universal Release

WHAT AN ARTIST CAN DO TO WASTE MONEY

Well Timed

J. P. Read, of the Joie Theatre, Fort Smith, Ark., borrowed most of the Big Bens carried by a local drug company when he wanted to advertise The Last Hour. He paid for them with a credit card on a poster board covered with cutouts from the paper and painted to represent a clock face.

He does not say whether he followed Ralph Ruffner's idea and set the alarms to go off at five-minute intervals.

Wastes Star Names by Hand Lettering

Generally there is little to be said in censure of the work of Loew's Palace Theatre, Washington, D. C. As a rule the spaces are up to standard and very often beyond the good average. Someone is careless in the proof reading, as in this instance where a misplaced G gives "weekg beinning" instead of putting the stray letter where it belongs. That does not hurt much, though it is nothing to feel elated about. But this advertisement for Sinners in Silk is away below the average. For one thing six well known names are hidden in hand lettering in a space where most of the rest is type. The mortise should have been run up so that the names of the players could have been run in real letters instead of this cross between the Chinese and the Arabic. And that cut is a pretty poor selection.



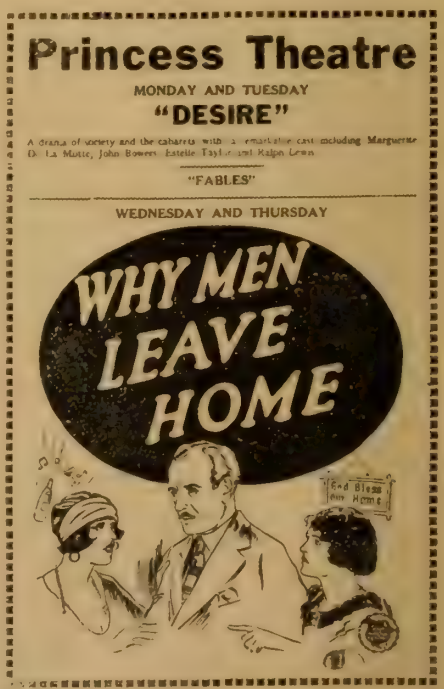
A Metro-Goldwyn Release

NOT UP TO MARK

Probably it will not be so noticeable in the reduction, but in the original three column size the picture of Miss Boardman is a libel. Her hands look like the stuffed cotton gloves clown comedians affect, the fingers outspread like the claws of a chicken, and the pose has all of the fluid grace of a dry goods store dummy. Both faces have been retouched so crudely that there is no trace of expression and the entire pose is woodeny. They might have been stuck for a suitable cut, but there was nothing to prevent the amputation of those player names and their replacement with readable type.

Sells a Feature on Title Alone

Evidently the Princess Theatre, Rushville, Ind., decided to run on the title alone when it came to play Why Men Leave Home. The three column cut and the playing days—six



A First National Release

JUST THE TITLE

words in all—are depended upon to put this First National title. Supplemented by the reading notices, probably this was all that was needed. More would have been useless, but it makes an odd looking display, at that.

Ever get the idea of taking a few back numbers of this department over to the printer? It might help to get better ads

NEWEST REVIEWS and COMMENTS

EDITED BY CHARLES S. SEWELL

"Sundown"

First National Offers One of the "Big Ones" in an Unusually Artistic and Splendid Production

Reviewed by Beatrice Barrett

"Sundown" is a lavish depiction of one of the events which made history in America. It reminds one in many ways of "The Covered Wagon" and undoubtedly will remind the exhibitor of that money maker in his box office receipts.

One of the big productions of the year, it embodies that "something very different" which is constantly being sought by the theatreman. The story tells of those later pioneers the cattlemen, who were driven from their homes by the advance of civilization and were driven out of their country and into Mexico when their ranges were turned over to the homesteaders. It shows the biggest cattle drive ever held in this country.

In contrast to these are other pioneers—the "nesters"—as the cattlemen called them, who also endured many privations to get their little homes started, and constant was the warfare between the cattlemen and the "nesters."

"Sundown" is a gigantic picture in every way. The long shots showing miles and miles of plains with the thousands of cattle winding slowly over them is most impressive. The stampede of the cattle, that onrush of thundering hoofs which trampled everything before them and in one minute destroyed the house and barns and all the possessions of one poor family, will give the audience all the thrills they want. The prairie fire also is unusual, and the scenes of the cattle—thousands of them—driven by the fire into the river and swimming across is a sight such as one is seldom permitted to witness.

The photography is some of the most beautiful ever seen on the screen. The scenes are as artistic as the paintings of the great west. One scene of the night camp is very beautiful with the flicker of the campfire lighting up the action.

Another outstanding incident of the production, and one which will make a strong appeal to the audience is E. J. Radcliff's natural characterization of Theodore Roosevelt talking to the cattlemen and foretelling how they would be forced to give way before the advance of civilization, and their ranges divided into homesteads. The picture shows how the prophecy of Roosevelt was carried out.

Intermingled with the awe inspiring cattle scenes is the story of the city people strugging to make a home on the barren prairie. Bessie Love carries the entire burden of this story—and carries it well—with interpolations of pathos and comedy which are splendidly done. Her comedy is augmented by the droll character of Joe Patton, the old cook with the uncouth exterior hiding a very soft heart. Charles Crockett will keep the audience in a gale of laughter with this humorous and very human character study. And there is the love story of the hated "nester" and the cattlemen to give the audience the desired love theme. Roy Stewart is the rather indifferent and unconvincing lover.

There may be a little criticism that the greatness of the cattledrive has been allowed to overshadow the story of the picture. But the beauty and artistry of the production, the unusualness of the theme and the underlying pathos of the men forced to leave their homes and their country, presents sufficient appeal to please even the most critical onlooker.

Cast

Ellen Crawley ..... **Bessie Love**
Hugh Brent ..... **Roy Stewart**
John Brent ..... **Hobart Bosworth**
Mr. Crawley ..... **Arthur Hoyt**
Pat Meedle ..... **Charles Murray**
John Burke ..... **Jerre Austin**
Joe Patton ..... **Charles B. Crockett**
President Roosevelt ..... **E. J. Radcliffe**
Mrs. Brent ..... **Margaret McWade**

Directed by Lawrence Trimble and Harry Hoyt.
Length, 9 reels.

Story

John Brent returns from the East with the news for the cattlemen that they can borrow no more money on their herds and will have to give up their ranges to the homesteaders and go to Mexico. On the train west Ellen Crawley, who is going with her father and small brothers to take up a homestead, meets Hugh Brent. The cattlemen start the big drive. The cattle stampede and wreck the Crawley's home so they have absolutely nothing left. The cattlemen have no sympathy for their destitution but Hugh makes them take the family along in the grub wagon. By degrees Ellen with her hot biscuits and attitude of helpfulness makes the men change their attitude toward her. John Brent forgives her when she nurses Hugh after he has been burned trying to get through a prairie fire to warn the other cattlemen. When they reach Mexico the cattlemen take up a collection for Ellen to start a new home for her family and Hugh tells her as soon as he is settled he will come back for her to marry him.

FEATURES REVIEWED IN THIS ISSUE

Dangerous Money (Paramount)
Madonna of the Streets (First National)
Married Flirts (Metro-Goldwyn)
Painted Flapper, The (Chadwick)
Ridin' Kid from Powder River, The (Universal)
Roaring Rails (Prod. Dist. Corp.)
Sundown (First National)
Truth About Women, The (Banner)
Welcome Stranger (Prod. Dist. Corp.)
Winner Takes All (Fox)

"Married Flirts"

Metro-Goldwyn Production Based on Popular Novel is a Decidedly Pleasing Attraction

Reviewed by C. S. Sewell

Using a scenario prepared by Julia Crawford Ivers, Robert G. Vignola has transferred to the screen for Metro-Goldwyn under the title of "Married Flirts" Louis Joseph Vance's popular novel "Mrs. Paramor" and has turned out a production that should provide enjoyment for the majority of theatregoers.

The theme is one that should strike a popular chord, for everything turns out just as you would have it, and this angle makes up for a lack of real suspense in the outcome. Briefly, it concerns the story of a woman who by paying too much attention to other things loses her husband to a vamp who promptly throws him over for another man. Later, the heroine embraces the opportunity to teach her a lesson by winning the vamp's husband. She however, yields to the other woman's entreaties, gives him back to her and then takes her former husband back.

The story has been smoothly developed and finely directed so that it holds the interest. The fine characterizations and excellent acting of the four principal players should appeal to the highest type of patrons, even thought the plot is not strikingly original. With the two women dominating the action, and in fact the story being a battle of

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wits between them, interesting developing two different types of feminine psychology, women especially should like it, at the same time men will doubtless find it interesting even though the two men in question seem but pawns in the hands of the two clever women. Clever titling by Frederic and Fanny Hatton also add to the enjoyment, and the picture is finely mounted and excellently photographed.

The acting throughout is distinctly high class. Pauline Frederick gives a very fine performance in the leading role. She does not hesitate to make herself decidedly unattractive in the earlier scenes, which makes her splendid appearance later even more striking by contrast. Her work is finely shaded and convincing throughout. Mae Busch also gives a fine performance in the entirely different role of the vamp. Conrad Nagel as her husband and Huntley Gordon as the heroine's husband, both give excellent portrayals. The remainder of the cast is entirely satisfactory.

Cast

Mrs. Paramor.....Pauline Frederick
Perley Rex.....Conrad Nagel
Jill Wetherell.....Mae Busch
Pendleton Wayne.....Huntly Gordon
Evelyn Dracup.....Patterson Dial
Peter Granville.....Paul Nicholson
Mrs. Callender.....Alice Hollister

Based on story "Mrs. Paramor" by Louis Joseph Vance.
Adapted by Julia Crawford Ivers.
Photographed by Oliver Marsh.
Directed by Robert G. Vignola.
Length, 6,765 feet.

Story

Nellie Wayne seeking to follow her literary ambitions neglects her husband, Pendleton, and becomes negligent of her own appearance. Jill Wetherell, determined to get a husband seeks to capture either Perley Rex a wealthy bachelor or Pendleton. Pendelton falls for her and Nellie catches him with Jill in his arms. In a scene between them Jill tells Nellie that a woman who cannot hold her husband does not deserve one. Nellie divorces Pendleton. Two years later in France Nellie, now the celebrated authoress Mrs. Paramor, meets Perley whom Jill has married after throwing over Pendelton. Coming home on the same ship, Jill is seasick and Perley loses his heart to Mrs. Paramor, finally offering to get a divorce. Jill decides to go to Mrs. Paramor who she has never seen and is suprised to find she is Nellie Wayne. Jill pleads for her husband and Nellie reminds her of the scene two years before, she finally tells Jill that she has no intention of holding Perley and only wished to teach Jill a lesson, she suggests to Jill that she forgive Perley and then realizing she has never ceased to love Pendelton, she sends for him to come back to her.

"Winner Takes All"

Good Audience Interest in Fox Feature Starring Buck Jones in a Cowboy-Prize-fight Story

Reviewed by C. S. Sewell

A cowboy in the prize ring furnishes the basis of "Winner Takes All," Buck Jones' newest starring vehicle for William Fox. Based on a story by Larry Evans, this picture contains good audience material and should prove popular with this star's fans and the theatre-going public in general.

Although there is a touch of western atmosphere in this production with the hero entering the ring to get money to buy a ranch and his return to the west where the final ring battle takes place, the action hinges almost entirely on the prize ring angle. At the same time, the hero brings to the ring the sterling, whole-souled character of the average western hero and most of his troubles are caused by the fact that he refuses to fight a crooked fight and is branded as yellow. Everything of course turns out alright.

There is a nice little romance running through the story, starting with a rescue from beneath the hoofs of onrushing horses, involving a misunderstanding about a marriage ceremony and ending when the hero arrives in the nick of time to save the girl from the crooked fight promoter.

After all, it is in the fight scenes that the greatest interest lies, and these have been convincingly handled. Buck Jones has the physique and shows to advantage in the ring and appears to pack a strong wallop, when he knocks his opponent out, it looks genuine. Although it will be seen that several of the situations are of the familiar type, the story as a whole gets away from the beaten path introducing some new twists and provides pleasing entertainment.

Buck Jones has excellent support. Peggy Shaw in the opposite role gives a satisfactory performance but the most interesting portrayal is that of Lilyan Tashman as a chorus girl. She is an excellent type and gives a fine performance as the girl who is not as good as she might be and believes in getting all that she can out of life regardless of the cost. Edward Hearn, Ben Deeley and W. M. Bailey are capably cast.

Cast

Perry Blair.....Buck Jones
Cecil Manners.....Peggy Shaw
Jack Hamilton.....Edward Hearn
Felicity Brown.....Lilyan Tashman
Jim Devereaux.....William N. Bailey
Charles Dunham.....Ben Deeley

Story by Larry Evans.
Scenario by Ewart Adamson.
Directed by W. S. Van Dyke.
Length, 5,949 feet.

Story

To secure money with which to pay for his ranch, Perry Blair takes a job as sparring partner for a fighter and after a bad start licks his opponent when he calls him yellow. Dunham, the manager takes him up and arranges a big fight in New York. Mr. Perry saves a girl, Cecil, from a runaway and afterwards finds she is the roommate of Felicity with whom Devereaux has an affair. Perry, finding the fight is framed refuses to fight, Dunham, his manager gives out a story that he is yellow. Disillusioned, Perry decides to return West and asks Cecil to go with him, forgetting to mention marriage. She misunderstands him. Sometime later, Perry's friend Jack comes and arranges a fight with Dunham's new fighter, winner take all. Dunham persuades Felicity to come with him and Cecil comes too hoping to see Perry. Perry wins the fight, Cecil learns of her error. Perry reaches the ranch in time to save Cecil from an attack from Dunham and reminds him of the fact that Winner Takes All.

"The Painted Flapper"

Chadwick Pictures Offers Interesting Flapper-Jazz-Crook Story With Good Box-Office Cast.

Reviewed by C. S. Sewell

With a cast that contains a number of names with box-office value, and an up-to-the-minute story in which there is plenty of jazz atmosphere and flapper stuff, and in addition an ending that involves the unmasking of one of the leading characters as an international crook, "The Painted Flapper" distributed on the independent market by Chadwick Pictures Corporation contains a lot of material that should appeal to the average audience.

Characteristic of its flapper-jazz theme, the picture moves at a good pace and there is something doing every moment, this serves to hold the interest even though the situations follow along somewhat stereotyped lines and are more melodramatic than convincing.

While James Kirkwood is featured with Pauline Garon and gives an entirely satisfactory performance, it is Miss Garon in the title role that holds the bulk of the interest. She is an excellent type for the little flapper who is rather daring in her pursuit of pleasure but is good and pure at heart. Other well-known players who do capable work are Crauford Kent as a mysterious gentleman-crook, Kathlyn Williams as the flapper's mother, Claire Adams as her demure sister, John Harra as her sweetheart, and Hal Cooley as the sister's sweetheart. Maine Garey is well cast as the cheek-to-cheek jazz hound.

This picture has been satisfactorily mounted and photographed and director John Gorman has succeeded in putting over the jazz atmosphere. It is an interesting if somewhat melodramatic character study of the modern flapper with sidelights on the lack of parental responsibility in this instance as the mother divorced the father, due to a misunderstanding of suspicious circumstances. The return of the father in time to save his flapper daughter provides a punch and his identity will doubtless prove a surprise to many.

Altogether, "The Painted Flapper" is an average picture of its type which has been capably directed and is marked by good work on the part of the players, and if properly exploited it should prove a satisfactory attraction in the majority of houses.

Cast

Richard Whitney.....James Kirkwood
Arline Whitney.....Pauline Garon
Egbert Van Alyn.....Crauford Kent
Isabel Whitney.....Kathlyn Williams
Eunice Whitney.....Claire Adams
Danny Lawrence.....Hal Cooley
Jimmy Arnold.....John Harron
Lester Howe.....Maine Garey
Lucy May.....Anita Simons

Adapted from Alan Pearl's stage play.
Directed by John Gorman.
Length, 6,000 feet.

Story

Isabel Whitney, a divorcee with social ambitions prepares to marry her oldest daughter Eunice to the eligible Egbert Van Alyn though she loves her childhood sweetheart, Jimmy. Isabel is worried over Arline her youngest daughter who is an ultra-jazzy flapper and having an affair with Lester Howe a cheek-to-cheek sheik although serious-minded Danny loves her. Arline decides to prevent Eunice's marriage with Van Alyn. Her flirting brings about an embarrassing situation with Lester from which she is saved by a stranger who tells her he is her own father, Richard Whitney, and explains how the divorce was brought about because of a misunderstanding. Richard and Danny finally force Lester to give them inside dope of Van Alyn. They go to his home and find he has chloroformed Isabel and stolen her jewelry. He is identified as an international crook and his gang arrested. Isabel, having learned her lesson becomes reconciled to her husband and Jimmy and Dan win the two girls.

"Madonna of the Streets"

Nazimova Returns to Screen Co-featured With Milton Sills in a First National Play

Reviewed by Epes W. Sargent

After a considerable absence from the screen, Mme. Nazimova reappears in an adaptation of W. B. Maxwell's novel of the London East-end, "The Ragged Messenger," directed by Edwin Carew, and with Milton

Sills as her companion in the large letters and the electric lights.

The play does not possess the charm of "Out of the Fog," nor the gorgeousness of "The Red Lantern," but is is a decidedly better vehicle than those which, if they did not facilitate, at least reconciled us to her retirement. She is capable of better themes. She has done infinitely worse. The play has been lavishly staged, with a careful eye to detail and local color, and Mr. Carew has done all he could to humanize what must at best be an artificial theme—the zealot clergyman who recognizes almost too late that charity begins at home. This time it is a fashionable West-end rector who gives up his swagger congregation to labor in the slums, and the locale permits the introduction of unusual scenes.

There is a finely staged sequence of a riot, precipitated when the minister offers the Word of God rather than coin of the realm to his street congregation. This can take its place with the mob scenes of "The Christian" and "Scaramouche" for spectacular intensity. In the more quiet moments the direction is nicely gauged to the temper of the scene, with a plentiful, but sometimes a little too obvious comedy relief.

Mr. Carew has made what we imagine to be a far better offering than the book, and Milton Sills contributes importantly to this result by his restrained and forceful acting of a very thankless role. With not only the opportunity but the incentive to overact, he holds the part in the sympathy of the spectator. It is by no means his greatest role, but it assuredly is one of his finest pieces of acting. Nazimova rises to the big scenes, plays capably most of the time, and fails only when she endeavors to be kittenish, which fortunately is not very often. She is seen in the bath tub and various stages of undress, but these bits are not intrusive. Her real work is done in the latter scenes, up to but not including the death scene, which is stagy and not convincing.

These two players carry the bulk of the work, with Anders Randolph and John T. Murray doing the comedy. Rosa Gore offers a good character study as the mission housekeeper and May Beth Carr is capital in a bit. The rest of the cast is unimportant to the story, though all of the parts are in good hands.

It is seldom that a play of this type has been so thoroughly well cast, and the type in the street scenes are equally good. It should interest a majority of audiences, for it has a diversity of appeal. You may like the story or you may better appreciate the pictorial qualities, but you are apt to feel that you are getting your money's worth.

Cast

Mary Carlson / Mary Ainsleigh ..... Nazimova
Rev. John Morton ..... Milton Sills
Lord Patrington ..... Claude Gillingwater
Dr. Colbeck ..... Courtenay Foote
Bill Smythe ..... Wallace Beery
"Bull" Morgan ..... Anders Randolph
"Slippery" Eddie Foster ..... John T. Murray
Lady Sarah Joyce ..... Vivien Oakland
Walter Bowman ..... Harold Goodwin
Mrs. Elyard ..... Rosa Gore
Judy Smythe ..... May Beth Carr

From the novel by W. B. Maxwell.
Directed by Edwin Carew.
Length, 7,507 feet.

Story

John Morton, rector of the fashionable parish of St. Andrews, resigns his wealthy charge to open a mission in the Limehouse district of London. His uncle, dying, leaves penniless his mistress, Mary Carlson, who determines to go to London and land the millions which she feels should have been hers through marriage to Morton. In this enterprise she succeeds with the ease of the practised siren, but she tires of the life when she finds that Morton is sincere in his determination to put all of his money into welfare work. A night out with Morton's secretary brings matters to a crux, but he forgives her escapades, only to discover immediately after her identity as his uncle's enslaver. The second blow is too much for him. He lets her go her way. Later he realizes his powerful love for her. He fails in his mission since his hearers feel there is too much preaching and too little personal gain, and they are rushing him into the river when he is rescued by the police. He signs away the last of his money, believing that it has cost him his influence with his people, but he retains his ministry and eventually Mary comes back. She is miraculously revived after being declared dead, and the story ends on this dramatic moment.

"Welcome Stranger"

Excellent Cast Plus Strong Sympathy and Human Interest Make This Film Good Entertainment
Reviewed by C. S. Sewell

Aaron Hoffman's stage play which enjoyed a run on Broadway has been adapted to the screen by Belasco Productions, Inc., under the direction of James Young, who with Willard Mack, a well-known playwright, prepared the scenario and is being released through Producers Distributing Corporation.

There are some well-drawn characterizations in this picture, together with a lot of human interest. The story concerns a kind-hearted elderly Hebrew who lands in a small town and, despite persecution because of his race, befriends a young girl in trouble and with dogged determination puts through a proposition that wins for him finally the gratitude of the very men who have fought him and tried to drive him away.

The plight of this man, who harms no one but, on the contrary, is extremely tolerant and even does a lot of good for his fellow men, is one that appeals to the sympathy of the majority who are ever ready to champion the abused under dog and to glory when he finally wins out in the struggle.

The picture has the advantage of a cast composed almost entirely of well-known names. In the leading role of Isadore Solomon, Dore Davidson is a good type and gives a satisfactory performance, although he seems somewhat to lack the depth of feeling and does not bring out the full possibilities of the role. Florence Vidor shows to advantage in the sympathetic role of the girl he befriends, with Lloyd Hughes capably portraying her sweetheart. The other roles embrace a wealth of talent and, as is to be expected from such players as Noah Beery, Virginia Brown Faire, Robert Edeson, W. V. Mong and Otis Harlan, they are all capably portrayed, although, with the exception of Mong and Beery, none of them has much to do.

While the picture relies largely on characterization and sympathetic interest, melodrama has been introduced in a scene where the intolerant citizens even burn the barn housing Isadore's goods and employ a detective to discredit the heroine. There is considerable humor, although it would appear that this angle could have been played up more strongly without affecting the human interest.

All in all, "Welcome Stranger" looks like a picture that would please the average spectator.

Cast

Isadore Solomon ..... Dore Davidson
Mary Clark ..... Florence Vidor
Essie Solomon ..... Virginia Browne Faire
Ichabod Whitson ..... Noah Beery
Ned Tyler ..... Lloyd Hughes
Eb Hooker ..... Robert Edeson
Clem Beemis ..... W. V. Mong
Seth Trimble ..... Otis Harlan
Gideon Tyler ..... Fred J. Butler
Detective ..... Pat Hartigan
Adapted from Aaron Hoffman's stage play.
Scenario by James Young and Willard Mark.
Photographed by George Benoit.
Directed by James Young.
Length, 6,618 feet.

Story

On a snowy night Isadore Solomon reaches the town of Valley Falls, but because of his race is driven out of the hotel by the leading citizens. Clem, a handy man, whose hobby is electricity, befriends him. Solomon comes to the rescue of a girl, Mary, who arrives during the storm. Both are put out of the hotel and Clem takes them to his ramshackle home. Clem interests Solomon in his scheme to electrify the town, but they have a hard time due to the opposition of the leading citizens. Ned Tyler, son of the banker, falls in love with Mary and befriends them. They secure a lease of the falls in Mary's name and the citizens seek to discredit her by having a detective dig up the reason for her being there under an assumed name. The citizens even burn up Solomon's stock, but Clem has paid the insurance. Just as things look black, Ned returns with a report vindicating Mary and announces he has not only married her but has gotten financial backing for the venture. The picture ends with everyone rejoicing over the installation of electricity in the town and the presentation of a loving cup by contrite citizens to Isadore Solomon.

"Roaring Rails"

Harry Carey's Newest for Producers Distributing Corp. Is Thrilling Heart Interest Melodrama
Reviewed by C. S. Sewell

An out-and-out melodrama, with superlative heroism and villainy, heart-interest, comic relief, pathos, thrills and romance, is "Roaring Rails," the newest Hunt Stromburg production starring Harry Carey, released by Producers Distributing Corporation.

Right in the first few feet there is snap in the scenes of the battle of Chateau Thierry and immediately after this a double thrill where the hero, an engineer, rescues his little protege as he is about to fall off the train and thereby passes a danger signal, bringing about a collision in the middle of a trestle. This scene alone would provide a big enough thrill for a climax in an average melodrama.

A striking point in this production is the intense heart interest developed in the wonderful love of the hero for his little pal, and the suffering that he goes through for his sake. There are several touching scenes between these two, and the sequences where the hero agrees to take the blame for a murder and faces death on the promise that the boy who has been burned will be taken care of and operated on will bring many a tear from the tender-hearted.

Seldom have we seen such deep-dyed and heartless villainy as in the brutal treatment of this child by the heavy villain and the refined neglect by his polished accomplice; in fact, many will consider that some of these scenes are unnecessarily brutal.

The plot concerns the building of a railroad within a specified time and the desperate measure of a rival company to prevent it. Nothing is too dastardly for the villain; he even blows up a bridge when the child is crossing and finally starts a forest

fire. This contributes some spectacular and effective sequences and provides for a thrilling and satisfying climax in which the hero drives a locomotive through a flaming forest to rescue the boy, winning a job, a wife and a reward. These fire scenes are exceptionally realistic and well handled.

Harry Carey gives a thoroughly satisfactory performance and does some of the best work of his career in the scene where he decides to place his own life in jeopardy to save the child. Frankie Darro as the little fellow gives a truly remarkable performance that will endear him to the hearts of the spectators. Edith Roberts is attractive and appealing as the heroine. Frank Hagney is an excellent villain and gives a portrayal that makes you want to hiss him. Wallace MacDonald is capable as a polished villain.

"Roaring Rails" is a picture that should certainly satisfy all who like thrilling heart-interest melodrama, and be welcomed by the Harry Carey fans, even though he does not appear in his usual western role.

Cast

Big Bill Benson.....Harry Carey
Little Bill.....Frankie Darro
Nora Burke.....Edith Roberts
Malcolm Gregory.....Wallace McDonald
Red Burley.....Frank Hagney
Nora's Father.....Charles Belcher
MacFarlane.....Duke R. Lee
Story and scenario by Hunt Stromberg and Doris Dorn.
Photographed by Sol Polito.
Directed by Tom Forman.
Length, 5,753 feet.

Story

At the battle of Chateau-Thierry, Bill Benson gaves a little boy and adopts him, calling him Little Bill. Returning to his job as a locomotive engineer. Little Bill hides in the engine and in saving him from a fall Big Bill runs past a signal and the train collides with another. Bill is fired and becomes a hobo, landing in the Northwest where a big railroad project is under way. Malcolm Gregory, head of rival interests conspires with Red Burley the foreman to prevent the completion of the road by a certain date. Bill has trouble because Little Bill is always in mischief. Little Bill starts to run away and gets on a bridge as Red blows it up, and his eyes are badly burned. To secure money for an operation, Big Bill takes the blame when Gregory kills McFarlane on the latter's promise to take care of little Bill, but Gregory turns little Bill over to Red. Big Bill learns of this and Nora his sweetheart helps him to get out of jail. Red has started a forest fire to prevent the engine from getting through on time. Big Bill seeing his only hope in reaching Little Bill who is in the path of the flames, seizes the engine and drives through the flames, saving his little pal, winning a big reward and a job, and also winning Nora.

"The Ridin' Kid from Powder River"

Excitement, Thrills and Hair-Trigger Suspense in Hoot Gibson's Latest for Universal

Reviewed by C. S. Sewell

Hoot Gibson's new starring picture for Universal, "The Ridin' Kid from Powder River," is the story of a boy who saw his foster father murdered, grew up with the one thought of revenge which he carried out, escaped to a rendezvous of desperate men where he met with further adventures due to the fact that he won the love of a girl and the jealousy of one of the desperadoes.

It is a "Western" of an exceedingly melodramatic type, filled with action and hair-trigger suspense, with something doing every moment, the kind where the characters are every second on the alert ready for the draw, with everybody suspicious of the intentions of everybody else. In fact there is unusually intense suspense in this picture, and fans who like red-blooded action, melodrama and excitement will certainly get their fill in this picture. It should thoroughly satisfy Hoot Gibson fans.

Hoot Gibson has a congenial role and plays it in an exceedingly human manner, injecting a lot of realistic touches, quite a few with a humorous angle. The supporting cast is an excellent one with a number of good box-office names. Gladys Hulette gives a fine portrayal of the girl, with Tully Marshall and Walter Long effective in heavy roles and Gertrude Astor is well cast as a girl of the dance-hall type. W. A. Steele gives a vigorous portrayal of the role of the sheriff, in fact the entire picture is exceedingly well cast.

Cast

Bud Watkins.....Hoot Gibson
Miss .....Gladys Hulette
Kansas Lou.....Gertrude Astor
The Spider.....Tully Marshall
Steve .....Walter Long
Sheriff .....W. A. Steele
Pop Watkins.....Howard Truesdell
Manuel .....Bowditch Turner
Bud, age 10.....Newton House
Story and scenario by Raymond L. Schrock.
Directed by Edward Sedgwick.
Length, 5,727 feet.

Story

During the period when those holding government land grants and are known as nesters are being fought by the cattle raisers, Pop Watkins adopts an orphan boy and soon after Pop is killed by a gunman employed by the cattle men. The boy, Bud, grows up with the idea of revenge and finally gets his man. To elude the sheriff he goes to a resort owned by The Spider and finally falls in love with The Spider's daughter, known as Miss. The jealousy of Steve results in Bud's capture by the sheriff. Miss, through a ruse, enables him to escape but is shot. Bud risks capture by riding to town to get the doctor. Miss recovers and as they are about to leave the country Steve kills The Spider, knocks Bud out and kidnaps Miss. Bud recovers and rescues her when Steve's mistress shoots him.

"Dangerous Money"

Pleasing Paramount Picture Introduces Bebe Daniels as Star and Frank Tuttle as Director

Reviewed by C. S. Sewell

Paramount, after having featured Bebe Daniels in a long list of productions, now presents her as the star of "Dangerous Money," based on Robert Herrick's novel, "Clark's Field." This picture also marks the debut of Frank Tuttle as a director for Paramount.

Miss Daniels is afforded excellent opportunities to show her ability and versatility as the story calls for her portrayal of a poor girl who suddenly inherits great wealth and goes through the various stages until she blossoms as a society bud who marries an impecunious nobleman who is a villain and a cad, then finds her money really belongs to her childhood sweetheart. Her performance throughout is capable and well shaded, her characterization of the poor little slavey being especially good. In these scenes some sure-fire comedy touches that grow naturally out of the action are sure to register.

The story is one that is pleasing. There is good character work, interesting development, some exceptionally beautiful and finely photographed scenes representing a villa on a lake in Switzerland, a melodramatic climax which, while it stretches plausibility, provides for a satisfactory ending.

The story causes a loss of audience sympathy for the star in the scenes where she throws over her old sweetheart for the nobleman, but she is sufficiently contrite later and learns her lesson. Director Tuttle has on the whole turned out a creditable piece of work which speaks well for his future endeavors. He has smoothly developed the story, with fine attention to details, many of which register forcefully. At the same time, however, it would seem that this very fact has tended to retard the action as the story moves forward rather slowly at times, and judicious cutting would improve it. His composition, especially in the European scenes, is excellent and he has finely reproduced the desired atmosphere.

Tom Moore, as a whole-souled, rough and ready Irishman, the sweetheart of the heroine during her days of poverty, gives a good performance and in addition is responsible for a number of laughs without at any time burlesquing the role. William Powell gives a striking characterization of the nobleman and is an ideal type for the part. Dolores Cassinelli is capably cast. "Dangerous Money" is well up to the Paramount standard and should provide an enjoyable hour for the majority of spectators.

Cast

Adele Clark.....Bebe Daniels
Tim Sullivan.....Tom Moore
Prince Arnolfo.....William Powell
Signorina Vitale.....Dolores Cassinelli
Auntie .....Mary Foy
Sheamus Sullivan.....Edward O'Connor
Judge Orcutt.....Peter Lang
O'Hara .....Charles Slattery
Based on Robert Herrick's novel, "Clark's Field."
Scenario by Julie Herne.
Directed by Frank Tuttle.
Length, 6,864 feet.

Story

The spreading out of business in New York makes the old Clark farm across the river in Long Island City very valuable, but it is tied up in the courts, being claimed by Clark's poor relations and his friend, Sheamus Sullivan. Finally the land is awarded to Adele, the last of the Clarks, who is in love with Tim, Sheamus' son. The trustees send Adele to a finishing school and the headmistress takes her to Europe and endeavors to arrange a match with her impoverished cousin, Prince Arnolfo. Tim is sent over to try and curb her extravagances but fails, and returns home. In pique, Adele marries the Prince and is called home by O'Hara, who has found the will leaving the property to Sheamus. He tries to sell it to Adele but she refuses. The Prince steals her jewelry and buys the will but she gets it away and notifies Tim. The Prince's carelessness causes a fire. Tim rescues Adele but the Prince is killed trying to make his escape, so Tim and Adele find happiness with each other.

'The Truth About Women'

Banner's First Production is Interesting Domestic Romance With Cast of Well-Known Players.

Reviewed by C. S. Sewell

Banner Productions Inc. a new producing organization is offering as its first picture on the independent market "The Truth About Women" directed by Burton King who has a number of box-office successes to his credit and featuring Hope Hampton and Lowell Sherman, with David Powell and Mary Thurman also in the cast.

The title refers to a novel that the hero is writing and an interesting angle is given to the story by having this novel the means of bringing the characters together and in

(Continued on page 734)

THE PEP OF THE PROGRAM

NEWS AND REVIEWS OF SHORT SUBJECTS AND SERIALS

Van Bibber Series

"The Fight" and "The Race" of This Series of Eight Two-Reelers by William Fox Are Highly Entertaining

Reviewed by Tom Waller

William Fox has adapted to the screen a series of short stories by Richard Harding Davis which center about a character named Van Bibber. The latter is socially prominent and wealthy and is fond of adventure and doing things away from the ordinary trend. "The Fight" and "The Race" are two of the earlier releases of this series. Both of these are highly entertaining featurettes, boasting an excellent mixture of suspense, thrills and laughs.

Director George Marshall manifests a keen appreciation of the noted author's humor and color, both of which he succeeds in conveying to the screen in a commendatory manner. Earle Foxe plays the part of Van Bibber, and essays that role in a manner indicative that he shares with Director Marshall an acute understanding of the plots which made such pleasing short story material. Florence Gilbert ably portrays the feminine lead. The supporting cast is unusually good.

In "The Fight" Van Bibber's girl nearly succumbs to the masculine form of a prize-fighter aboard a ship returning to the United States. Van Bibber, while under the influence of a female hypnotist, knocks out the pugilist. It gets in the home town papers and Van Bibber is a hero. For society Van Bibber consents to box a "set-up." The real fighter appears, however, and is worsting Van Bibber when the hypnotist intercedes and the hero scores another knockout.

For "The Race" Director Marshall has collected all kinds of autos. It is a relay affair, with different cars at each section of the racing course, which is spread over rough country. The rush at these posts for the best cars is particularly funny. Van Bibber gets the worst of the junk most of the time but wins the race in an old "Lizzy" by taking a cross-cut and avoiding a chasm into which all of the other machines are precipitated.

"Kid Speed"

(Educational—Comedy—Two Reels)

The first subtitle tells you all about it: "The tale is told of two men bold, both loving a maiden fair. To decide the case they entered a race, the loser to take the air." In this Larry Semon special comedy produced by Chadwick Pictures Corporation, the star is all bent on winning a girl. Opposition is furnished by another automobile racer, and the two of them have it hot and heavy on the racetrack, with a bit of dirty work at the crossroads. There you have the story in a nutshell, except for some hilarious, slapstick developments in a blacksmith shop presided over by James J. Jeffries, former champion fighter. This Semon subject is a pippin of a thriller comedy. The racing scenes are among the most exciting ever seen on the screen, with much exploding of the villain's dynamite, much skidding on the turns, and some reckless driving through houses and fences. Woven among the thrills are bits of real comedy, with Semon playing a fairly straight role and excelling at it. Among the players are Dorothy Dwan, Oliver N. Hardy, Frank Alexander, William Hauber and Grover C. Ligon.—S. S.

"SHORTS" REVIEWED IN THIS ISSUE

Bungalow Business (Pathe)
Crushed (Educational)
Empty Heads (Educational)
Monkey Business (Pathe)
On Leave of Absence (Pathe)
Pathe Review No. 34 (Pathe)
Kid Speed (Educational)
Sky Plumber, The (Pathe)
Van Bibber Series, (Fox)

"On Leave of Absence"

(Pathe—Drama—Two Reels)

If the other three of this series of four two-reel dramatic subjects, under the running title of "True Detective Stories," are as good as the first, "On Leave of Absence," audiences everywhere will be clamoring for four more, and then some more. The stories are by a well-known reporter and war correspondent, Major Ross D. Whytock. Leslie Austen, Nellie Burt and Jack Hopkins are in the cast, while William P. Burt handles the megaphone. "On Leave of Absence" tells a complete story in two reels. It is crammed full of action, without any padding, since if the plot were padded it could well have been used for feature length. Its story is based on a star detective's vacation. Arriving at a summer resort in the mountains the sleuth recognizes one of the guests as an ex-convict. He watches him and finds he is using the proprietor's daughter to deliver a package in the city. The ex-convict meets the girl at the station and the sleuth follows them. The former drops a letter on the road. It is picked up by another man. The sleuth follows the man to a cabin, resulting in his capturing a nest of bank robbers.—T. W.

"Bungalow Boobs"

(Pathe—Comedy—One Reel)

Newlyweds pick out rather a rough neighborhood in which to erect their pretty but delicately constructed bungalow. The neighbors and their kids as guests at the opening night make it the first and last night for the bungalow, since they literally tear it to shreds. This is one of Charley Chase's funniest. It has a lot of human stuff and the characters are human. Lee McCarey directed and Beth Darlington, Leo Willis and Helen Gilmore are in the supporting cast.—T. W.

"The Sky Plumber"

(Pathe—Comedy—Two Reels)

Hal Roach's "The Sky Plumber," featuring Arthur Stone, directed by James Davis and with George Rowe, Katherine Grant, Robert McKenzie and Jack Cooper in the supporting cast, will give the majority of fans a lot of amusement and thrills. If our recollection serves us correctly, Roach pulls some stunts in "The Sky Plumber" which will shine up as brand new material to most audiences. For instance, he opens up the comedy with a lot of snappy sub-titles and funny farm life scenes afflicted by a dry season. Then a gentleman in a "sou'wester" and an umbrella on a peculiar looking bicycle appears. He is the "sky plumber." He throws a few pills into the air and the rain comes down in torrents. A wealthier farmer "buys him off" but he forgets the greater portion of his paraphernalia. A farmhand sets off a "cloudburst" rocket and follows this up with a "tornado bomb." Roach has gotten some unique sky effects in gathering of rain and wind clouds over the sun. The rival farmhouse is blown apart and the other domicile is carried into the air. The "plumber" gets hold of a "fair weather" rocket just in time.—T. W.

"Crushed"

(Educational—Comedy—Two Reels)

Real imagination and humorous incident are found in plenty in Lloyd Hamilton's latest comedy, written and directed by Fred Hibbard. The first scene, that of Pumpkin Center where mosquitoes rule, shows the village Edison and his safeguard against a mottled complexion. Then the situation arises where he has to marry suddenly or lose his uncle's inheritance. Failing to persuade a good looking maid to govern his kitchen and mend his socks, he weds a suffragette with numerous buxom children, and immediately learns just where he gets off. Friends call and spend the night. A storm discloses more than many leaks in the roof. While trying to nail down the shingles, Hamilton is carried into the air on a segment of the roof. All this is the basis for some excellent comedy. Especially good are scenes in a subway when a goose makes itself generally obnoxious to the passengers. Your patrons ought to like this subject.—S. S.

"Empty Heads"

(Educational—Comedy—One Reel)

This is a Cameo Comedy directed by Lloyd Bacon and presenting Cliff Bowes and Virginia Vance. It revolves around one situation, the attempts of two married couples to obtain possession of a furnished house that has been willed to the one who first occupies it. The newlyweds arrive ahead of their competitors but the "army of occupation's" right is disputed. In the end, after wrecking the house, they discover that they are in the wrong place. This subject depends wholly upon slapstick and has ordinary entertainment values.—S. S.

CURRENT and ADVANCE FILM RELEASES

ALLIED PRODUCERS AND DISTRIBUTORS

		Reviewed	Footage
Loving Lies	Monte Blue	Feb. 2	6,526
No More Women	Matt Moore-Bellamy	Feb. 2	6,186
The Hill Billy	Jack Pickford	Mar. 22	5,734

ARROW

Days of '49	Neva Gerber serial	April 5	
Western Yesterdays	Edmund Cobb		
Western Fate	Hatton-Gerber		
Whirlwind Ranger	Hatton-Gerber		
Notch Number One	Ben Wilson		
Models and Artists	Bobby Dunn		
Oh, Billy	Billy West		
Come On Cowboys	Dick Hatton	May 24	4,700
Mysteries of Mah Jong	Novelty	May 24	2,000
Two After One	Billy West	May 24	2,000
Western Feuds	Edmund Cobb	July 26	4,908
Riders of the Plains	Western serial, 15 episodes		
Lash of the Whip	Dearholt stunt dr.		4,820
Cowboy Prince	Dearholt stunt dr.		4,410
Diamond Bandit	Dearholt stunt dr.		4,698
Lash of Pinto Pete	Dearholt stunt dr.		4,437
Two Fisted Justice	Western drama		4,625
Notch hNumber One	Western drama		4,746
Sell 'Em Cowboy	Hatton western		4,821
Ridin' Mad	Canutt western		4,927
Desert Hawk	Western drama		4,828
Horse Sense	Hatton western		4,648
His Majesty the Outlaw	Wilson western dr.		5,069

ASSOCIATED EXHIBITORS

The Yankee Consul	Douglas MacLean	Feb. 23	6,148
When a Girl Loves	Star cast	May 3	5,876
The Lone Wolf	Holt-Dalton	May 10	6,000
The Chechahcos	Star cast	May 17	7,000
The Spitfire	Star cast	July 5	6,100
Racing Luck	Monty Banks	July 26	6,000
Never Say Die	Douglas MacLean	Sept. 13	5,891
East of Broadway	Owen Moore		
The Sixth Commandment	Feature cast		
The Price of a Party			

EDUCATIONAL FILMS CORP.

Jumping Jacks	Hodge-Podge	Mar. 1	1,000
Getting Gertie's Goat	Dorothy Devore	Mar. 1	2,000
Cave Ian	Sid Smith	Mar. 1	1,000
The Ant Lion	Secrets of Life	Mar. 8	1,000
Long Ago	"Sing Them Again"	Mar. 8	1,000
The New Sheriff	Tuxedo comedy	Mar. 8	2,000
Under Orders	Clyde Cook	Mar. 15	2,000
Midnight Blues	Lige Conley	Mar. 22	2,000
Family Life	Jack White prod.	Mar. 29	2,000
Bargain Day	Sid Smith	Mar. 29	1,000
Barnum Jr.	Juvenile comedy	Mar. 29	2,000
The Fly	Scientific	April 5	1,000
Killing Rime	Lloyd Hamilton	April 5	2,000
Dusty Dollars	Cameo comedy	April 5	1,000
Dandy Lions	Neal Burns	April 12	2,000
Safe and Sane	Jimmie Adams	April 12	2,000
There He Goes	Mermaid comedy	April 19	2,000
Heart Throbs	"Sing Them Again"	April 19	2,000
Realm of Sport	Hodge-Podge	April 19	1,000
Fold Up	Cameo comedy	April 19	1,000
Going East	Lloyd Hamilton	April 26	2,000
The Fun Shop	Humor reel	April 26	1,000
The Trader Keeps Moving	Bruce scenic	April 26	1,000
The Lady-Bird	Instructive	April 26	1,000
Cornfed	Bobby Vernon	May 3	2,000
Out Bound	Cliff Bowes	May 3	1,000
The Fun Shop	Humor Reel	May 3	1,000
Powder Marks	Cliff Bowes	May 3	1,000
Lost Chords	"Sing Them Again"	May 3	1,000
The Junior Partner	Juvenile comedy	May 10	2,000
The Bonehead	Tuxedo comedy	May 10	2,000
Flowers of Hate	Wilderness Tale	May 17	1,000
Nerve Tonic	Christie comedy	May 17	2,000
Tiny Tour of U. S. A.	Hodge-Podge	May 17	1,000
Air Pockets	Mermaid comedy	May 17	2,000
Lunch Brigade	Lige Conley	May 24	1,000
Dizzy Daisy	Mermaid comedy	May 24	2,000
Good Morning	Lloyd Hamilton	May 24	2,000
Tootsie-Wootsie	Christie comedy	May 31	2,000
Just Waiting	Robert Bruce series	May 31	1,000
Echoes of Youth	"Sing Them Again"	May 31	1,000
Hot Air	Lee Moran	June 7	2,000
In A Drop o Water	"Secrets of Life"	June 14	1,000
Grandpa's Girl	Kathleen Clifford	June 21	2,000
The Chase	Alps Novelty	June 21	2,000
Snapshots of the Universe	Hodge-Podge	June 21	1,000
The Farewell	Bruce Scenic	June 21	1,000
Wedding Showers	Jack White prod	June 28	2,000
The Ex-Bartender Retires	Bruce Scenic	June 28	1,000
Family Fits	Cameo comedy	June 28	1,000
His First Car	Tuxedo comedy	July 5	2,000
Pardon Us	Cameo comedy	July 5	1,000
Melodious Moments	"Sing Them Again"	July 5	1,000
Pigskin	Mermaid comedy	July 12	2,000
Heads On	Cliff Bowes	July 12	1,000
Jumble in the Jungle	Hodge-Podge	July 12	1,000
Never Again	Tuxedo comedy	Aug. 2	2,000
Turn About	Cameo comedy	Aug. 2	1,000
Frozen Water	Novelty	Aug. 9	1,000
Savage Love	Jimmie Adams	Aug. 9	2,000
Good News	Cliff Bowes	Aug. 9	1,000
Oh, Teacher	Juvenile comedy	Aug 23	2,000
Boneyard Blues	Earl Hurd cartoon	Aug 23	1,000
Drenched	Cliff Bowes	Aug 23	1,000
Wild Game	Mermaid comedy	Aug 30	2,000
Don't Fail	Cameo comedy	Aug 30	1,000
Jonah Jones	Lloyd Hamilton	Sept. 6	2,000
Hazardous Hunting	Hodge-Podge	Sept. 6	1,000
Rough and Ready	Lige Conley	Sept. 13	2,000
Cheer Up	Cliff Bowes	Sept. 13	1,000
Stupid but Brave	Al St. John	Sept. 20	2,000
Dirty Hands	Juvenile comedy	Sept. 20	2,000
Short Change	Hiers comedy	Sept. 27	2,000
Bright Lights	Vernon comedy	Sept. 27	2,000
Her Boy Friend	Larry Semon	Sept. 27	2,000
Court Plaster	Neal Burns	Oct. 4	2,000
The Hoboken Nightingale	Hurd cartoon	Oct. 4	1,000
Crazy-Quilt of Travel	Hodge-Podge	Oct. 4	1,000
Fast and Furious	Lige Conley	Oct. 11	2,000
No Foolin'	Cliff Bowes	Oct. 11	2,000

FILM BOOKING OFFICE OF AMERICA

Week-End Husbands	Alma Rubens	Feb. 9	6,700
White Sin	Madge Bellamy	Feb. 23	6,237
The Telephone Girl (series)	Alberta Vaughn	Feb. 23	
Damaged Hearts	Featured cast	Mar. 1	6,154
When Knighthood Was in Tower	"Telephone Girl"	Mar. 8	2,000
North of Nevada	Fred Thompson	Mar. 15	5,000
Galloping Gallagher	Fred Thompson	Mar. 23	4,700
Money to Burns	"Telephone Girl"	Mar. 29	2,000
Sherlock's Home	"Telephone Girl"	Mar. 29	2,000
Yankee Madness	Larkin-Dove	April 5	4,600
His Forgotten Wife	Bellamy-Baxter	April 12	6,500
The Silent Stranger	Fred Thomson	April 19	5,000
The Beloved Vagabond	Carlyle Blackwell	April 26	6,200
William Tells	"Telephone Girl"	May 3	2,000
Girl of the Limberlost	Gloria Grey	May 10	6,000
Untamed Youth	Ralph Lewis	May 10	5,800
For the Love of Mike	"Telephone Girl"	May 17	2,000
The Danger Line	Sessue Hayakawa	May 24	5,800
The Spirit of the U. S. A.	Emory Johnson prod	May 31	8,312
The Dangerous Coward	Fred Thomson	May 31	6,000
Napolean and Josephine	Star cast	June 7	6,351
The Fighting Sap	Fred Thomson	June 14	5,138
There's Millions In It	Star cast	June 28	6,000
Bee's Knees	"Telephone Girl"	June 28	2,000
Swords and the Woman	Pedro DeCordoba	July 12	6,000
Fools in the Dark	Patsy Ruth Miller	July 26	7,000
Neglected Women	Seena Owen	Aug. 9	6,300
Messalina	Spectacle	Sept. 6	8,473
American Manners	Richard Talmadge	Sept. 6	5,200
The Desert Sheik	Wanda Hawley	Sept. 20	5,044
Vanity's Price	Anna Q. Nilsson	Sept. 20	6,124
Life's Greatest Game	E. Johnson prod.	Oct. 11	7,000

FIRST NATIONAL

The Song of Love	Norma Talmadge	Jan. 19	8,000
The Love Master	"Stronghearт"	Jan. 19	6,779
Painted People	Colleen Moore	Feb. 9	5,700
When a Man's a Man	John Bowers	Feb. 12	6,910
Flowing Gold	Nilsson-Sills	Mar. 1	8,005
Lilies of the Field	Corinne Griffith	Mar. 22	8,510
The Galloping Fish	Thos. H. Ince prod.	Mar. 22	6,000
Secrets	Norma Talmadge	April 5	8,345
The Enchanted Cottage	Richard Barthelmess	April 19	7,120
Abraham Lincoln	George A. Billings	Feb. 2	12,000
Cytheres	Rich-Stone	May 31	7,603
Why Men Leave Home	J. M. Stahl prod.	May 3	7,480
The Woman on the Jury	Feature cast	May 17	7,145
A Son of the Sahara	Feature cast	May 24	7,990
The Sea Hawk	Feature cast	June 14	12,045
The Marriage Cheat	Ivy-Marmont-Menjou	June 14	6,622
Those Who Dance	Thos. H. Ince prod	June 21	7,312
The White Moth	LaMarr-Tearle	June 21	6,571
The Perfect Flapper	Colleen Moore	June 28	7,000
A Self-Made Failure	Ben Alexander	June 28	7,345
For Sale	Windsor-Menjou	July 5	7,840
Born Rich	Claire Windsor		
Single Wives	Griffith-Sills	Aug. 9	7,526
The Girl in the Limousine	Larry Semon	Aug. 30	5,630
Flirting With Love	Colleen Moore	Sept. 6	6,930
In Hollywood With Potash and Perlmutter	Star cast	Sept. 20	6,700
Husbands and Lovers	Stone-Cody-Vidor		
Madonna of the Streets	Alla Nazimova		
Tarnish	Star cast		6,831
One Night	Constance Talmadge		
In Every Woman's Life	Star cast		
Sandra	Barbara La Marr		
Classmates	Richard Barthelmess		
Christine of the Hungry Heart	Vidor-Baxter		
The Silent Watcher	Glenn Hunter		
Wilderness	Corinne Griffith		
So Big	Colleen Moore		
If I Marry Again	Doris Kenyon		
Idle Tongues	Marmont-Kenyon		

FOX FILM CORP.

Just Off Broadway	John Gilbert	Feb. 2	5,444
Not a Drum Was Heard	Charles "Buck" Jones	Feb. 9	4,825
The Net	Barbara Castleton	Feb. 9	6,000
Highly Recommended	Al St. John	Feb. 9	2,000
Shadow of the East	Featured cast	Feb. 16	5,874
School Pals	Imperial comedy	Feb. 16	2,000
Ladies to Board	Tom Mix	Feb. 23	6,112
The Blizzard	Featured cast	Mar. 1	5,800
Frogland	Special	Mar. 1	1,000
Love Letters	Shirley Mason	Mar. 8	4,749
The Wolf Man	John Gilbert	Mar. 15	5,145
The Vagabond Trail	Charles Jones	Mar. 22	4,562
The Arizona Express	Charles Jones	Mar. 29	6,316

(Continued from preceding page)

		Reviewed	Footage
e Plunderer	Frank Mayo	April 5	2,000
Man's Mate	John Gilbert	April 5	5,812
New England Farm	Instructive	April 12	1,000
e Circus Cowboy	Charles Jones	May 3	6,400
pery Decks	Card sharps exposed	May 3	1,000
e Trouble Shooter	Tom Mix	May 17	5,702
's My Pal	Chimpanzees	May 17	2,000
e Lone Chance	John Gilbert	May 24	4,385
en Wise Ducks Meet	Sunshine Comedy	May 24	2,000
stern Luck	Charles Jones	June 28	5,020
e Magic Needle	"Etching" Novelty	June 28	1,000
nance Ranch	John Gilbert	July 12	6,471
e Heart Buster	Tom Mix	July 19	4,500
ten Gold	Instructive	July 19	1,000
ainst All Odds	Charles "Buck" Jones	Aug. 9	4,890
in As You Enter	Lee Moran	Aug. 9	2,000
at French Lady	Shirley Mason	Aug. 16	5,470
e Man Who Came Back	Giant Special	Sept. 6	8,273
e Desert Outlaw	Buck Jones		
olves of the Night	William Farnum		
Is the Law	Featured cast	Sept. 13	6,805
nte's Inferno	Featured cast	Oct. 11	5,480
e Cyclone Rider	Featured cast	Sept. 20	6,472
e Last of the Duanes	Tom Mix	Aug. 30	6,942
e Iron Horse	Star cast	Sept. 13	11,400
e Hunt	Van Bibber series		
e Love Throne	Edmund Lowe		
e Conquerer	W. Farnum reissue		
e Fight	Featured cast		
, You Tony	Mix and Tony	Sept. 27	6,392
inner Take All	Buck Jones		
arts of Oak	Feature cast	Oct. 11	5,336
eat Diamond Mystery	Shirley Mason		
arrens of Virginia	Feature cast		
e Race	Feature cast		
d of the Trail	William Farnum		
mbles of a Raindrop	Featured cast		
aughters of the Night	Instructive	Sept. 27	1,000
e Painted Lady	O'Brien-Mackaill	Oct. 4	6,938
rusalem Today	Instructive	Oct. 4	1,000
e Last Man on Earth	Novelty special		
ld Heels	Race track dr.		
mes of Desire	Love drama		
e Dancers	Drama		
ptune's Romance	Watre spectacle		
eth	Mix-Tony		
maged Souls	Modern drama		
rwin Was Right	Monkey novelty com.		
e Fool	Modern drama		
eryman's Wife	Modern mystery-drama		
Love With Love	Comedy drama		
nting Wild Animals in Hollywood	Novelty		
orns of Passion	George O'Brien		
real News Reel	Novelty	Oct. 11	1,000

METRO-GOLDWYN

		Reviewed	Footage
rough the Dark	Colleen Moore	Jan. 19	7,999
lands	Marion Davies	Mar. 1	12,000
ld Oranges	King Vidor prod.	Mar. 15	7,000
llie, the Beautiful Cloak Model	Star cast	April 5	7,000
ree Weeks	Pringle-Nagle	April 12	7,540
nice Meredith	Marion Davies	Aug 23	12,000
e Rejected Woman	Rubens-Nagel	May 3	7,761
e Heart Bandit	Viola Dana	Jan. 19	4,900
e Fool's Awakening	Harrison Ford	Feb. 16	5,763
e Man Life Passed By	Novak-Marmont	Mar. 1	6,200
y Name Is Woman	Mong-La Marr	Mar. 1	9,087
e Uninvited Guest	Jean Tolley	Mar. 8	6,145
ppiness	Laurette Taylor	Mar. 8	7,700
omen Who Give	Reginald Barker prod.	Mar. 22	7,500
Boy of Flanders	Jackie Coogan	April 5	7,018
e Shooting of Dan McGrew	Star cast	April 12	6,318
ademoiselle Midnight	Mae Murray	May 17	6,778
erlock, Jr.	Buster Keaton	May 17	4,065
e Arab	Novarro-Terry	July 12	6,710
read	V. Schertzinger prod	Aug. 2	6,500
es of the D'Urbervilles	Blanche Sweet	Aug. 9	7,500
ttle Robinson Crusoe	Jackie Coogan	Aug. 16	5,717
roken Barriers	Reginald Barker prod	Aug. 16	6,216
rue As Steel	Rupert Hughes prod	June 28	6,454
evelation	Viola Dana	July 5	8,752
e Recoil	Blythe-Hamilton	July 12	7,089
ine of Youth	Star cast	July 26	6,000
long Came Ruth	Viola Dana	Aug. 2	5,000
he Red Lily	Bennett-Novarro	Aug. 16	6,975
nners in Silk	Menjou-Boardman	Aug. 30	5,750
rce, the Enchantress	Mae Murray	Sept. 13	6,882
is Hour	Aileen Pringle	Sept. 20	6,300
ne Night in Rome	Laurette Taylor	Sept. 27	5,883
he Navigator	Buster Keaton	Sept. 13	5,600
he Bandolero	All star cast	Oct. 11	6,994
Irs. Paramor	All star cast		
he Great Divide			
he Snob			
e Who Gets Slapped	Lon Chaney		
he Rag Man	Jackie Coogan		
he Silent Accuser	All star cast		
o This is Marriage	All star cast		
he Beauty Prize	Viola Dana	Oct. 11	5,750

PARAMOUNT

		Reviewed	Footage
he Ten Commandments	Cecil B. DeMille prod.	Jan. 5	12,000
hadows of Paris	Pola Negri	Mar. 1	6,549
ebound	Dix-Wilson	Mar. 15	6,471
Society Scandal	Gloria Swanson	Mar. 22	6,433
he Fighting Coward	James Cruze prod.	Mar. 29	6,501
he Dawn of a Tomorrow	Jacqueline Logan	April 5	6,084
inger Jim McKee	W. S. Hart	April 12	7,002
he Breaking Point	Star cast	April 19	6,064
he Confidence Man	Thomas Meighan	April 26	6,500
he Moral Sinner	Dorothy Dalton	April 26	5,449
riumph	C. B. DeMille prod.	May 3	8,292
luff	Ayres-Moreno	May 10	5,442
ien	Pola Negri	May 17	6,504
Vanderer of the Wasteland	Holt-Technicolor	May 31	6,700
ode of the Sea	La Rocque-Logan	June 7	6,096
The Bedroom Window	W. C. DeMille prod	June 21	6,550
The Guilty One	Agnes Ayres	June 28	5,365
Tiger Love	Geo. Melford prod	June 28	5,325
Changing Husbands	Leatrice Joy	July 5	6,799
Unguarded Women	Deniels-Dix	July 5	6,051
The Enemy Sex	Betty Compson	July 12	7,861
The Side Show of Life	Ernest Torrence	Aug. 2	7,511
Manhandled	Gloria Swanson	Aug. 9	6,908
The Man Who Fights Alone	William Farnum	Aug. 9	6,337
Monsieur Beaucaire	Rudolph Valentino	Aug. 23	9,932
Empty Hands	Jack Holt	Aug. 30	6,976
Lily of the Dust	Pola Negri	Sept. 6	6,811
The Female	Betty Compson	Sept. 13	6,167
Merton of the Movies	Glenn Hunter	Sept. 20	7,655
Sinners in Heaven	Daniels-Dix	Sept. 20	6,881
Open All Night	Feature cast	Sept. 20	5,071
Feet of Clay	Feature cast	Oct. 4	9,746
The Alaskan	Thos. Meighan	Sept. 27	6,736
Her Love Story	Gloria Swanson	Oct. 11	7,000
The Fast Set	Compson-Menjou		
Forbidden Paradise	Pola Negri		
Story Without A Name	Ayres-Moreno		
Dangerous Money	Bebe Daniels		
The Border Legion	Antonio Moreno		
Whispering Men	Thomas Meighan		
Worldly Goods	Agnes Ayres		
Where Honor Ends	Richard Dix		
The Sainted Devil	Rudolf Valentino		
City That Never Sleeps	Louise Dresser	Oct. 11	6,097
Montmarte	Pola Negri	Oct. 11	7,000

PATHE

Love's Detour	Charles Chase	Mar. 8	2,000
The National Rash	"Sportlight"	Mar. 8	1,000
The All Star Cast	Terry cartoon	Mar. 8	1,000
The Buccaneers	"Our Gang"	Mar. 8	2,000
Herman the Freak Mouse	Terry cartoon	Mar. 8	1,000
Love's Reward	"Dippy Doo Dads"	Mar. 15	1,000
The Mandan's Oath	Frontier series	Mar. 15	2,000
Zeb Versus Paprika	Stan Laurel	Mar. 15	2,000
Why Mice Leave Home	Terry cartoon	Mar. 15	1,000
Wolfe and Mountain	Chronicles of America	Mar. 22	3,000
Scarem Much	Sennett comedy	Mar. 22	2,000
Fields of Glory	"Sportlight"	Mar. 22	1,000
Hunters Bold	"Spat Family"	Mar. 22	2,000
From Rags to Riches & Back Again	Terry cartoon	Mar. 22	1,000
Don't Forget	Charles Chase	Mar. 22	1,000
King of Wild Horses	Rex (horse)	Mar. 29	5,000
Big Moments From Little Pictures	Will Rogers	Mar. 29	2,000
Fraidy Cat	Charles Chase	Mar. 29	1,000
Shanghaied Lovers	Harry Langdon	Mar. 29	2,000
The Champion	Terry cartoon	Mar. 29	1,000
Dirty Little Half Breed	Frontier series	Mar. 29	2,000
Seein' Things	"Our Gang"	April 5	2,000
Birds of Passage	Bird Novelty	April 5	3,000
Running Wild	Terry cartoon	April 5	1,000
Friend Husband	Snub Pollard	April 5	1,000
The Swift and Strong	"Sportlight"	April 5	1,000
Girl-Shy	Harold Lloyd	April 12	7,457
Our Little Neil	"Dippy Doo Dads"	April 12	1,000
Medicine Hat	Frontier series	April 12	2,000
Brothers Under the Chin	Stan Laurel	April 12	2,000
Gateway of the West	8th Chronicle	April 19	3,000
The Hollywood Kid	Sennett comedy	April 19	2,000
Hit the High Spots	"Spat Family"	April 19	2,000
One at a Time	Earl Mohan	April 19	1,000
If Noah Lived Today	Terry cartoon	April 19	1,000
A Trip to the Pole	Terry cartoon	April 26	1,000
Sun and Snow	"Sportlight"	April 26	1,000
Get Busy	Snub Pollard	April 26	1,000
Highbrow Stuff	Will Rogers	April 26	2,000
Flickering Youth	Sennett comedy	April 26	2,000
Commencement Day	"Our Gang"	May 3	2,000
An Ideal Farm	Terry cartoon	May 3	1,000
Homeless Pups	Terry cartoon	May 3	1,000
Sporting Speed	"Sportlight"	May 3	1,000
Publicity Pays	Charles Chase	May 3	1,000
When Winter Comes	Terry cartoon	May 10	1,000
Near Dublin	Stan Laurel	May 10	2,000
North of 50-50	Dippy-Doo-Dads	May 10	1,000
The Fortieth Door	Allene Ray-Serial	May 17	
April Fool	Charles Chase	May 17	2,000
The Pilgrims	Chronicles-series	May 17	3,000
Fishin' Fever	Sportlight	May 17	2,000
Black Oxfords	Sennett comedy	May 17	2,000
Bottle Babies	Spat Family	May 17	2,000
Going to Congress	Will Rogers	May 24	2,000
Position Wanted	Charles Chase	May 24	1,000
The Cat's Meow	Sennett comedy	May 24	2,000
Cradle Robbers	"Our Gang" comedy	May 31	2,000
One Good Turn Deserves Another	Terry cartoon	May 31	1,000
Building Winners	"Sportlight"	May 31	1,000
Before Taking	Earl Mohan	May 31	1,000
Rupert of Hee-Haw	Stan Laurel	June 7	2,000
Yukon Jake	Ben Turpin	June 7	2,000
Up and At 'Em	Dippy-Doo-Dads	June 7	1,000
The Flying Carpet	Terry cartoon	June 7	1,000
Declaration of Independence	"Chronicles"	June 14	3,000
Fast Black	Mohan-Engle	June 14	1,000
Lion and the Souse	Mack Sennett comedy	June 14	2,000
On Guard	"Sportlight"	June 14	1,000
Suffering Shakespeare	"Spat Family"	June 14	2,000
That Old Can of Mine	Terry cartoon	June 14	1,000
Young Oldfield	Charles Chase	June 21	1,000
His New Mama	Mack Sennett comedy	June 21	2,000
Don't Park There	Will Rogers	June 21	2,000
Her Memory	Will Nigh Miniature	June 21	1,000
Solitude and Fame	"Sportlight"	June 28	1,000
Stolen Goods	Charles Chase	June 28	1,000
Jubilo, Jr.	"Our Gang"	June 28	2,000
Jeffries, Jr.	Charles Chase	July 5	1,000
The Wide Open Spaces	Stan Laurel	July 5	2,000
The Body in the Bag	Terry cartoon	July 5	1,000
Yorktown	Chronicles of America	July 12	3,000
Why Husbands Go Mad	Charles Chase	July 12	1,000
Desert Sheiks	Terry cartoon	July 12	1,000
Radio Mad	Spat Family	July 12	2,000
Maud Muller	Special	July 19	2,000
Our Congressman	Will Rogers	July 19	2,000
A Woman's Hour	Terry cartoon	July 19	1,000
A Ten-Minute Egg	Charles Chase	July 19	1,000

(Continued from preceding page)

		Reviewed	Footage
It's a Bear	Our Gang	July 26	2,000
The Sport of Kings	Terry cartoon	July 26	1,000
Our Defenders	Sportlight	July 26	1,000
Seeing Nellie Home	Charles Chase	July 26	1,000
Into The Net	Mulhall-Murphy serial	Aug. 2	
Romeo and Juliet	Sennett comedy	Aug. 2	2,000
Flying Fever	Terry cartoon	Aug. 2	1,000
Short Kilts	Hal Roach comedy	Aug. 2	2,000
A Hard Boiled Tenderfoot	"Spat Family"	Aug. 9	2,000
The Puritans	"Chronicles" series	Aug. 9	3,000
Amelia Comes Back	Terry cartoon	Aug. 9	1,000
The First Hundred Years	Sennett comedy	Aug. 16	2,000
A Truthful Liar	Will Rogers	Aug. 16	2,000
The Battling Orioles	Special	Aug 23	5,000
East of the Water Plug	Sennett comedy	Aug 23	2,000
High Society	"Our Gang"	Aug 23	2,000
The Prodigal Pup	Terry cartoon	Aug 23	1,000
Hoofbeats	"Sportlight"	Aug 23	1,000
House Cleaning	Terry cartoon	Aug 23	1,000
Alexander Hamilton	Chronicles series	Sept. 6	3,000
Lizzies of the Field	Mack Sennett comedy	Sept. 6	2,000
Barnyard Olympics	Terry cartoon	Sept. 6	1,000
South of the North Pole	"Spat Family"	Sept. 6	2,000
One Third Off	Cobb-Rice comedy	Sept. 6	2,000
The Happy Years	"Sportlight"	Sept. 6	1,000
Why Men Work	Charles Chase	Sept. 6	1,000
Message From the Sea	Terry cartoon	Sept. 6	1,000
Luck of the Foolish	Harry Langdon	Sept. 13	2,000
Ourdoor Pajamas	Charles Chase	Sept. 13	2,000
Three Foolish Weeks	Ben Turpin	Sept. 13	2,000
In Good Old Summertime	Terry cartoon	Sept. 13	1,000
Sundown Limited	"Our Gang"	Sept. 20	2,000
The Mouse That Turned	Terry cartoon	Sept. 20	1,000
Hawks of the Sea	Terry Cartoon	Sept. 27	1,000
Gee Whiz, Genevieve	Will Rogers	Sept. 27	3,000
Should Landlords Live	Arthur Stone	Sept. 27	2,000
Sittin' Pretty	Charles Chase	Sept. 27	1 000
Little Robinson Corkscrew	Sennett comedy	Sept. 27	2,000
Dynamite Smith	Charles.. Ray	Sept. 13	6,400
Wandering Waistlines	Sennett comedy	Oct. 4	2,000
Noah's Outing	Terry cartoon	Oct. 4	1,000
Lost Dog	Spat Family	Oct. 4	2,000
Dixie	Chronicles of America	Oct. 11	2,000
The Goofy Age	Glenn Tyron	Oct. 11	2,000
The Danger Lure	Sportlight	Oct. 11	1,000

PLAYGOERS PICTURES

Tipped Off	Featured cast	Nov 3	

PRINCIPAL PICTURES

Listen Lester	Feature cast	May 10	6,242
Daring Youth	Daniels-Kerry	May 17	5,973
Daughters of Pleasure	Prevost-Blue-Bow	May 24	6,000
The Masked Dancer	Helene Chadwick	May 31	4,987
Good Bad Boy	Joe Butterworth	June 7	5,198
Captain January	Baby Peggy	July 12	6,194
Helen's Babies	Baby Peggy		
Mine With the Iron Door	Feature adventure romance		
The Re-Creation of Brian Kent	Regeneration drama		
Resurrection	Tolstoi novel		

PRODUCERS DISTRIBUTING CORP.

Grit	Glenn Hunter	Jan. 12	5,800
Love's Whirlpool	Kirkwood-Lee	Mar. 22	6,028
The Hoosier Schoolmaster	Henry Hull	Mar. 29	5,556
His Darker Self	Lloyd Hamilton	April 5	5,000
Try and Get It	Bryant Washburn	April 12	5,600
Not One to Spare	Star cast	April 19	5,000
Wandering Husbands	Kirkwood-Lee	May 10	6,300
Hold Your Breath	Dorothy Devore	June 7	5,900
Miami	Betty Compson	June 14	6,317
The Night Hawk	Harry Carey	June 14	5,195
The Lightning Rider	Harry Carey	June 21	6,000
What Shall I Do?	Dorothy Mackaill	June 28	6,000
The Legend of Hollywood	Percy Marmont		
The Wise Virgin	Patsy Ruth Miller		
Siren of Seville	Priscilla Dean		
Welcome Stranger	Florence Vidor		
Ramshackle House	Betty Compson		
Barbara Frietchie	Florence Vidor	Oct. 11	7,179
Chalk Marks	Marguerite Snow		
The House of Youth	Jacqueline Logan		
Roaring Rails	Harry Carey		
Another Man's Wife	Kirkwood-Lee		
Trouping With Ellen	Helene Chadwick		
Reckless Romance	Comedy Feature		
The Girl on the Stairs	Patsy Ruth Miller		
The Chorus Girl	Margaret Livingston		
A Cafe in Cairo	Priscilla Dean		
The Man From Texas	Harry Carey		
The Mirage	Florence Vidor		
On the Shelf	Star cast		
Soft Shoes	Harry ..Carey western		
Off the Highway	Jacueline Logan		

B. P. SCHULBERG PROD.

Breath of Scandal	Betty Blythe		

SELZNICK

Woman to Woman	Betty Compson	April 26	6,804
Twenty Dollars a Week	George Arliss	June 21	5,900
World Struggle for Oil	Oily Industry	Oct. 4	4,410
The White Shadow	Compson drama		
The Passionate Adventure	Joyce-Daw Society dr		5,668
The Bowery Bishop	Slum drama		
Greatest Love of All	George Beban		
Nell Shipman series	Little dramas		
Featurettes	Talmadge-Tearle-O'Brien		

TRUART FILM CORP.

On Time	Richard Talmadge	Mar 15	6,630
In Fast Company	Richard Talmadge	May 24	6,000
Daring Love	Elaine Hammerstein	July 5	5,606

UNITED ARTISTS

A Woman of Paris	Chas. Chaplin prod.	Oct. 13	8,0
Dorothy Vernon of Haddon Hall	Mary Pickford	May 17	10,0

UNIVERSAL

Hats Off	Pete Morrison	Feb. 9	2,0
Down in Jungle Town	"Joe Martin"	Feb. 9	1,0
The Fast Express	Wm. Duncan serial	Feb. 9	
Jack O' Clubs	Herbert Rawlinson	Feb. 16	4,0
Lone Larry	Eileen Sedgwick	Feb. 16	2,0
You're Next	Century comedy	Feb. 16	2,0
The Jail Bird	Neely Edwards	Feb. 16	1,0
Memorial to Woodrow Wilson	Special	Feb. 16	1,0
Ride for Your Life	Hoot Gibson	Mar. 1	5,0
A Society Sensation	Valentino (reissue)	Mar. 1	2,0
The Very Bad Man	Neely Edwards	Mar. 1	1,0
Peg o' the Mounted	Baby Peggy	Mar. 1	2,0
The Law Forbids	Baby Peggy	Mar. 8	6,0
Swing Bad, the Sailor	"Leather Pushers"	Mar. 8	2,0
Sons in Law	Century comedy	Mar. 8	2,0
Should Poker Players Marry?	Neely Edwards	Mar. 8	1,0
Fool's Highway	Virginia Valli	Mar. 15	6,0
Big Boy Blue	"Leather Pushers"	Mar. 15	2,0
The Oriental Game	"Pal"-Century	Mar. 15	2,0
Keep Healthy	Slim Summerville	Mar. 15	1,0
Phantom Horseman	Jack Hoxie	Mar. 15	4,0
Stolen Secrets	Herbert Rawlinson	Mar. 22	4,0
The Young Tenderfoot	Buddy Messinger	Mar. 22	6,0
Nobody to Love	Neely Edwards	Mar. 22	1,0
The Night Message	Gladys Hulette	Mar. 29	4,5
Ship Ahoy	Bobby Dunn	Mar. 29	1,0
That's Rich	Arthur Trimble	Mar. 29	2,0
The Galloping Ace	Jack Hoxie	April 5	4,5
Hit Him Hard	Jack Earle	April 5	2,0
Marry When Young	Neely Edwards	April 5	1,0
Checking Out	"Pal" the dog	April 12	2,0
Spring of 1964	Neely Edwards	April 12	1,0
Excitement	Laura LaPlante	April 19	4,9
The Storm Daughter	Priscilla Dean	April 19	5,3
The Racing Kid	Buddy Messinger	April 19	2,0
Forty Horse Hawkins	Hoot Gibson	April 26	5,1
One Wet Night	Neely Edwards	April 26	1,0
Pretty Plungers	Follies Girls	April 26	2,0
Riders Up	Creighton Hale	May 3	4,9
Politics	Slim and Bobby	May 3	1,0
Green Grocers	Slim and Bobby	May 3	1,0
A Lofty Marriage	Jack Earle	May 3	2,0
Taxi, Taxi!	Jack Hoxie	May 10	4,8
The Pigskin Hero	Harry McCoy	May 10	2,0
The Bulltosser	Lyons-Moran reissue	May 10	1,0
The Dangerous Blonde	Pete Morrison	May 10	2,0
Fast Steppers	Laura LaPlante	May 17	4,9
Trailing Trouble	New Series	May 17	2 r eac
Ridgeway of Montana	Buddy Messinger	May 17	2,0
My Little Brother	Slim Summerville	May 17	1,0
The Lone Round-Up	Jack Dougherty	May 17	2,0
The Signal Tower	Super-Jewel	May 24	6,7
Tired Business Man	Al Alt-Follies girls	May 24	2,0
Why Pay Your Rent?	Bert Roach	May 24	1,0
The Honor of Men	Neal Hart reissue	May 24	2,0
The Reckless Age	Reginald Denny	May 31	6,3
The Fighting American	Star cast	May 31	5,2
Case Dismissed	Summerville-Dunn	May 31	1,0
Boss of the Bar-20	W. E. Lawrence	May 31	2,0
Delivering the Goods	"Pal" the dog	May 31	2,0
The Gaiety Girl	Mary Philbin	June 7	7,4
High Speed	Herbert Rawlinson	June 7	4,9
Fearless Fools	Century-McCoy	June 7	2,0
Rest In Pieces	Bert Roach	June 7	1,0
The Powerful Eye	Pete Morrison	June 7	1,0
Sailor Maids	Century-Follies girls	June 14	2,0
Winning A Bride	Fritzi Ridgeway	June 14	2,0
The Family Secret	Baby Peggy	June 21	5,0
The Back Trail	Jack Hoxie	June 21	4,6
Fight and Win (series)	Jack Dempsey	June 21	2,0
Please Teacher	Buddy Messinger	June 21	2,0
Miners Over Twenty-one	Slim Summerville	June 21	1,0
Blue Wing's Revenge	Wm. E. Lawrence	June 21	2,0
The Dark Stairway	Herbert Rawlinson	June 28	5,0
The Iron Man (serial)	Albertini	June 28	
Behind the Curtain	Winifred Bryson	July 5	4,0
A Royal Pair	Century Comedy	July 5	2,0
Why Be Jealous?	Bert Roach	July 5	1,0
Young Ideas	Laura LaPlante	July 12	4,0
Her Fortunate Face	Century comedy	July 12	2,0
The Little Savage	Western drama	July 12	2,0
The Sawdust Trail	Hoot Gibson	July 19	5,5
The Cry Baby	Slim Summerville	July 19	1,0
Starving Beauties	Waunda Wiley	July 26	2,0
Flying Eagle	Wm. E. Lawrence	July 26	2,0
Patching Things Up	Bert Roach	July 26	2,0
Fighting Fury	Jack Hoxie	Aug. 2	4,4
Kid Days	Snooky (monkey)	Aug. 2	1,0
Her City Sport	Waunda Wiley	Aug. 2	2,0
The Gun Packer	Pete Morrison	Aug. 2	2,0
Big Timber	William Desmond	Aug. 9	4,6
Paging Money	Century Comedy	Aug. 9	2,0
The King's Command	W. E. Lawrence	Aug. 9	2,0
Love and Glory	Star Cast	Aug. 16	7,0
Hit and Run	Hot Gibson	Aug. 16	5,5
Wolves of the North	Wm. Duncan serial	Aug. 16	
Wine	Clara Bow	Aug 23	6,2
Hysterical History	Series	Aug 23	1 ree
A Sagebrush Vagabond	Western	Aug 23	2,0
Butterfly	Laura LaPlante	Aug 30	7,4
The Blow Out	Buddy Messinger	Aug 30	2,0
K—The Unknown	Virginia Valli	Sept. 6	8,1
All's Swell on the Ocean	Dempsey series	Sept. 6	2,0
So This is Paris	Dempsey series	Sept. 6	5,0
Scared Stiff	Century comedy	Sept. 6	2,0
Mind the Baby	Pal. the dog	Sept. 13	2,0
The College Cowboy	Western	Sept. 13	2,0
Traffic Jams	Harry McCoy	Sept. 13	2,0
Tempest Cody Gets Her Man	Marie Walcamp	Sept. 13	2,0
That's the Spirit	Bert Roach	Sept. 13	1,0
Measure of a Man	Wm. Desmond	Sept. 20	4,9
The Fast Worker	Denny La Plante	Sept. 27	5,0
Low Bridge	Buddy Messinger	Sept. 27	2,0

A Game Hunter	Bert Roach	Sept. 27	1,000
Between Fires	Western	Sept. 27	2,000
Rose of Paris	Mary Philbin	Oct. 4	6,362
Rip Van Winkle	Hysterical History	Oct. 4	2,000
The Trouble Fixer	Century comedy	Oct. 4	2,000
The Western Wallop	Jack Hoxie	Oct. 11	4,611
Bello Frisco	Slim Summerville	Oct. 11	1,000
Snappy Eyes	Waunda Wiley	Oct. 11	2,000
An Eyeful	Billy Sullivan	Oct. 11	2,000

VITAGRAPH

The Ninety and Nine	David Smith prod.	Dec. 23	6,800
Modern Banking	Urban classic	Dec. 22	1,000
Newsprint Paper	Urban classic	Dec. 22	1,000
Horseshoes	Larry Semon	Dec. 22	2,000
The Last Stand of Red Man	Urban classic	Dec. 29	1,000
Let Not Man Put Asunder	Lou Tellegen	Jan. 26	8,250
My Man	Patsy Ruth Miller	Feb. 23	6,800
Virtuous Liars	David Powell	April 19	5,650
Between Friends	Blackton prod.	April 26	6,936
Code of the Wilderness	Bowers-Calhoun	July 12	6,480
Behold This Woman	Blackton prod.	Aug. 2	6,425
The Love Bandit	Doris Kenyon		6,000
Borrowed Husbands	Williams-Vidor		7,000
One Law for the Woman	Landis-Harris		6,000
Captain Blood	J. Warren Kerrigan	Sept. 20	
The Clean Heart	Percy Marmont	Sept. 27	8,000

WARNER BROTHERS

Conductor 1492	Johnny Hines	Feb. 23	6,500
Daddies	Belasco play	Feb. 23	6,800
George Washington, Jr.	Wesley Barry	Mar. 22	6,700
Beau Brummel	John Barrymore	April 12	10,000
Broadway After Dark	Adolphe Menjou	May 31	6,300
Babbitt	Star cast	Aug. 2	6,500
Being Respectable	Feature Cast	Aug. 16	7,500
Three Women	Lubitsch prod.	Sept. 27	8,200
Find Your Man	Rin-Tin-Tin	Oct. 4	6,800
Recompense	Blue-Rich		
The Dear Pretender	Romantic drama		
The Dark Swan	Society drama		
Debutau—The Lover of Camille	Romantic drama		
The Age of Innocence	Society drama		
How Baxter Butted In	Comedy		
This Woman	Stage drama		
The Narrow Street	Mystery drama		
Man Without a Conscience	Modern drama		
Eve's Lover	Romantic drama		
A Lost Lady	Modern drama		
The Broadway Butterflip	Modern drama		
Lighthouse by the Sea	Sea drama		
My Wife and I	Modern drama		
The Eleventh Virgin	Modern drama		
The Bridge of Sighs	Drama		

MISCELLANEOUS

ARTCLASS PICTURES CORP.

		Review	Footage
Rough Ridin'	Buddy Roosevelt	April 26	4,670
Rarin' To Go	Buffalo Bill, Jr.	Aug. 2	5,000
Battling Buddy	Buddy Roosevelt	Sept. 13	4,000
Biff Bang Buddy	Buddy Roosevelt	Sept. 20	4,500
Hutchison Series	5 revised stunt features		
Fast and Fearless	Buffalo Bill, Jr.	Sept. 27	4,600
Walloping Wallace	Buddy Roosevelt	Oct. 11	4,700
Hard Hitting Hamilton	Buffalo Bill, Jr.		
Rip Roarin' Roberts	Buddy Roosevelt		
After Six Days	Star cast		
Woman Who Believed	Ann Luther		
Fall of Jerusalem	Star cast		
It Might Happen to You	Billy Mason		
Deerslayer	Historical		
Between Worlds	Lil Dagover, allegorical		
Ten After Ten	Hutchison thrill drama		

BANNER PRODUCTIONS

The Truth About Wives	Sherman-Hampton	Aug. 2	5,600
The Man Without A Heart	Novak-Harlan	Aug. 2	6,000
Those Who Judge	All star	Aug. 2	5,700
Empty Hearts	Bow-Bowers		6,300
Daughters Who Pay	All star cast		5,800

CHARLES C. BURR

Restless Wives	Doris Kenyon	Feb. 16	6,000
Three O'Clock in the Morning	Constance Binney	Feb. 23	6,293
The Speed Spook	Johnny Hines	Aug 30	6,000

C. B. C.

Innocence	Anna Q. Nilsson	Jan. 26	5,923
Traffic in Hearts	Mildred Harris	July 12	5,549
Pal O' Mine	Irene Rich		6,007
The Barefoot Boy	John Bower		5,943
The Battling Fool	Eva Novak		4,978
The Foolish Virgin	Elaine Hammerstein		5,900
Racing For Life	William Fairbanks		4,954
The Price She Paid	Alma Rubens		
A Fight For Honor	Eva Novak		4,570
The Midnight Express	Elaine Hammerstein		
The Beautiful Sinner	Eva Novak		
One Glorious Night			
Women First	Fairbanks-Novak		

CHADWICK PICTURES CORP.

The Fire Patrol	Feature cast	May 24	6,600
Meddling Women	Lionel Barrymore		6,400
The Painted Flapper	Kirkwood-Garon		5,600
I Am the Man	Lionel Barrymore		7,600
The Tom Boy	Devore-Rawlinson		
Sunshine of Paradise Alley			
Flattery	John Bowers		
Romance of an Actress			
The Street Singer	Star cast		

CRANFIELD & CLARK

A Soul's Awakening	Flora LeBreton	Sept. 6	5,000

DOUGLAS FAIRBANKS

The Thief of Bagdad	Douglas Fairbanks	Mar. 29	12,000

GINSBERG & WILK

Flying Fists	Benny Leonard	Sept. 6	2,000

GRAND-ASHER

Between Worlds	Star cast	July 19	6,000
Leave It To Gerry	Billie Rhodes	July 19	6,400

D. W. GRIFFITH, INC.

America	Feature cast	Mar. 8	14,000

LUMAS FILM CORP.

Black Lightning	"Thunder" (dog)

WM. STEINER PROD.

Surging Seas	Charles Hutchison	April 26	4,700
Hutch of the U. S. A.	Charles Hutchison	May 31	
Payable on Demand	Leo Maloney		
Lawless Men	Neal Hart		
Black Gold	Pete Morrison		
Poison	Chas. Hutchison	Sept. 13	5,000
Turned Up	Chas. Hutchison	Sept. 27	4,990
Riding Double	Leo Maloney		
Tucker's Top Hand	Neal Hart		
Rainbow Rangers	Pete Morrison		
Perfect Alibi	Leo Maloney		
Left Hand Brand	Neal Hart		
Pot Luck Pards	Pete Morrison		
Virtue's Revolt	Edith Thornton	Oct. 11	5,175



Scenes from "The Only Woman" with Norma Talmadge and Eugene O'Brien. It is a First National release.



Selwyn Theatre, Chicago



B. F. Keith's Hippodrome, New York City

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EQUIPMENT-CONSTRUCTION-MAINTENANCE

Go the Limit

ONCE upon a time there was An Ambitious Exhibitor. He was also a fellow who Had His Nerve with Him.

Patronage wasn't what it should be. And what is more, the Type of Patron that wandered into his house wasn't what You'd Boast About in our best Social Circles.

Of course the Ambitious Exhibitor wasn't worried any about Social Circles, but he had a feeling that there were more of the Better Kind in his town than there were of the Other Kind and if he could only Get 'Em Coming that Red Ink would turn black with joy.

So he gave a lot of thought to his problem and he Found the Answer. Yes sir, the Right Answer.

He cleaned up all the old contracts he had for Cheap Service, took on a lot of new ones for later pictures, better pictures, and Heavier Rentals.

And he Boosted His Admission Prices.

Lo, and Behold—the People Came. The better people, the cream, the nicer sort. And they Packed His House.

But there was something wrong. They didn't seem to leave the house with Happy, Cheerful Smiles. They didn't Come Back as often as they should. The house Began to Slip again.

So the Ambitious Exhibitor took to the icy pool of thought once more.

He kept his ears open.

And discovered the truth, that while he had the right answer in the first place, he hadn't lassoed the Whole Answer.

He had jumped the price from twenty-two to thirty-five—given them thirty-five cent pictures, all right—but he still had them sitting in twenty-two cent seats.

And listening to twenty-two cent music. Bunking into twenty-two cent ushers and meeting twenty-two cent atmosphere all over the place.

Then he got busy. Got the help of the bank in putting in new seats, installed an up-to-date organ, and generally raised blue blazes with the cob-webby atmosphere.

You know the rest. Yes sir!

Jim Jones

PROJECTION

EDITED BY F. H. RICHARDSON

Important

Chauncey L. Greene, Minneapolis, Minn., recently, in connection with Bluebook School question No. 91, made the suggestion that collector lens edges ought to be made thicker than 1/16 inch under present conditions. He suggested that with a 3/16 inch thickness of edge the lenses could be reground and repolished several times, at a cost of about one dollar per operation.

This seemed an important matter, in view of the increasingly high quality and therefore high cost of condenser lenses, and the rapidity with which the collector lens becomes pitted when used with present high current projection arcs. I did not know whether or not a regrinding and repolishing could be accomplished at such relatively low cost, so wrote the Bausch & Lomb Company regarding the matter. I now have the following reply from that distinguished corporation. The only valid objection I can see to the thin glass plate is the additional eight per cent (about) loss through the two additional glass surfaces; also I am wondering whether or not the added reflection loss would not really be considerably higher than that, due to the relatively heavy angle of incidence between the light source and outer zones of the collector lens.

Anyhow, the B. & L. letter is informative, and certainly as authoritive as could be had from any source, and if the glass operates to reduce collector lens breakage materially, then that ought to in large measure offset any additional loss through reflection. On the whole the plan certainly is well worthy of at least an extended trial. I would suggest that projectionists read the last paragraph of the B. & L. letter several times. I know YOU are not careless like that. Of COURSE not. However, reading that paragraph over a few DOZEN times will serve to impress upon your mind the fact that OTHER projectionists are. The B. & L. letter reads:

Dear Mr. Richardson: Your letter of August 15, together with a letter which you have received from Mr. Chauncey L. Greene, of Minneapolis, has had our careful consideration.

It would, of course, be possible to make the Cinephor plano convex condensers which make up the rear element of our Cinephor condensing system of any thickness that might be specified and it is, of course, possible and practical to a certain extent to regrind and repolish the plano surface in order to remove the pit marks produced by continued use with the high intensity arc. The cost of regrinding and repolishing would vary, depending upon the amount of pitting and depth, but it probably would be safe to say that the average cost of such an operation would be in the neighborhood of $1.00.

Frequent Repolishing

Such a practice would mean, of course, that these condensers would have to be returned at rather frequent intervals, since some projectionists claim that new condensers have to be put in every two or three weeks. This would soon mean that the cost of repolishing the plano surface would be more than the original cost of the condenser.

This is a problem that we have been considering for some time and have done a certain amount of experimental work in conjunction with different theatres. We have reached the conclusion that a more practical suggestion than that offered by Mr. Greene is the use of a thin plate of glass, which will be placed in the mounting so that it will be between the arc and the plano surface of the condenser. The idea is that when this plate becomes badly pitted it could be thrown away and another inserted in its place.

Plates Inexpensive

These plates can be supplied at a price of about 20 cents each and as our tests indicate that there is very little breakage to be contended with, they would probably last two or three weeks; in other words, would last through about the same length of time that the condenser would last before it became badly pitted; therefore, the cost of the use of these plates would be materially less than the cost of repolishing the condensers. The tests which we have so far been able to make would seem to indicate that the use of this thin plate of glass also tends to protect the rear condenser from breakage to a considerable extent.

These plates will average about 2mm. thick, so that the absorption of light by these would be no greater than that of the increased thickness of the condenser.

Considerable Variation

In checking up the question of pitting with various theatres throughout the country, we find there is a considerable variation in the rapidity with which the condensers become pitted. This may be due in some instances to a variation in carbons, but we believe that it could be very materially reduced if care is exercised in striking and controlling the arc.

Theoretically, of course, the dowser inside the lamp house is always supposed to be closed when striking the arc, but we have found numerous cases where this was not common practice. Pitting may also be reduced by starting the arc on a low amperage, rather than on the maximum amount at which it is intended to be operated, and also by striking the arc with the tip of the vertical carbon above the center of the horizontal carbon. Of course, the correct relation between the carbons would have to be re-established.

BAUSCH & LOMB OPTICAL CO.
By I. L. Nixon.

Bluebook School

Question No. 138—Under what conditions would you recommend rear projection?

Question No. 139—Is rear projection with screen at proscenium line and projector at rear of stage practical? Explain your answer.

Question No. 140—Explain, in detail, just why a leader and a tail-piece are necessary on each reel of film, and whether a leader and tail-piece should be opaque or transparent and why.

Question No. 141—Name the reasons why white light should never be allowed to show on the screen at the end of a picture.

Question No. 142—Explain how YOU determine the time to get ready for change-over and the exact time for change-over.

Note: Here we go again and I hope there will be no further interruptions. By the way, I find our old friend Constantino, who has been missing for some weeks, really did send in very good answers to nearly all the questions, but that his letter containing them somehow got itself overlooked. Apologies to Constantino.

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Struck me some of you "operators" might be out of a job and appreciate a tip as to where one could be had, so I just clipped the above out of dozens in today's paper.

He Gets Sore

Here is a letter which, being unsigned, would ordinarily be promptly consigned to the basket under my desk. However, in this particular case here goes:

Dear Brother Richardson: This is my first attempt to write the department and if you dare publish my name or address it will be my last. (After which I guess I'll stand hitched pretty tight allrightly right.—Ed.)

This letter is merely to discuss a subject found in this week's World (Page 305, Sept. 27 issue.—Ed.) It is headed: "Bad Prints—A Raw Deal All the Way Around," and what got me sore was the letter from Hal Hodes, Branch Manager Educational Exchange, New York City, a line of which reads: "Because some projectionist is careless."

May I inform Manager Hodes that any man who is careless in any item relating to motion picture projection is NOT a Projectionist. Such men are merely machine "Operators"—men looking only for quitting time and payday. Men who have no pride in their work and who seek only the easiest way.

No "Projectionist"

The Projectionist, Manager Hodes, is a very different article. He is a man who takes real pride in putting the best possible picture on the screen, and putting it there at the least possible cost. He does NOT abuse prints, because he knows his business and that good results on the screen cannot be had from prints which have been manhandled. He looks for payday, yes—and he wants real money on that day, too. But his work is to him a pride, and in a measure a pleasure too, hence he is not bending all his mental energy toward trying to hypnotize the clock so it will run faster when he is working and slower when he is off duty. He does not and will not pin broken ends of a film together after the last run, and slam the films into the shipping case any old way, in order to get away two or three minutes earlier. Only the "Operator" does that. The Projectionist does NOT.

I am afraid, Brother Richardson, we will never get rid of the film butcher. Even

though the exchange did examine their films after each return it would not prevent the punch artist using the punch and then cutting the punched part out after the last run. Even though this elimination be noted by the exchange, he could and probably would merely say the film broke and he had to cut out a piece.

But anyhow, please do not let exchange managers call careless men projectionists, because they are not. They are "Operators."

Important Point

This again brings up an important point, viz: is it best to insist upon calling all men who project motion pictures projectionists, thus finally entirely eliminating the objectionable "Operator," or is it best to confine the term merely to high class men—men who, as this brother says, take real pride in their work, know their business and attend strictly to it.

Personally I think the former is best, but in that I am looking broadly at the profession as a whole, and not to the individual. For the good of all concerned, including every one and everything in the industry, I started out to eliminate "operator" and "machine" in connection with the projection of motion pictures, because projection of motion pictures, rightly viewed, is very much more than a mere mechanical operation. Trade papers, the Society of Motion Picture Engineers, several states and Canadian provinces have officially adopted the term, and the I. A. T. S. E. & M. P. M. O. has recognized it to the extent of admitting it to their official proceedings, while many locals have adopted it into their constitutions and bylaws and use it on their official stationery. The very fact that States and Canadian provinces have adopted it rather makes it impossible to do other than permit it to be applied to ALL men who project motion pictures, but we may nevertheless confine its printed use so far as is practicable to high grade men, and I believe it is preferable to do so.

You are right in your contention that the man who abuses film is not a projectionist in the true sense. He comes more nearly being a butcher.

No Prunes

Harry Dobson, Toronto, who is one of those men of sufficient breadth of mind and vision to stand public criticism without feeling offended, when he knows the criticism is friendly and not intended otherwise, says:

Dear Friend: A few lines to deny that I am full of prunes, good, bad or medium (See replies to Question 50, Bluebook School, July 19 issue). Maybe I pulled a boner, at that, though, but on the Gundlach projection lens there is, on the edge of each individual lens, its exact focal length, marked with some medium which water won't wash off. This marking is probably placed on the lens by the man who grinds the lens, so that its exact focal length may be told at a glance. I am under the impression that B. & L. folks mark their lenses the same way. If I am wrong, please accept by 'umble and so forth etcetera.

Also (Issue of August 16, Question 69) re the coating of inside of lens barrel, the thing I there describe did happen to me some years ago. Had a lens which was O. K., but one day, for no then apparent reason, a light spot appeared in the upper left corner of the picture. It had the appearance of weak sunlight. For three days I tried my darndest to find the seat of trouble—where the light was coming from—and failed. Then I took out the rear element of the lens, cleaned it, reassembled the lens and—the spot had packed up and moved over to the bottom of the picture! By rotating the lens tube I discovered that I moved the spot. Ah ha! Sherlocko Holmeso stuff. Found a spot of paint had chipped off the interior of the lens barrel. Repainted it and all was lovely. Never heard of a similar case, but it happened to me, all right.

He Knows!

The mechanism you published a picture of recently was an Edison, Model B, with an outside shutter, which latter was a rarity in those days. I used one in 1908 and the

Bluebook School Answers 108 to 112

Question No. 108—What beneficial effect has spherical aberration?

G. W. Bennewitz, Sioux Falls, S. D.; Daniel Constantino, Easton, Pa.; Walter E. Louis, Endicott, N. Y.; John Allbright, San Antonio, Tex.; Karl Sommermeyer, Marietta, Minn.; J. O. Sholseth, Sioux Falls, S. D.; Chas. Oldham, Norwich, Conn., and C. H. Hanover, Burlington, Ia., all answered correctly. Dobson and Gray seem to be absent on this series. How come?

Hanover's reply seems best. He says:

The only beneficial effect spherical aberration has, so far as I know, is to illuminate the film photograph more evenly by "mixing up" the light from the brighter portions of the light source with the light from the less brilliant portions thereof. The light source is never evenly illuminated, though I believe it probably is nearly so in the high intensity arc. With the incandescent light source it is far from evenly illuminated, and spherical aberration serves an especially good purpose in overcoming that fault. However it is a mixed evil, since spherical aberration carries the comparatively impure light from the outer zones of the converging lens into the more purely white light from the central zones, thus "muddying" the entire beam to some extent. However, the question asked only the beneficial effect, hence this latter really is out of order.

Question No. 109—What importance attaches to shape of spot when using the ordinary arc?

Bennewitz, Lewis, Sommermeyer, Thomas, Sholseth, Allbright, Oldham, Chas. Armentrout, Mason City, Ia.; Hanover, George Lavern, Mobile, Ala., and Constantino all did very well on this one. Thomas says:

A sharp, round spot may seem to possess a high degree of efficiency, but I believe superior results may be obtained by working with the actual focus of the crater at the cooling plate, which if the crater is at a 55 degree angle to the optical axis, as it should and must be in order that the collector lens pick up a maximum amount of light, also to minimize negative carbon tip interference, will produce a perpendicular elongation of the spot, usually surrounded by blue colored rays.

Frankly, I think this answer might be improved upon, but I published it because it is well that you should consider what brother Sommermeyer says. My own answer would be that the shape of the spot is, to the experienced projectionist, a direct indication as to the shape and angle of his crater, which was the gist of most of the replies.

Question No. 110—Give your views as to proper size of the spot. Tell us the advantages and disadvantages of the large and small spot.

All the foregoing men replied correctly; also A. L. Johnson, St. Paul, Minn. I have selected the reply of brother Bennewitz as best. He says:

In general the proper size spot is approximately 1½" in diameter. There is no excuse for a spot of larger diameter if the projector optical system is what it should be, and there are two projectionists in the room at all times, or where arc controllers are used, regardless of the item of two men. Where one projectionist works alone, without arc controllers, I think a 1¾" diameter spot is better, since no chances of discoloration of the light upon the screen should be tolerated.

The foregoing applies to plano-convex and meniscus bi-convex condenser combinations. With the Cinephor Parabolic condenser combination the spot diameter will be dependent upon how far it is necessary to advance the neck of the light beam—its most narrow point—through the projector aperture in order to produce the best screen illumination. The advantage of the small spot is, of course, that a much greater percentage of the total light flux from the converging lens is concentrated on the actual aperture opening, hence a greater percentage of the light is made available at the screen. The disadvantage of the small spot is the constant danger of discoloration of the light upon the screen. The advantage and disadvantage of the large spot is merely the reverse of that set forth for the small spot (plus the fact that you are working nearer the ghost zone of the condenser beam, which amounts to nothing, I think, unless you inadvertently actually get its tip up to the film. Ed.).

Question No. 111—In what ratio will the light source be magnified at the spot?

All the before-named, except brother Oldham, who passed it up, made answer, but I'm darned if I am going to pass on some of the answers. Maybe they are right, but ***!!!??? Here is one that is typical: "With the correct X distance (distance crater to apex of the convex surface of a plano-convex collector lens, or the distance from the crater to a point ⅛ inch in front of the apex of the convex surface of a meniscus collector lens) for a crater of given diameter, and the correct Y distance (distance from apex of convex surface of a plano-convex converging lens to the projector aperture, or the center of a bi-convex converging lens to projector aperture) for a projection lens of given free diameter and working distance, and a condenser combination, the equivalent focus of which will give a normal-size spot, then the light source will be magnified at the spot as many times as distance X is contained times into distance Y."

Oy oy oy! And I'm expected, right off the bat, to pass on a lot of fellers talking like that! Sommermeyer says: "The image of the light source will be magnified at the spot in the ratio of the distance of the spot and source from the optical center of the condenser," and, by gum, I say he's right.

Question No. 112—What percentage of the total condenser area does a slide carrier cover?

Everybody and about fifty more replied 26, 27 and 28 per cent to this, only Armentrout went a bit further by saying "depending somewhat upon the distance the carrier is placed from the face of the converging lens, and upon the focal length of the condenser combination"—which shows that brother Armentrout thought with his thinker because the carrier opening is never right up against the lens and, while the distance is not sufficient to make much practical difference, still, at that, Armentrout put one over on you. All but three answers were 28. One was 26 and two 27.

(Continued from page 730)

ought I furnish the manager, who is a real live wire, the photographs he desires, or should I refuse public identification with an installation which will not enable me to put on the screen the results I can be proud of? It seems to me that my photograph in connection with the installation the owner has compelled, would be handing the owner my professional reputation to damage as he may see fit.

I happen to know that this letter comes from a young man just starting out in life. He is enthusiastic and will, I believe, in time become a distinct credit to the profession of projection. He is, however, easily hurt, and not able to judge such matters as this as clearly as he will when a few more years have flowed through the river of time, and he has become more impervious to the sting of this sort of thing. Let us examine the matter in the cold light of reason.

Let's Examine

In the first place, I assume that by "full load" the brother means with everything in the shape of a lamp in the projection room burning, which is not really the true full load, I think, because it is very seldom that all lamps will be in use at the same time. It might be wiser to adopt a wire size which will carry the AVERAGE load with a three-volt drop, instead of using a lot of copper which would only be called into use for possibly a minute or two at comparatively long intervals. I would myself figure the voltage drop I decided would be best and most economical for the ordinary load, which ought to be covered by the load the two projector lamps represent, in any event, merely taking care that with the rest of the load added there would not be sufficient voltage drop to heat the wires—say, not to exceed a five or six per cent drop.

If the owner is able to get 00 wires free of cost, why not double them. This would solve the matter very nicely, and would involve no additional cost, except that entailed in somewhat larger conduits.

As to Quitting

As to quitting—no, I certainly would not do anything of the sort, if you have a live-wire manager. Once the installation is finished he is presumably the man you will have to deal with, and I think probably you will find the results will not be quite as punk as you now think they will, though, of course, I don't know just to what extent the owner has gone in cheapening the rest of the projection equipment to a point where high-grade results are impossible.

Yes, I would give the manager the photographs. You have done YOUR best, and inferior results will be no fault of yours. Also, the live-wire manager is your friend and we should stand by our friends. He probably has been faced with just as bad, or even worse, problems in dealing with the owner. Stick by the ship, Son boy, so long as the Captain uses you right.

The thought might be added that the owner nearly always gets cheap when he arrives at the projection equipment—the one thing upon which the income from his whole investment depends.

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Equipment Dealers Body Moves to New Quarters

Offices of the Association of Motion Picture Equipment Dealers of America, following the resignation of Secretary Frank F. Barth, have moved from the Straus Building to the tenth floor of the Plymouth Building, 417 South Dearborn Street, Chicago. The office of Secretary will be filled for the present by R. E. Algren, Sam Lears, President of the Manufacturers' Division and L. M. Fulton, Secretary of the same division will have offices in the new headquarters. Visiting dealers and manufacturers are invited to make the association headquarters their office while in the city, it is announced.

A meeting of the Manufacturers' Division has been called for November 7 and 8 at Pittsburgh to discuss plans for the exhibit to be held at the next annual convention in Milwaukee. Mr. Lears will leave for Milwaukee in a few days to arrange for the displays. Present plans are to hold the displays simultaneously with the convention of the Motion Picture Theatre Owners of America in that city though the business meeting of the association will not start until the last day of the theatre men's meeting.

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MOVING PICTURE WORLD

VOLUME 70 SEPTEMBER AND OCTOBER 1924

Index to Photoplays

Accompanying list includes, in addition to pictures announced for release during months of September and October, all productions on which reviews were published during this period, the date of issue containing this information being also shown. Where such reference is omitted, information will probably appear in next volume.

Serials are indexed under general title. Unless otherwise specified, all subjects listed are five-reel dramas.

Great care has been used to make this information as accurate as possible. If any errors are detected, we would appreciate having our attention called to them, so that our card index may be corrected.

If information is desired regarding any picture, either previously released or forthcoming, which is not included in this list, we will be pleased to furnish same on request.

A

Alaskan, The (6,736 feet) (Based on novel by James Oliver Curwood) (Thomas Meighan) (Directed by Herbert Brenon) (Paramount) (Review—September 27).

All's Swell on the Ocean (2 reels) (Jack Dempsey) (Universal—Series) (Review—September 6).

Alexander Hamilton (3 reels) (Chronicles of America Series) (Pathe) (Review—September 6).

American Manners (5,200 feet) (Richard Talmadge) (Directed by James W. Horne) (F. B. O.) (Review—September 6).

B

Bandolero, The (6,994 feet) (Based on novel by Paul Gwynne) (Directed by Tom Terriss) (Metro-Goldwyn) (Review—October 11).

Barnyard Olympics (1 reel) (Pathe-Aesop's Fable Cartoon) (Review—September 6).

Barbara Frietchie (7,179 feet) (Based on play by Clyde Fitch) (Florence Vidor) (Directed by Lambert Hillyer) (Producers Distributing Corporation) (Review—October 11).

Battling Buddy (4,600 feet) (Buddy Roosevelt) (Directed by Richard Thorpe) (Artclass Pictures Corp.) (Review—September 13).

Beauty Prize, The (5,750 feet) (Viola Dana) (Directed by Lloyd Ingraham) (Metro-Goldwyn) (Review—October 11).

Between Fires (2 reels) (Edmund Cobb) (Universal—Western) (Review—September 27).

Biff Bang Buddy (4,500 feet) (Buddy Roosevelt) (Directed by Frank Inghram) (Artclass) (Review—September 20).

Black Magic (1 reel) (Pathe—Aesop's Fables Cartoon) (Review—October 18).

Bungalow Boobs (Pathe—Comedy—One Reel) (Review—October 25).

Bright Lights (2 reels) (Bobby Vernon) (Educational Christie Comedy) (Review—September 27).

C

Captain Blood (10,680 feet) (Based on novel by Rafael Sabatini) (J. Warren Kerrigan) (Directed by David Smith) (Vitagraph) (Review—September 20).

Cheer Up (1 reel) (Cliff Bowes) (Educational—Cameo Comedy) (Review—September 13).

Circe, the Enchantress (6,882 feet) (Based on novel by Vincente Blasco Ibanez) (Mae Murray) (Directed by Robert Z. Leonard) (Metro—Goldwyn) (Review—September 13).

City That Never Sleeps, The (6,097 feet) (Based on "Mother O'Day" by Leroy Scott) (Directed by James Cruze) (Paramount) (Review—October 11).

Clean Heart, The (8,000 feet) (Based on novel by A. S. M. Hutchinson) (Percy Marmont) (Directed by J. Stuart Blackton) (Vitagraph) (Review—September 27).

College Cowboy, The (2 reels) (Joe Bonomo) (Universal — Western) (Review—September 13).

Court Plaster (2 reels) (Neal Burns) (Educational Christie Comedy) (Review—October 4).

Crazy Quilt of Travel (1 reel) (Educational—Hodge Podge) (Review—October 4).

Crushed (Educational—Comedy—Two Reels) (Review—October 25).

Cyclone Rider (6,472 feet) (From Lincoln J. Carter's melodrama) (Directed by Thomas Buckingham) (Fox) (Review—September 20).

D

Danger Lure (1 reel) (Pathe—Sportlight) (Review—October 11).

Dangerous Money (6,864 feet) (Bebe Daniels) (Based on Robert Herrick's Novel, "Clark's Field") (Paramount) (Directed by Frank Tuttle (Review—October 25).

Dante's Inferno (5,480 feet) (Based on "The Inferno" by Dante Alighieri) (Directed by Henry Otto) (Fox) (Review—October 11).

Desert Blues (2 reels) (Cliff Bowes) (Educational—Comedy) (Review—October 4).

Desert Shiek, The (5,644 feet) (Based on novel "The Tragedy of the Korosko" by Sir A. Conan Doyle) (Directed by Tom Terriss) (F. B. O.) (Review—September 20).

Dirty Hands (2 reels) (Educational—Juvenile Comedy) (Review—September 20).

Dixie (3 reels) (Pathe—Chronicles of America Series) (Review—October 11).

Dynamite Smith (6,400 feet) (Charles Ray) (Directed by Ralph Ince) (Pathe) (Review—September 13).

E

Every Man For Himself (2 reels) (Pathe—Our Gang Comedy) (Review—October 18).

Empty Heads (Educational Comedy—One Reel) (Review—October 25).

F

Fast and Fearless (4,600 feet) (Buffalo Bill, Jr.) (Directed by Richard Thorpe) (Artclass Pictures) (Review—September 27).

Fast and Furious (2 reels) (Lige Conley) (Educational—Mermaid Comedy) (Review — October 11).

Fast Worker, The (6,896 feet) (From George Barr McCutcheon's "Husbands of Edith") (Reginald Denny) (Directed by William A. Seiter) (Universal—Jewel) (Review—September 27).

Feet of Clay (9,746 feet) (Based on Margaretta Tuttle's novel) (Directed by Cecil B. DeMille) (Paramount) (Review—October 4).

Female, The (6,167 feet) (Based on novel, "Dalla the Lion Cub," by Cynthia Stockley) (Betty Compson) (Directed by Sam Wood) (Paramount) (Review—September 13).

Find Your Man (6,800 feet) (Rin-Tin-Tin) (Directed by Mal St. Clair) (Warner Brothers) (Review—October 4).

Flirting With Love (6,926 feet) (Based on novel by Leroy Scott) (Colleen Moore) (Directed by John Francis Dillon) (First National) (Review—September 6).

Flying Fists (2 reels each) (Benny Leonard) (Ginsberg & Wilk) (Review—September 6).

G

Game Hunter, The (1 reel) (Bert Roach) (Universal—Comedy) (Review—September 27).

Gee Whiz Genevieve (2 reels) (Will Rogers) (Pathe—Comedy) (Review—September 27).

Go-Getters (2 reels each) (Alberta Vaughan) (F. B. O. Series) (Review—October 18).

Goofy Age (2 reels) (Glenn Tryon) (Pathe—Comedy) (Review—October 11).

H

Happy Years (1 reel) (Pathe—Sportlight) (Review—September 7).

Hard Hittin' Hamilton (5 reels) (Buffalo Bill, Jr.) (Directed by Richard Thorpe) (Artclass) (Review—October 18).

Hawks of the Sea (1 reel) (Pathe—Aesop's Fables Cartoon) (Review—September 27).

Hazardous Hunting (1 reel) (Educational—Hodge Podge) (Review—September 6).

Hearts of Oak (5,336 feet) (From the James A. Herne melodrama) (Hobart Bosworth) (Directed by John Ford) (Fox) (Review—October 11).

Her Love Story (7 reels) (From Mary Roberts Rinehart's story "Her Majesty, the Queen) (Gloria Swanson) (Directed by Alan Dwan) (Paramount) (Review—October 11).

Hello Frisco (1 reel) (Slim Summerville) (Universal) (Review—October 11).

Her Boy Friend (2 reels) (Larry Semon) (Educational—Comedy) (Review—September 27).

His Hour (6,300 feet) (Based on novel by Elinor Glyn) (Aileen Pringle (Directed by King Vidor) (Metro—Goldwyn) (Review—September 20).

Hoboken Nightingale (1 reel) (Educational—Earl Hurd Cartoon) (Review—October 4).

Honor Among Men (4,660 feet) (Adapted from Richard Harding Davis' novel, "The King's Jackal") (Edmund Lowe) (Directed by Denison Clift) (Fox) (Review—October 18).

Hot Water (5 reels) (Harold Lloyd) (Directed by Sam Taylor and Fred Newmeyer) (Pathe) (Review—October 18).

I

In Hollywood With Potash and Perlmutter (6,700 feet) (Based on stage play "Business Before Pleasure" by Montagu Glass and Jules Eckert Goodman) (Alexander Carr and George Sidney) (Directed by Al Green) (First National) (Review—September 20).

In The Good Old Summer Time (1 reel) (Pathe—Aesop's Fables Cartoon) (Review—September 13).

Iron Horse, The (11,400 feet) (George O'Brien) (Directed by John Ford) (Fox) (Review—September 13).

It Is The Law (6,895 feet) (Based on story by Hayden Talbot) (Directed by A. J. Gordon Edwards) (Fox) (Review—September 13).

J

Jerusalem Today (1 reel) (Fox—Educational) (Review—October 4).

Jonah Jones (2 reels) (Lloyd Hamilton) (Educational—Comedy) (Review—September 6).

K

K—The Unknown (8,146 feet) (Based on novel by Mary Roberts Rinehart) (Virginia Valli) (Directed by Harry A. Pollard) (Universal) (Review—September 6).

Kid Speed (Educational) (2 Reels) (Larry Semon) (Review—October 25).

L

Life's Greatest Game (7,010 feet) (Tom Santschi) (Directed by Emory Johnson) (F. B. O.) (Review—October 11).

Lily of the Dust (6,811 feet) (Based on novel, "The Song of Songs," by Hermann Sudermann, and play by Edward Sheldon) (Pola Negri) (Directed by Dimitri Buchowetski) (Paramount) (Review—September 6).

Little Robinson Corkscrew (2 reels) (Pathe—Mack Sennett Comedy) (Review—September 27).

Lizzies of the Field (2 reels) (Pathe—Comedy) (Review—September 6).

Lost Dog (2 reels) (Pathe—Comedy) (Review—October 4).

Low Bridge (2 reels) (Buddy Messinger) (Universal Century Comedy) (Review—September 27).

Luck of the Foolish (2 reels) (Harry Langdon) (Mack Sennett Pathe Comedy) (Review—September 13).

M

Madonna of the Streets (7,507 feet) (Milton Sills and Nazimova) (First National) (From novel by W. B. Maxwell) (Directed by Edwin Carew) (Review—October 25).

Man Who Came Back, The (8,273 feet) (Based on story by John Fleming Wilson and play by Jules Eckert Goodman) (George O'Brien) (Directed by Emmett Flynn) (Fox) (Review—September 6).

Married Flirts (6,765 feet) (Metro-Goldwyn) (Adapted by Julia Crawford Ivers) (Pauline Frederick) (Directed by Robert G. Vignola) (Review—October 25).

Measure of a Man (4,979 feet) (William Desmond) (Directed by Arthur Rossan) (Universal) (Review—September 20).

Meddling Women (7,000 feet) (Lionel Barrymore) (Directed by Ivan Abramson) (Chadwick Pictures) (Review—October 18).

Merton of the Movies (Based on novel by Harry Leon Wilson and play by George S. Kaufman and Marc Connelly) (Glenn Hunter) (Directed by James Cruze) (Paramount) (Review—September 20).

Message From the Sea (1 reel) (Pathe—Paul Terry Cartoon) (Review—September 6).

Messalina (8,473 feet) (Featured Cast) (Directed by Enrico Guazzoni) (F. B. O.) (Review—September 6).

Mind the Baby (2 reels) (Pal) (Universal—Comedy) (Review—September 13).

Montmartre (7 reels) (Based on play "The Flame," by John Mueller) (Pola Negri) (Directed by Ernest Lubitsch) (Paramount) (Review—October 11).

Mouse That Turned (1 reel) (Pathe—Paul Terry Cartoon) (Review—September 20).

N

Navigator, The (6 reels) (Buster Keaton) (Directed by Buster Keaton and Donald Crisp) (Metro—Goldwyn) (Review—September 13).

Never Say Die (5,891 feet) (Based on stage play by W. H. Post) (Douglas McLean) (Associated Exhibitors) (Review—September 13).

Noah's Outing (1 reel) (Pathe—Aesop's Fables Cartoon) (Review—October 4).

No Foolin' (2 reels) (Cliff Bowes) (Educational Cameo Comedy) (Review—October 11).

O

Oh You Tony (6,302 feet) (Tom Mix) (Directed by J. G. Blystone) (Fox) (Review—September 27).

On Leave of Absence (Pathe—Drama—Two Reels) (Review—October 25).

One Night in Rome (5,883 feet) (Based on stage play by J. Hartley Manners) (Laurette Taylor) (Directed by Clarence Badger) (Metro—Goldwyn) (Review—September 27).

One Third Off (2 reels) (Pathe—Comedy) (Review—September 6).

Open All Night (5,671 feet) (Viola Dana) (Directed by Paul Bern) (Paramount) (Review—September 20).

Outdoor Pajamas (1 reel) (Charles Chase) (Pathe Comedy) (Review—September 13).

P

Painted Flapper, The (6,000 feet) (Chadwick) (Pauline Garon)) (Directed by John Gorman) (Review—October 25).
Painted Lady (6,938 feet) (From Larry Evan's Saturday Evening Post story) (Dorothy Mackaill) (Directed by A. Chester Bennett) (Fox) (Review—October 4).
Pathe Review No. 36 (1 reel) (Pathe—Magazine) (Review—September 6).
Pathe Review No. 37 (1 reel) (Pathe—Magazine) (Review—September 13).
Pathe Review No. 39 (1 reel) (Pathe—Magazine) (Review—September 27).
Pathe Review No. 40 (1 reel) (Pathe—Magazine) (Review—October 4).
Pathe Review No. 41 (1 reel) (Pathe—Magazine) (Review—October 18).
Pathe Review No. 42 (1 reel) (Pathe—Magazine) (Review—October 18).
Pinhead, The (2 reels) (Clyde Cook) (Fox—Comedy) (Review—September 13).
Pocahontas and John Smith (1 reel) (Universal Hysterical History Comedy) (Review—September 18).
Poison (5 reels) (Charles Hutchison) (Directed by James Chapin) (William Steiner Production) (Review—September 13).
Price of a Party (5,500 feet) (Based on magazine story by William McHarg) (Hope Hampton) (Directed by Charles Giblyn) (Associated Exhibitors) (Review—October 18).

R

Rambles of a Raindrop (1 reel) (Fox—Educational) (Review—September 27).
Riders of the Purple (2 reels) (Ralph Graves) (Pathe—Mack Sennett Comedy) (Review—October 18).
Ridin' Kid From Powder River, The (5,727 feet) (Universal) (Hoot Gibson) (Directed by Edward Sedgwick) (Review—October 25).
Rip Van Winkle (2 reels) (Universal—Comedy) (Review—October 4).
Rose of Paris (6,362 feet) (From Delly's novel "Mitsi") (Mary Philbin) (Directed by Irving Cummings) (Universal) (Review—October 4).
Roaring Rail (5,753 feet) (Harry Carey) (Directed by Tom Forman) (Producers' Dist. Corp.) (Review—October 25).
Rough and Ready (2 reels) (Lige Conley) (Educational—Mermaid Comedy) (Review—September 13).

S

Sawmill Four, The (1 reel) (Educational—Earl Hurd Cartoon) (Review—October 18).
Scared Stiff (2 reels) (Al Alt) (Universal—Century Comedy) (Review—September 6).
Short Change (2 reels) (Walter Hiers) (Educational Christie Comedy) (Review—September 27).
Should Landlords Live (2 reels) (Arthur Stone) (Pathe—Comedy) (Review—September 27).
Silent Watcher, The (7,576 feet) (Adapted from Mary Roberts Rinehart's story, "The Altar On The Hill") (Glenn Hunter) (Directed by Frank Lloyd) (First National) (Review—October 18).
Sinners in Heaven (6,881 feet) (Based on novel by Clive Arden) (Bebe Daniels and Richard Dix) (Directed by Alan Crosland) (Paramount) (Review—September 20).
Sittin' Pretty (1 reel) (Charles Chase) (Pathe—Comedy) (Review—September 27).
Sky Plumber, The (Pathe—Comedy Two Reels) (Review—October 25)
Snappy Eyes (2 reels) (Wanda Wiley) (Universal Century Comedy) (Review—October 11).
So This Is Paris (2 reels) (Jack Dempsey) (Universal—Series) (Review—September 6).
Soul's Awakening, A (6,000 feet) (Flora Le Breton) (Directed by Richard Killino) (Cranfield & Clarke) (Review—September 6).
South of the North Pole (2 reels) (Pathe—Spat Family Comedy) (Review—September 6).
Sporting Rhythm (1 reel) (Pathe Grantland Rice Sportlight) (Review—October 18).
Story Without a Name (5,912 feet) (Adapted from magazine story by Arthur Stringer) (Agnes Ayres) (Directed by Irving Willat) (Paramount) (Review—October 18).
Stupid But Brave (2 reels) (Al St. John) (Educational—Tuxedo Comedy) (Review—September 20).
Sundown (9 Reels) (First National) (Bessie Love) (Directed by Lawrence Trimble and Harry Hoyt) (Review—October 25).
Sundown Limited (2 reels) (Pathe—Our Gang Comedy) (Review—September 20).

T

Tarnish (6,831 feet) (Based on play by Gilbert Emery) (May McAvoy) (Directed by George Fitzmaurice) (First National) (Review—October 4).
Tempest Cody Gets Her Man (2 reels) (Marie Walcamp) (Universal—Western) (Review—September 13).
Ten Scars Make a Man (Allene Ray) (Pathe serial) (Review—October 18).
That's The Spirit (1 reel) (Bert Roach) (Universal—Comedy) (Review—September 13).
Three Foolish Weeks (2 reels) (Ben Turpin) (Pathe—Mack Sennett Comedy) (Review—September 13).
Three Women (8200 feet) (Directed by Ernest Lubitsch) (Warner Brothers) (Review—September 27).
Through Three Reigns (2 reels) (Cranfield and Clark) (Review—September 13).
Traffic Jams (2 reels) (Harry McCoy) (Universal—Century Comedy) (Review—September 13).
Trouble Fixer, The (2 reels) (Universal—Century Comedy) (Review—October 4).
Truth About Women, The (Banner) (5,700 feet) (Hope Hampton) (Directed by Burton King) (Review—October 25).
Turned Up (4,990 feet) (Charles Hutchison) (Directed by James Chapin) (William Steiner) (Review—September 27).

U

Unreal News Reel (2 reels) (Fox Sunshine Comedy) (Review—October 11).

V

Van Bibber Series (2 reels each) (Fox) (Earl Foxe) (Review—October 25).
Vanity's Price (6,124 feet) (Anna Q. Nilsson) (Directed by R. William Neil) (F. B. O.) (Review—September 20).
Virtue's Revolt (5,175 feet) (Edith Thornton) (Directed by James Chapin) (William Steiner) (Review—October 11).

W

Walloping Wallace (4,700 feet) (Buddy Roosevelt) (Directed by Northbert Myles) (Artclass) (Review—October 11).
Wandering Waistlines (2 reels) (Pathe—Mack Sennett Comedy) (Review—October 4).
Welcome, Stranger (6,618 feet) (From play by Aaron Hoffman) (Directed by James Young) Producers' Dist Corp.) (Review—October 25)
Western Wallop (4,611 feet) (Adapted by Isadore Bernstein from Adolph Bannauer's story "On Parole") (Jack Hoxie) (Directed by Clifford Smith) (Universal) (Review—October 11).
Westward Whoa (2 reels) (Fox Comedy) (Review—October 18).
What An Eye (2 reels) (Universal—Comedy) (Review—October 18).
Why Men Work (1 reel) (Charles Chase) (Pathe—Comedy) (Review—September 6).
Why Hurry (2 reels) (Jimmie Adams) (Educational Christie Comedy) (Review—October 18).
Winner Takes All (5,949 feet) (Fox) (Buck Jones) (Directed by W. S. Van Dyke) (Review—October 25).
World Struggle for Oil (5 reels) (Selznick) (Review—October 4).

Y

Youth For Sale (6 reels) (May Allison) (Directed by William Christy Cabanne) (C. C. Burr) (Review—October 18).



Lige Conley in a scene from "Fast and Furious," an Educational Mermaid Comedy.

"Truth About Women"

(Continued from page 720)

picturing the experiences of the heroine as the means of enabling the novelist to work out his story this also allows for an out-of-the-ordinary and pleasingly handled ending.

The theme is an interesting, if not altogether novel one, and concerns a wife who loses her husband to a vamp who does not heed her pleas for another chance, and later turns the tables by winning back his love, and then has the satisfaction of throwing him down and marrying the man whose love she has found to be true. Even if plausibility is at times taxed in bringing about these situations, everything happens just as the most devoted screen patron would wish.

In the beginning you are apt to wonder why the husband wanted to leave his charming and loving wife, but he turns out to be such a pluperfect cad, and so devoid of sympathy and real feeling that his heartless treatment of his wife and child are in keeping with his real character.

Hope Hampton is attractive as the wife and gives a satisfactory performance. Lowell Sherman as her husband gives an excellent interpretation of a decidedly unsympathetic role and makes you cordially hate him. David Powell capably portrays the novelist while Mary Thurman is well cast as the vamp. Charles Craig gives an excellent characterization of an eccentric butler, and Dainty Lee is fine as the heroine's little daughter.

There is considerable pathos in the scene where the little daughter dies, and even if the characterizations and the plot are at times somewhat strained to produce the desired effect, the result is a picture that should strike a popular chord with most patrons and prove a satisfactory attraction in the average theatre.

Cast

Hilda Carr.....Hope Hampton
Warren Carr.....Lowell Sherman
Howard Bronson.....David Bronson
Nona Boyd.....Mary Thurman
Blossom Carr.....Dainty Lee
Bronson's Mother.....Louise Carter
Smead.....Charles Craig

Story by Leota Morgan.
Scenario by W. B. Laub.
Directed by Burton King.
Length, 5,700 feet.

Story

Howard Bronson experiences difficulties in working out the plot of his new novel. Going to confer with Warren Carr an artist regarding the illustrations, he gets just the material he wants for he finds that Carr although he has a loving wife, Hilda, and a sweet little daughter is becoming infatuated with Nona a model. Finally Warren breaks with Hilda who goes to plead with Nona. Warren marries Nona and one child is born. Hilda's daughter dies, Howard befriends Hilda and believing she is still in love with her husband, urges her to win him back. She returns to her former profession of a cabaret dancer and makes a hit. Warren is again attracted and finally suggests that he divorce Nora and rewed Hilda. Howard pleads his own love without apparent success. Returning home he prepares to burn up his unfinished novel. Hilda appears and tells him she returned to write the ending for him in which she says she turned down Warren cold to prove her love for Howard.

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